START

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JANUARY 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
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25	BSO	1907-1908
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33	BSO Pops	1914-1915
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80	BSO	1949-1951
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83	BSO Pops	1952-1953
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86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO Pops	1955-1956
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132	BSO Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATION: 12X

FILM STOCK:

REEL 10

Volume 20-22

BSO
1903-1904
to
Pops
1904-1905

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A4

A5

1.0

1.1

1.25

1.4

1.6

1.8

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

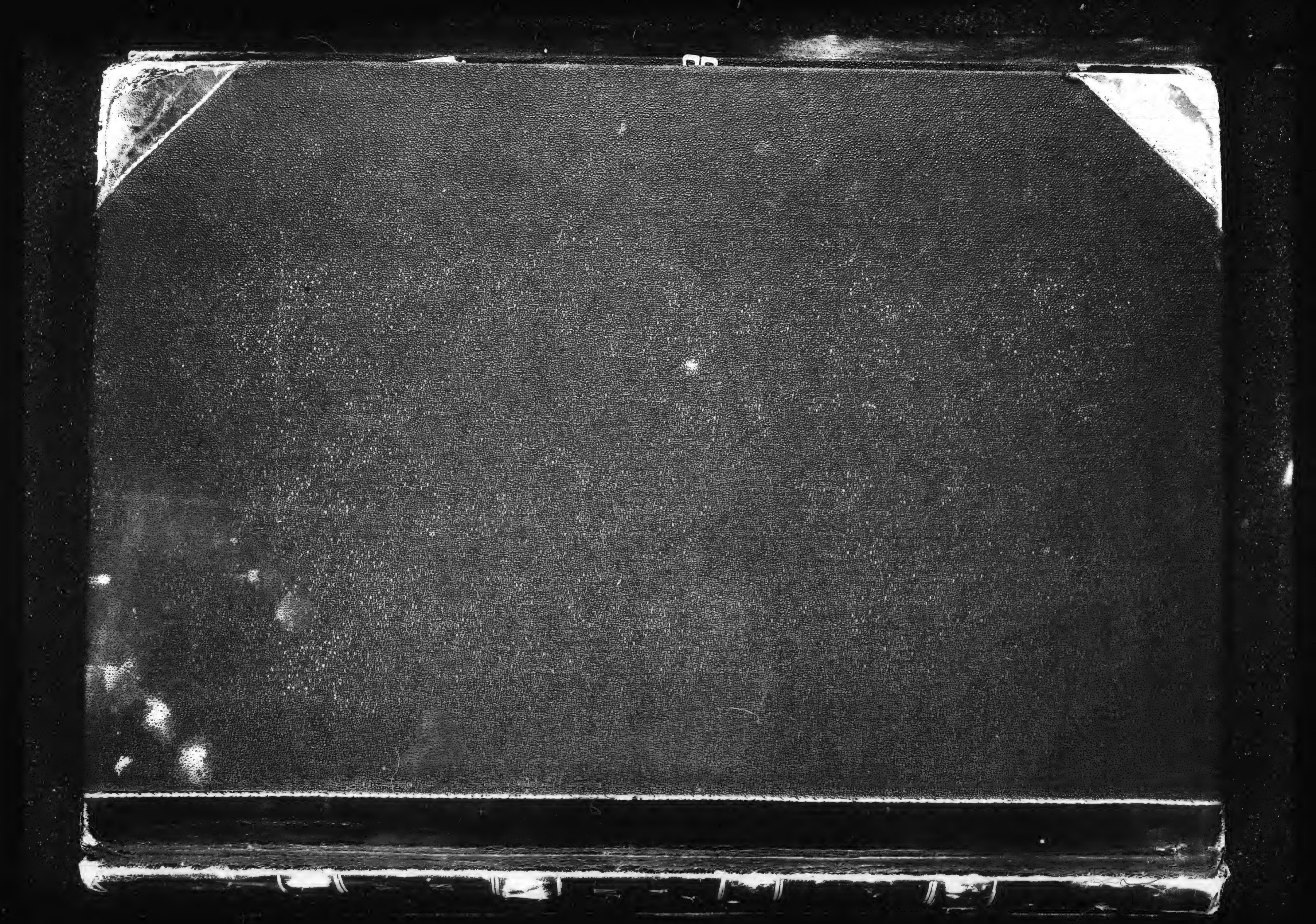
ABCDEFGHIJKLMNOPQRSTUVWXYZ

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 20

BSO

1903 - 1904



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180 DEVONSHIRE ST.
BOSTON

SYMPHONY HALL

Huntington and Massachusetts Avenues

TWENTY-THIRD SEASON, 1903-1904

THE BOSTON SYMPHONY ORCHESTRA

. . . 94 PERFORMERS . . .

Mr. WILHELM GERICKE, CONDUCTOR

24 CONCERTS

On Consecutive Saturday Evenings, from Oct. 17, 1903, to April 30, 1904, Omitting Nov. 7, Dec. 12, 1903, Jan. 16, Feb. 20, and March 19, 1904, and

24 PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, from Oct. 16, 1903, to April 29, 1904, Omitting Nov. 6, Dec. 11, 1903, Jan. 15 Feb. 19, and March 18, 1904

Soloists: Mme. MELBA, Mme. GADSKI, Mme. SCHUMANN-HEINK, Mr. GILIBERT, Miss AUS DER OHE, Mme. HOPEKIRK, Miss MAUD MacCARTHY, Miss OLIVE MEAD.

Mr. BUSONI, Mr. HAROLD BAUER, Mr. RAFAEL JOSEFFY, Mr. GEORGE PROCTOR, Mr. M. FERNANDEZ ARBOS, Mr. T. ADAMOWSKI, Mr. RUDOLPH KRASSELT and others

TICKETS for the series of Concerts and for the Series of Rehearsals **12.00** *and* **7.50** *according to location*

The $12 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Monday,** September 28, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Tuesday,** September 29, at 10 A. M.
Tho $12 Seats for the Concerts will be sold at auction, at Symphony Hall on **Thursday,** October 1, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner at the same place on **Friday,** October 2, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought, or They Will Be Immediately Resold

---

SYMPHONY HALL

Boston Symphony Orchestra

Auction Sales Season Tickets

REHEARSALS SEPT. 28 AND SEPT. 29

CONCERTS OCTOBER 1 AND OCTOBER 2

Boston Symphony Orchestra

AUCTION SALE OF $12.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING, at 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $7.50 Seats for Friday Afternoon Public Rehearsals Tomorrow (TUESDAY). Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 1. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 2.

Boston Symphony Orchestra

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT SYMPHONY HALL THIS (TUESDAY) MORNING, AT 10 O'CLOCK.

Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 1. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 2.

SYMPHONY HALL

Huntington and Massachusetts Avenues

TWENTY-THIRD SEASON 1903-1904

BOSTON SYMPHONY ORCHESTRA

94 PERFORMERS

Mr. WILHELM GERICKE, Conductor

TWENTY-FOUR CONCERTS

On Consecutive SATURDAY EVENINGS from October 17, 1903, to April 30, 1904, omitting November 7, December 12, 1903, January 16, February 20, and March 19, 1904, and

TWENTY-FOUR PUBLIC REHEARSALS

On Consecutive FRIDAY AFTERNOONS from October 16, 1903, to April 29, 1904, omitting November 6, December 11, 1903, January 15, February 19, and March 18, 1904.

SOLOISTS:

Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud Mac Carthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt, and others.

TICKETS for the series of CONCERTS and for the series of REHEARSALS, $12.00 and $7.50, according to location.

The $12 seats for the Rehearsals will be sold at auction at Symphony Hall **MONDAY,** September 28, at 10 A. M.

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Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be immediately resold.

(A)

SYMPHONY HALL

Friday Afternoon, Oct. 16, at 2:30.
Saturday Evening, Oct. 17, at 8.

Boston Symphony Orchestra

Mr. Wilhelm Gericke, Conductor.
Soloist, Mr. Harold Bauer.

Programme: Overture, "Euryanthe," Weber; Concerto for Pianoforte No. 1, Tschaikowski—Entr'acte from "Messidor" (first time), Bruneau—Symphony No. 2, Brahms.

A limited number of tickets for both performances now on sale at box office.

BOSTON SYMPHONY ORCHESTRA

Soloists: Mme. MELBA, Mme. GADSKI, Mme. SCHUMANN-HEINK, Mr. GILIBERT, Miss AUS DER OHE, Mme. HOPEKIRK, Miss MAUD MacCARTHY, Miss OLIVE MEAD, Mr. BUSONI, Mr. HAROLD BAUER, Mr. RAFAEL JOSEFFY, Mr. GEORGE PROCTOR, Mr. M. FERNANDEZ ARBOS, Mr. T. ADAMOWSKI, Mr. RUDOLPH KRASSELT, and others.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at

SYMPHONY HALL Huntington and Massachusetts Avenues

Next Monday, Beginning at 10 o'Clock

Auction Sale of $7.50 Seats for Rehearsals,		Tuesday, Sept. 29, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts,		Thursday, Oct. 1, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts,		Friday, Oct. 2, at 10 A. M.

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CARNEGIE HALL

TWENTY-THIRD SEASON, 1903–1904

The

Boston Symphony Orchestra

94 PERFORMERS

MR. WILHELM GERICKE, CONDUCTOR

FIVE CONCERTS

THURSDAY EVENING, NOVEMBER 5
THURSDAY EVENING, DECEMBER 10
THURSDAY EVENING, JANUARY 14
THURSDAY EVENING, FEBRUARY 18
THURSDAY EVENING, MARCH 17

AT 8.15

FIVE MATINEES

SATURDAY AFTERNOON, NOVEMBER 7
SATURDAY AFTERNOON, DECEMBER 12
SATURDAY AFTERNOON, JANUARY 16
SATURDAY AFTERNOON, FEBRUARY 20
SATURDAY AFTERNOON, MARCH 19

EMINENT SOLOISTS TO BE ANNOUNCED

Boston Symphony Orchestra.

** * * * PERSONNEL. * * * * *

Twenty-second Season, 1902-03.

MR. WILHELM GERICKE, CONDUCTOR.

FIRST VIOLINS.

Kneisel, Fr., *Concertmeister.*

Loeffler, C. M.
Adamowski, T.
Roth, O.
Kuntz, D.
Moldauer, A.
Ondricek, K.
Krafft, W.
Hoffmann, J.
Strube, G.
Mahn, F.
Eichheim, H.
Fiedler, E.
Rissland, K.
Theodorowicz, J.
Back, A.

SECOND VIOLINS.

Belinski, A. V.
Akeroyd, J.
Fiumara, P.
Swornsbourne, W. W.
Schuchman, F. E.
~~Kneisel, Jos.~~
Tischer-Zeitz, H.
Marble, E. B.
Kurth, R.
Goldstein, S.
Berger, H.
Eichler, J. Edw.
Kuntz, A.
Fiedler, B.
Sprunt, C.

VIOLAS.

Svecenski, L.
Zach, M.
Heindl, H.
Sauer, G. F.
Kolster, A.
Zahn, F.
Hoyer, H.
Kluge, M.
Krauss, O. H.
Traupe, W.

VIOLONCELLOS.

Schroeder, A.
Keller, J.
Adamowski, J.
Loeffler, E.
Nagel, R.
Heberlein, H.
Barth, C.
Belinski, M.
Heindl, A.

BASSES.

Keller, K.
Kunze, M.
Bareither, G.
Seydel, T.
Barth, C.
Gerhardt, G.
Schurig, R.
Elkind, S.

FLUTES.

Maquarre, A.
Fox, Paul.
Brooke, A.
North, C. K.

OBOE.

Longy, G.
Sautet, A.
Lenom, C.

ENGL. HORN.

Muller, F.

CLARINETS.

Lebailly, V.
Metzger, P.
Vannini, A.

BASS CLARINET.

Fritzsche, O.

BASSOONS.

Debuchy, A.
Helleberg, J.
Regestein, E.

CONTRA BASSOON.

Gunzel, F. H.

HORNS.

Hackebarth, A.
Hein, Fr.
Lorbeer, H.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Brenton, H. E.
Mann, J. F.
Merrill, C.

TROMBONES.

Hampe, C.
Mausebach, A.
Kenfield, L. S.

HARP.

Schuecker, H.

TUBA.

Dworak, J. F.

TYMPANI.

Rettberg, A.

DRUMS.

Ludwig, C. R.

CYMBALS, TRIANGLE, ETC.

Burkhardt, H.

TAMBOUR.

Senia, T.

CASTANETS.

Flockton, J. M.

LIBRARIAN.

Sauerquell, J.

CARNEGIE HALL

TWENTY-THIRD SEASON, 1903–1904

The

Boston Symphony Orchestra

94 PERFORMERS

MR. WILHELM GERICKE, CONDUCTOR

FIVE CONCERTS

THURSDAY EVENING, NOVEMBER 5
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Mahn, F.
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Fiedler, E.
Rissland, K.
Theodorowicz, J.
Back, A.

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Akeroyd, J.
Fiumara, P.
Swornsbourne, W. W.
Schuchman, F. E.
~~Kneisel, Jos.~~
Tischer-Zeitz, H.
Marble, E. B.
Kurth, R.
Goldstein, S.
Berger, H.
Eichler, J. Edw.
Kuntz, A.
Fiedler, B.
Sprunt, C.

VIOLAS.

Svecenski, L.
Zach, M.
Heindl, H.
Sauer, G. F.
Kolster, A.
Zahn, F.
Hoyer, H.
Kluge, M.
Krauss, O. H.
Traupe, W.

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Bareither, G.
Seydel, T.
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Schurig, R.
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Vannini, A.

BASS CLARINET.

Fritzsche, O.

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Helleberg, J.
Regestein, E.

CONTRA BASSOON.

Gunzel, F. H.

HORNS.

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Hein, Fr.
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Brenton, H. E.
Mann, J. F.
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Hampe, C.
Mausebach, A.
Kenfield, L. S.

HARP.

Schuecker, H.

TUBA.

Dworak, J. F.

TYMPANI.

Rettberg, A.

DRUMS.

Ludwig, C. R.

CYMBALS, TRIANGLE, ETC.

Burkhardt, H.

TAMBOUR.

Senia, T.

CASTANETS.

Flockton, J. M.

LIBRARIAN.

Sauerquell, J.

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THE BOSTON HERALD—
TUESDAY, AUGUST 11, 1903.

SYMPHONY SUCCESSORS OF KNEISEL AND SCHROEDER.

They Are to Be Arbos, a Violinist, and Rudolph Krasselt, 'Cello, the Former from London and the Latter a Leipsic Conservatory Graduate.

The places in the Boston Symphony orchestra made vacant by the resignation last season of Franz Kneisel and Alwin Schroeder are to be filled by Mr. Arbos, violin, and Rudolph Krasselt, violoncello. Mr. Gericke, conductor, and Mr. Ellis, manager of the orchestra, engaged the musicians after a long and laborious search, which took them among the musical capitals of Europe. Mr. Arbos comes from London, where, although he has not been prominently identified with orchestral work, he has been a popular teacher and salon player. He is a Spaniard by birth, and studied under Joachim. He holds a position in the Royal College of Music. Herr Krasselt, the violoncellist, is a young man of 25, and has studied under Kiengel at the Leipsic Conservatory. He has made an excellent record in Berlin.

It is said that efforts were made to engage Wessely, a well known concert master of London, and also Marteau. Willie, a 'cellist of Dresden, was also spoken of, but he had just received an appointment at the Dresden Conservatory with the title of professor, a position much prized by German musicians.

THE SPRINGFIELD SUNDAY REPUBLICAN: AUGUST 23, 1903.

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BOSTON SUNDAY JOURNAL—
SEPTEMBER 13, 1903.

BOSTON SYMPHONY ORCHESTRA

Twenty-two years of existence with 2084 performances, 1089 of which were in this city, only four conductors in all this time, beginning with a membership of sixty, which has been increased to ninety-four, nineteen years in Music Hall and three in the new Symphony Hall, fair-sized audiences at the start, and now every seat in the house sold for the season for both series of concerts for the past three years, these are a few details which suggest themselves at the approach of the twenty-third season of the Boston Symphony Orchestra. Mr. Henschel began with three years, followed by Mr. Gericke for five years, then Mr. Nikisch for four years, after him Mr. Paur for five years, and now Mr. Gericke enters upon the sixth year of his second regime. The musical public of Boston may feel quite sure there will be the usual high standard of performances the coming season, with as attractive a list of soloists as has even been presented. There will be as heretofore twenty-four Friday afternoon public rehearsals, and twenty-four Saturday evening concerts. The auction sales of season tickets will begin at Symphony Hall at 10 A. M. on Monday, Sept. 28, when the $12 seats for the Friday rehearsals will be sold. The $7.50 seats for the rehearsals will be sold on Tuesday, Sept. 29. After a rest of one day the auction sales will be renewed on Thursday, Oct. 1, when the $12 seats for the Saturday evening concerts will be sold. Friday, Oct. 2, will be the last day of the sales, when the $7.50 seats for the Saturday evening concerts will be sold.

THE BOSTON GLOBE—
TUESDAY, AUGUST 11, 1903.

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August 22
1903

The Beacon

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THE SUNDAY HERALD—
BOSTON, SEPTEMBER 13, 1903.

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For the 23d consecutive season, the announcement of the 24 Friday afternoon public rehearsals, and the 24 Saturday evening concerts by the Boston Symphony Orchestra, in Symphony Hall, sets the musical pace for the year. Ninety-four players, directed by a conductor whose term of 10 years' service is proof and evidence of his ability, will render good music in the best way, and thus fulfil the initial motive and the always cherished purpose of the founder of this unsurpassed organization. Every assurance is given that the season beginning on Oct. 16 will equal, if not surpass, its predecessors, with as attractive a list of soloists as has ever been presented. The auction sales of season tickets will begin at Symphony Hall at 10 A. M. on Monday, Sept. 28, when the $12 seats for the Friday rehearsals will be sold. The $7.50 seats for the rehearsals will be sold on Tuesday, Sept. 29. After a rest of one day the auction sales will be renewed on Thursday, Oct. 1, when the $12 seats for the Saturday evening concerts will be sold. Friday, Oct. 2, will be the last day of the sales, when the $7.50 seats for the Saturday evening concerts will be sold.

BOSTON EVENING TRANSCRIPT.
TUESDAY, AUGUST 11 190[3]

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BOSTON POST,
THURSDAY, SEPTEMBER 3, 1903

NEW MUSICIANS FOR SYMPHONY ORCHESTRA

Fernandez Arbos to Succeed Kneisel; Rudolph Krasselt as Cellist

All but unknown to the musical world of this country, Fernandez Arbos of London as concert master to succeed Franz Kneisel, and Rudolph Krasselt of Berlin as solo 'cellist, have been engaged by Major Henry L. Higginson for the Boston Symphony Orchestra. Mr. Arbos is well known in London as a violinist.

Mr. Arbos, a young man, is Spanish by birth. He has held a position at the London Royal College of Music for some years. He is said to be a successful teacher, among his pupils being Maud McCarthy, who was heard here last season. His orchestral experience, however, is somewhat limited. He is said to have the fiery temperament of the Latin races, the exact opposite of Mr. Kneisel.

Rudolph Krasselt, who takes the position filled by Alwin Schroeder, is only 25 years of age. He has been for two years with the Berlin Philharmonic Orchestra.

BOSTON SUNDAY GLOBE—
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BOSTON SUNDAY POST,
SEPTEMBER 13, 1903

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SATURDAY EVENING GAZETTE, BOSTON, AUGUST 22, 1903.

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[6]

THE BOSTON HERALD—
—TUESDAY, AUGUST 11, 1903

SYMPHONY SUCCESSORS OF KNEISEL AND SCHROEDER.

They Are to Be Arbos, a Violinist, and Rudolph Krasselt, 'Cello, the Former from London and the Latter a Leipsic Conservatory Graduate.

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BOSTON POST,
THURSDAY, SEPTEMBER 3, 1903

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THE SUNDAY HERALD—
—BOSTON, SEPTEMBER 13, 1903.

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[6]

Boston Transcript

SATURDAY, SEPTEMBER 19, 1903

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

The Boston Symphony Orchestra

Twenty-two years with always one high ideal is a flattering record for any organization, and another record of every seat in the house sold for the season for both series of concerts at a premium at the annual auction sales ever since the occupancy of the new Symphony Hall, three years ago, is the most satisfactory evidence of the public appreciation of the Boston Symphony Orchestra. A generous founder and patron with the courage of his convictions, a conductor with ten years of service in two terms of five years each, ninety-four performers selected from the best in this country and Europe, a long list of the most distinguished assisting artists available and an unsurpassed audience room unselfishly given by some five hundred public spirited enthusiasts, are the chief factors which are combined in the most unique musical ensemble in the world.

The twenty-third season, which begins with the Friday afternoon and Saturday evening performances on Oct. 16 and 17, will in every way equal, and if possible, surpass its predecessors. To assure its patrons that the orchestra will afford the same degree of pleasure and enjoyment as in the past would be sufficient, for it seems safe to assert that a single season which has been a disappointment is yet to be recorded.

Mr. Wilhelm Gericke will again be welcomed as the conductor for the eleventh season, a record which speaks for itself and in a most convincing way. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr. Henschel conducted for the first three years, Mr. Gericke for the next five years, then Mr. Nikisch for four years, Mr. Paur following with five years, and last season was the fifth year of Mr. Gericke's second regime.

The list of soloists is as usual a notable one and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, the new first violin and concert master; Mr. T. Adamowski, Mr. Rudolph Krassait, the new first violoncello, and others. Madame Melba returns after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company in Berlin, which enables her to fill her concert engagements in this country. Mr. Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Mr. Harold Bauer afford the best possible reason for his reengagement. Mr. Joseffy has a host of friends and admirers who will always welcome his appearances and who regret that he has not favored Boston for five years. Mr. Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr. Adamowski is an artist too well established with Symphony patrons to need extensive exploiting. Of the newcomers in the ranks of the orchestra, Mr. M. Fernandez, the first violin and concert master, and Mr. Rudolph Krassalt, the first violoncello, notice will be given during the coming weeks.

There will be the usual two series of twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction, at Symphony Hall, Monday, Sept. 28, at 10 A. M. The $7.50 seats for the rehearsals will be sold by auction, at Symphony Hall, Tuesday, Sept. 29, at 10 A. M. The $12 seats for the concerts will be sold by auction, at Symphony Hall on Thursday, Oct. 1, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold. Admission first come first served, to the second balcony on Friday afternoons only at twenty-five cents, will be given according to the plan adopted two years ago and which has met with universal satisfaction.

BOSTON SUNDAY POST,

SEPTEMBER 20, 1903

BOSTON SYMPHONY ORCHESTRA

With the preliminary announcement of the Boston Symphony Orchestra for its 23d year, the musical season may be considered as opened. A second and even third generation, if one recalls the patrons of the early days, are now enjoying these concerts, remarkable for their even excellence and high standard. And the good opinion of the musical public obtains not alone at home, but in all the cities visited by the orchestra on its monthly tournees.

Wilhelm Gericke will again occupy the position of conductor, and ample evidence of both his popularity and fitness is afforded in his record of 10 years in this capacity, five of which were during his first term, beginning in 1884, while the coming season will be the sixth of his second regime.

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(Copyright by Aimee Dupont, published with permission.)
THE SOLOISTS WHO WILL BE HEARD AT THE SYMPHONY CONCERTS THIS SEASON.

SATURDAY EVENING GAZETTE,

BOSTON, SEPTEMBER 19, 1903.

The announcement for the twenty-third season of the Boston Symphony Orchestra promises a veritable feast for the lover of good music. The orchestra will consist of ninety-four performers, with Mr. Wilhelm Gericke again as conductor, and the soloists will include such famous singers and instrumentalists as Madame Melba, Madame Gadski, Madame Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Madame Hopekirk, Miss Maud Mac Carthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others. The auction sale of rehearsal tickets takes place at Symphony Hall on Sept. 28 and 29, and the sale of concert tickets on Oct. 1 and 2. The popularity of these entertainments is so great that the premiums for choice seats are sure to be very high, so that those who are anxious to secure good seats should govern themselves accordingly, and be on hand early.

BOSTON COURIER

SEPTEMBER 19 1903

The Symphony Concerts.

For nearly a quarter of a century—this is the twenty-third season—the Symphony Orchestra has made Boston famous. For years in old Music Hall, and now in the handsome and worthy Symphony Hall, the twenty-four yearly concerts and rehearsals are given to audiences gathered from far and near.

In fact the auction sale of the seats for these performances is as much a function to be attended—is as de riguer—as the horse show, or the Myopia Hunt Club ball.

For the coming season which begins Friday afternoon and Saturday evening, Oct. 16 and 17, a large list of notable soloists is announced under the leadership of Wilhelm Gericke. Among these artists are named: Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt, and others.

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Mr Wilhelm Gericke will again be welcomed as the conductor for the 11th season, a record which speaks for itself and in a most convincing way. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr Henschel conducted for the first three years, Mr Gericke for the next five years, then Mr Nikisch for four years, Mr Paur following with five years, and last season was the fifth year of Mr Gericke's second regime.

The list of soloists is as usual a notable one and includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr M. Fernandez Arbos, the new first violin and concert master; Mr T. Adamowski, Mr Rudolph Krasselt, the new first violoncello, and others.

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BOSTON TIMES

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September 19
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The Beacon

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Boston Sunday Globe.

SUNDAY, SEPT 20, 1903.

For 22 years the Boston symphony orchestra has been a musical organization so unique as to command both the attention and respect not only of America, but of the world. Founded and maintained by a single individual who has never swerved from his original ideal, there has always been an underlying tendency to advance and to improve, with a resulting standard of performance approaching very close to perfection.

The 23d season, which begins with the Friday afternoon and Saturday evening performances, Oct 16 and 17, will in every way equal, and if possible surpass its predecessors. To assure its patrons that the orchestra will afford the same degree of pleasure and enjoyment as in the past would be sufficient, for it seems safe to assert that a single season which has been a disappointment is yet to be recorded.

Boston Transcript

SATURDAY, SEPTEMBER 19, 1903

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

The Boston Symphony Orchestra

Twenty-two years with always one high ideal is a flattering record for any organization, and another record of every seat in the house sold for the season for both series of concerts at a premium at the annual auction sales ever since the occupancy of the new Symphony Hall, three years ago, is the most satisfactory evidence of the public appreciation of the Boston Symphony Orchestra. A generous founder and patron with the courage of his convictions, a conductor with ten years of service in two terms of five years each, ninety-four performers selected from the best in this country and Europe, a long list of the most distinguished assisting artists available and an unsurpassed audience room unselfishly given by some five hundred public spirited enthusiasts, are the chief factors which are combined in the most unique musical ensemble in the world.

The twenty-third season, which begins with the Friday afternoon and Saturday evening performances on Oct. 16 and 17, will in every way equal, and if possible, surpass its predecessors. To assure its patrons that the orchestra will afford the same degree of pleasure and enjoyment as in the past would be sufficient, for it seems safe to assert that a single season which has been a disappointment is yet to be recorded.

Mr. Wilhelm Gericke will again be welcomed as the conductor for the eleventh season, a record which speaks for itself and in a most convincing way. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr. Henschel conducted for the first three years, Mr. Gericke for the next five years, then Mr. Nikisch for four years, Mr. Paur following with five years, and last season was the fifth year of Mr. Gericke's second régime.

The list of soloists is as usual a notable one and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, the new first violin and concert master; Mr. T. Adamowski, Mr. Rudolph Krassalt, the new first violoncello, and others. Madame Melba returns after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company in Berlin, which enables her to fill her concert engagements in this country. Mr. Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Mr. Harold Bauer afford the best possible reason for his reëngagement. Mr. Joseffy has a host of friends and admirers who will always welcome his appearances and who regret that he has not favored Boston for five years. Mr. Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr. Adamowski is an artist too well established with Symphony patrons to need extensive exploiting. Of the newcomers in the ranks of the orchestra, Mr. M. Fernandez, the first violin and concert master, and Mr. Rudolph Krassalt, the first violoncello, notice will be given during the coming weeks.

There will be the usual two series of twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction, at Symphony Hall, Monday, Sept. 28, at 10 A. M. The $7.50 seats for the rehearsals will be sold by auction, at Symphony Hall, Tuesday, Sept. 29, at 10 A. M. The $12 seats for the concerts will be sold by auction, at Symphony Hall on Thursday, Oct. 1, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 A. M.

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BOSTON SUNDAY POST,

SEPTEMBER 20, 1903

BOSTON SYMPHONY ORCHESTRA

With the preliminary announcement of the Boston Symphony Orchestra for its 23d year, the musical season may be considered as opened. A second and even third generation, if one recalls the patrons of the early days, are now enjoying these concerts, remarkable for their even excellence and high standard. And the good opinion of the musical public obtains not alone at home, but in all the cities visited by the orchestra on its monthly tournees.

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BOSTON COURIER

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Mme Melba returns after an absence of two years, and four seasons have passed since Mme Gadski appeared with the orchestra in Boston. Mme Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal opera company in Berlin, which enables her to fill her concert engagements in this country. Mr Gilbert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy and Miss Olive Mead, who made such a favorable impression two seasons ago.

Mr Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Mr Harold Bauer afford the best possible reason for his reengagement. Mr Joseffy has a host of friends and admirers who will always welcome has appearances and who regret that he has not favored Boston for five years. Mr Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr Adamowski is an artist too well established with Symphony patrons to need extensive exploiting. Of the newcomers in the ranks of the orchestra, Mr M. Fernandez Arbos, the first violin and concert master, and Mr Rudolph Krasselt, the first violoncello, notice will be given during the coming weeks.

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Boston Sunday Globe.

SUNDAY, SEPT 20, 1903.

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NEW AND OLD FACES OF THE SYMPHONY

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Among a score of flattering comments last season we quote from the New York Tribune that "the visit of the Boston Symphony Orchestra has left a feeling of admiration and gratitude keener, more tender, and more fragrant than ever before," while the New York Herald stated that "this virtuoso organization spread a noble feast." The Times, speaking of the orchestra, said: "It affords a pleasure distinct in degree and kind," and the Sun honestly says: "To speak frankly New York has found the Boston concerts a safe vehicle for admiration." The Philadelphia Press says of the performances of the orchestra in its two series of concerts in that city: "There is something more than mere virtuosity in its noble interpretation," while the Baltimore Sun pays a marked compliment by affirming that "this company of great artists gives a distinction to whatever it undertakes."

Gericke Again Conducts.

Mr. Wilhelm Gericke will again occupy the position of conductor, and ample evidence of both his popularity and fitness is afforded in his record of ten years in this capacity, five of which were during his first term, beginning in 1884, while the coming season will be the sixth of his second regime.

The list of soloists is as usual a notable one, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, the new first violin and concert master; Mr. T. Adamowski, Mr. Rudolph Krasselt, the new first violoncello, and others. Madame Melba returns, after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company in Berlin, which enables her to fill her concert engagements in this country.

Mr. Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Mr. Harold Bauer afford the best possible reason for his re-engagement. Mr. Joseffy has a host of friends and admirers who will always welcome his appearance and who regret that he has not favored Boston for five years. Mr. Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr. Adamowski is an artist too well established with symphony patrons to need extended exploiting. Of the new comers in the ranks of the orchestra, Mr. M. Fernandez Arbos, the first violin and concert master, and Mr. Rudolph Krasselt, the first violoncello, notice will be given during the coming weeks.

Concerts as Usual.

There will be the usual two series of twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction at Symphony Hall, Monday, Sept. 28, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Symphony Hall, Tuesday, Sept. 29, at 10 A. M. The $12 seats for the concerts will be sold at auction at Symphony Hall on Thursday, Oct. 1, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 A. M.

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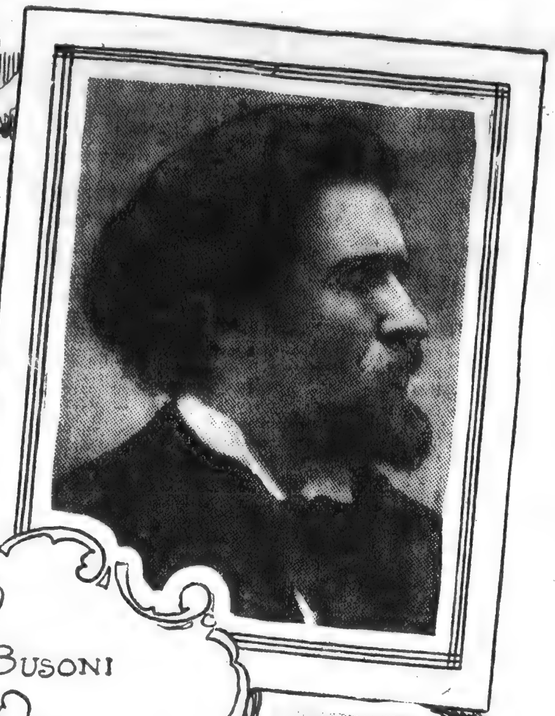
MAUD MACCARTHY



BUSONI

GILIBERT

OLIVE MEAD

ADAMOWSKI

AUS DER OHE

BOSTON SUNDAY JOURNAL

SEPTEMBER 20, 1903.

The Symphony Concert.

With the announcement of the Symphony Concert ticket sale comes the feeling that the serious business of the season is about to begin. This year there should be more than usual interest manifested, and yet——. Engaging for a Symphony season has always been a little like buying a pig in a poke because so few early particulars can be had about its prospects, beyond the naming of some special soloists. Yet one's bargain always turns out a good one, and this winter cannot be expected to make an exception. There will be curiosity now to learn something about the artists who are to succeed the Kneisel quartet and Mr. Loeffler, who have withdrawn, and about such other new comers as there may be, as also with regard to whatever works Mr. Gericke may have chosen for introduction. The sale will take place according to usual conditions during the last days of the month. The long list of soloists, some of whose faces will be found happily grouped on another page, names no stranger, although Mr. Busoni has been long absent.

CONCERT HALLS AND ETIQUETTE.
THE BOSTON SYMPHONY ORCHESTRA.

MME. GADSKI. M CHAS. GILIBERT. MR BUSONI. ADELE AUS DER OHE. MME. SCHUMANN-HEINK. MME. MELBA.

BOSTON SYMPHONY ORCHESTRA.

For 22 years the Boston Symphony orchestra has been a musical organization so unique as to command, both the attention and respect not only of America, but of the world. Founded and maintained by a single individual, who has never swerved from his original ideal, there has always been an underlying tendency to advance and to improve, with a resulting standard of performance approaching very close to perfection.

The 23d season, which begins with the Friday afternoon and Saturday evening performances on Oct. 16 and 17, will in every way equal, and, if possible, surpass its predecessors. Mr. Wilhelm Gericke will again be welcomed as the conductor of his 11th season, a record which speaks for itself and in a most assuring way. The list of soloists is, as usual, a notable one, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, the new first violin and concert master; Mr. T. Adamowski, Mr. Rudolph Krasselt, the new first violoncello, and others. Mme. Melba returns after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company in Berlin, which enables her to fill her concert engagements in this country. Mr. Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy, and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Mr. Harold Bauer afford the best possible reason for his re-engagement. Mr. Joseffy has a host of friends and admirers who will always welcome his appearnces and who regret that he has not favored Boston for five years. Mr. Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr. Adamowski is an artist well established with Symphony patrons.

There will be the usual two series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction, at Symphony Hall, Monday, Sept. 28, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Symphony Hall, Tuesday, Sept. 29, at 10 A. M. The $12 seats for the concerts will be sold at auction, at Symphony Hall on Thursday, Oct. 1, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Admission, first come, first served, to the second balcony on Friday afternoons only, at 25 cents, will be given according to the plan adopted two years ago, and which has given entire satisfaction.

The first of the 24 public rehearsals of the Boston Symphony orchestra will be on Friday afternoon, Oct. 16th, with the concert the following evening, as usual. Among the soloists for the season will be Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Mme. Hopekirk, Miss Olive Mead, Mr. Timothee Adamowski, Mr. George Proctor, and Mr. Harold Bauer. The $12 seats for the rehearsals will be sold at auction at Symphony Hall, Monday, Sept. 28; the $7.50 seats for the rehearsals on Tuesday, the $12 seats for the concerts on Thursday, and the $7.50 seats for the concerts on Friday. All the auctions will be at 10 o'clock in the morning.

BOSTON DAILY ADVERTISER,

MONDAY MORNING,

SEPTEMBER 21, 1903.

SYMPHONY ORCHESTRA SALE.

The 23d Symphony Orchestra season, which begins with the Friday afternoon and Saturday evening performances on October 16 and 17, will in every way equal, and if possible surpass its predecessors. Wilhelm Gericke will again be welcomed as the conductor for the 11th season, a record which speaks for itself and in a most convincing way.

The list of soloists is a notable one and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Busoni, Harold Bauer, Rafael Joseffy, George Proctor, Fernandez Arbos, the new first violin and concertmaster; T. Adamowski, Rudolph Krasselt, the new first violoncello, and others.

Melba returns after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company in Berlin, which enables her to fill her concert engagements in this country.

There will be the usual two series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction, at Symphony Hall, Monday, Sept. 28, at 10 a.m. The $7.50 seats for the rehearsals will be sold at auction, at Symphony Hall, Tuesday, Sept. 29, at 10 a.m. The $12 seats for the concerts will be sold at auction, at Symphony Hall, on Thursday, Oct. 1, at 10 a.m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold, or they will be immediately resold. Admission first come, first served, to the second balcony on Friday afternoons only at 25 cts., will be given according to the plan adopted two years ago.

Boston Daily Globe.

TUESDAY, SEPT 22, 1903.

Boston Symphony Season.

The Boston Symphony orchestra's announcement for its 23d season has aroused widespread interest in musical circles. The list of soloists includes Mme Melba, Mme Gadski, Mme Schuman-Heink, Mr Gilibert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud McCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Raphael Joseffy, Mr George Proctor, Mr M. Fernandez Arbos, Mr T. Adamowski, Mr Rudolph Krasselt and others. The auction sales begin next Monday, Sept 28, at Symphony hall at 10 a m. The season tickets for the 24 Friday afternoons will be sold Monday and Tuesday, and the tickets for the 24 Saturday evenings Thursday and Friday, Oct 1 and 2.

Boston Transcript

TUESDAY, SEPTEMBER 22, 1903

In the Boston Symphony Orchestra's announcement for the coming season the list of soloists is a most notable one and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt, and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M. The season tickets for the twenty-four Friday afternoons will be sold on Monday and Tuesday, and the tickets for the twenty-four Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON POST,

TUESDAY,

SEPTEMBER 22, 1903

SYMPHONY ORCHESTRA

The Boston Symphony Orchestra's announcement for its twenty-third season has aroused a widespread interest in musical circles. The list of soloists has never been surpassed, if equalled. It includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus der Oe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 84.

TUESDAY, SEPT. 22, 1903.

THE SYMPHONY SOLOISTS.

The Boston Symphony orchestra's announcement for the coming season proves its always apparent purpose to equal, if not outdo, its previous record. The list of soloists is a most notable one, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M. The season tickets for the 24 Friday afternoons will be sold on Monday and Tuesday, and the tickets for the 24 Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON EVENING RECORD,

TUESDAY, SEPTEMBER 22 1903.

The Boston Symphony Orchestra's announcement for its 23d season has aroused a widespread interest in musical circles. The list of soloists has never been surpassed if equalled. It includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Busoni, Harold Bauer, Rafael Joseffy, George Proctor, M. Fernandez Arbos, T. Adamowski, Rudolph Krasselt and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 a.m. The season tickets for the 24 Friday afternoons will be sold on Monday and Tuesday, and the tickets for the 24 Saturday evenings on Thursday and Friday, Oct. 1 and 2.

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BOSTON JOURNAL—

—TUESDAY,

SEPTEMBER 22, 1903.

The Boston Symphony Orchestra's announcement for the coming season proves its always apparent purpose to equal, if not outdo, its previous record. The list of soloists is a most notable one, includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M. The season tickets for the twenty-four Friday afternoons will be sold on Monday and Tuesday and the tickets for the twenty-four Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON POST.

WEDNESDAY, SEPTEMBER 23, 1903

ITS THIRD LEADER IN 22 YEARS

Concert Master Arbos of Symphony Orchestra Well Known in London as Soloist and Teacher

(Photo by Notman.)
FERNANDEZ ARBOS,
Concert master and first violin of the Symphony Orchestra.

(Photo by Notman.)
RUDOLPHE KRASSELT,
First violoncello Boston Symphony Orchestra.

The change in the personnel of the Boston Symphony Orchestra, which was exclusively announced in the Post several weeks ago, has aroused great curiosity in musical circles about the concert master and first violin, and the new first 'cello.

Of Fernandez Arbos, who will be the third concert master of the orchestra in its 22 years of existence, E. A. Baughan, the London musical critic, says:

"In 1890, after a successful debut at a series of concerts given by Senor Albeniz at St. James's Hall, Senor Arbos practically settled in London. He was engaged to play at the 'pops' with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. Two years ago he played Spohr's duet concerto in B minor with Dr. Joachim at the Leeds festival, one of the most important of the English musical meetings. His work in London was by no means confined to the concert room, for he was chief professor of the violin at the Royal College of Music and a member of the board of professors, an honorary member of the Royal Academy of Music, and an examiner of the associated board. He has made a high reputation as a teacher, and one of his pupils, Miss Maud MacCarthy, is known to American audiences.

"Senor Arbos has composed a good deal of chamber music as well as comic opera."

Rudolphe Krasselt, the new 'cellist, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the German army is just expiring and he will not be free in time to play at the first concert.

THE BOSTON HERALD—WEDNESDAY, SEPTEMBER 23, 1903.

New Symphony Orchestra Concert Master Pupil of Vieuxtemps, Gevaert and Joachim.

Has Been Director of the Berlin Philharmonic Society's Orchestra and Has Won Success in London—Rudolphe Krasselt Secured as First 'Cellist.

[Photo by Notman.]
RUDOLPHE KRASSELT,
First Violincello of Boston Symphony Orchestera.

[Photo by Notman.]
SENOR FERNANDEZ ARBOS,
First Violin and Concert Master of Boston Symphony Orchestra.

The change in the personnel of the Boston Symphony orchestra, which brings from Europe a new concert master and first violin and a new first violincello, has most naturally aroused great interest in musical circles throughout the country. It is a most notable illustration of the stability of this organization that the newcomer, Senor Arbos, is only the third concert master in its 22 years' existence. The following sketch of Mr. Arbos was written by Mr. E. A. Baughan, a London journalist of note:

According to the popular idea the Spanish national temperament is compact of passion. It is, indeed, quite a commonplace of descriptive critics when dealing with Spanish musicians to refer to the molten "fire" which glows through their performances with a peculiar warmth. English writers, such as Byron and Charles Kingsley, have helped to form this ready-made idea of the Spanish temperament, and to most of us the word "Spain" conjures up visions of dark beauties with flashing eyes and of men who are either Don Juans or bull fighters.

The popular figure of a Spanish musician should be that brilliant Venezuelan, Mme. Carreno, and not Senor Sarasate or Senor Arbos. She has iridescent moods. They have the restrained and nervous subtlety of the Latin mind, with its passion for accuracy to perfection or the aristocratic fastidiousness of an ancient and dying race.

Senor Arbos himself is cosmopolitan. Born nearly 40 years ago (to be precise, on Christmas day, 1863), at Madrid, where his father was a military bandmaster, he early showed talent for music and a special predilection for the violin, which his father did his best to foster.

The childhood of the young violinist was passed in the province of Galicia, but on the breaking out of the war the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid Conservatoire. His professor of the violin there was Jesus Monasterio, who had been a pupil of De Beriot, and was solo violinist of the royal band and the royal chamber musicians, and later on became a director of the conservatoire.

Monasterio proved the arbiter of young Arbos' destinies, for the court musician introduced his promising pupil (when only 12 years of age he had gained first prizes for violin, harmony, theory, etc.) to the Princess Isabel, aunt of the reigning King, and she took a lively interest in the young musician, making him an allowance, so that he could continue his studies abroad, a kindness which Senor Arbos has never forgotten.

For some four years Vieuxtemps had settled down as principal professor of the violin at the Brussels Conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that time Vieuxtemps had ceased to play in public, owing to a stroke of paralysis of his left side, but he still taught, and the promising young Spanish violinist became his pupil, studying composition and theory under Gevaert, director of the conservatoire. At 15 Arbos gained the prix d'honneur and was already a sound, all-round musician, as well as a brilliant violinist.

While living at Brussels the young musician heard Joachim and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. Joachim was then at the height of his fame, both as virtuoso and teacher, and for some 10 years had been director of the Berlin high school for music.

This admiration for Joachim had far-reaching results on the artistic development and career of Fernandez Arbos. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. It might have been thought that Joachim, the leader of the German "classical" school, would have been the last man to influence a young Spaniard who had been taught his instrument first by a man who had been a favorite pupil of De Beriot, and then by Vieuxtemps, both leaders of the brilliant Belgian school of virtuosity, but then Senor Arbos is not the typical Spaniard of the popular imagination, and no doubt the tuition of Gevaert, a most solidly learned musician, had had its effect in forming the young violinist's mind.

The study under Joachim certainly made a deep impression on Senor Arbos. Had he finished his studies at Brussels he might have been content to be a virtuoso only; the German training grafted a depth and breadth of musicianship on his racial passion for perfection of detail. And the study at Berlin also had its effect on Senor Arbos' career in a material sense. He became leader of the Berlin Philharmonic Society's orchestra and played as soloist at one of the concerts. Five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns and then toured through France, Holland, Belgium, Spain, Portugal and as far afield as Poland.

For a time he settled down as professor of the violin at the Hamburg conservatoire, but at the express desire of the Queen of Spain he accepted the same post at the Madrid conservatoire, and soon afterward founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid, and in 1890, after a successful debut at a series of concerts given by Senor Albeniz at St. James' Hall, Senor Arbos practically settled in London.

He was engaged to play at the "Pops" with Joachim and then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. Two years ago he played Spohr's duet concerto in b minor with Dr. Joachim at the Leeds festival, one of the most important of the English musical meetings. The occasion was no doubt inspiring for Senor Arbos and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was the chief professor of the violin at the Royal College of Music and a member of the board of professors, an honorary member of the Royal Academy of Music and an examiner of the associated board. He has made a high reputation as a teacher, and one of his pupils, Miss Maun MacCarthy, is known to American audiences. Senor Arbos has composed a good deal of chamber music as well as comic opera.

Of the man himself it should be said that, in these days of self-advertisement, it is refreshing to find a musician who is content to let his reputation rest on his merits alone, and one who, in spite of arduous professional toil, has remained an artist in his whole-hearted love for his art.

Rudolphe Krasselt, the new 'cellist of the Boston Symphony orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the German army is just expiring, and he will not be free in time to play at the first concert.

Mr. Krasselt is one of a family distinguished for musical ability. His father is concert-master of the orchestra at Baden Baden, and one of his brothers is concert-master at Weimer. A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first 'cellist of that organization. His last engagement before joining the army was as first 'cellist of the Vienna Opera House.

For a young man he has played much in quartet concerts in Berlin and Vienna, and has had much success as a soloist. It is believed that he will prove a valuable acquisition to the ranks of resident musicians.

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Boston Daily Globe.
WEDNESDAY, SEPT 23, 1903

CONCERT MASTER.

Fernandez Arbos Succeeds Franz Kneisel.

Interesting Career of the Symphony Orchestra's First Violinist.

Rudolphe Krasselt, New 'Cellist, Also a Musician of Note.

The change in the personnel of the Boston Symphony orchestra which brings from Europe a new concert-master and first violin and a new first violoncello, has most naturally aroused great interest in musical circles throughout the country.

It is a notable illustration of the stability of this organization that the newcomer, Mr Arbos, is only the third concert-master in its 22 years' existence. The following is from a sketch of Mr Arbos by Mr E. A. Baughan, a London journalist:

Fernandez Arbos was born on Christmas day, 1863, at Madrid, where his father was a military bandmaster, he early showed talent for music, and a special predilection for the violin.

FERNANDEZ ARBOS,
New Concert Master of the Symphony Orchestra.

RUDOLPHE KRASSEET,
New Cellist of the Symphony Orchestra.

The childhood of the young violinist was passed in the province of Galicia, but on the breaking out of the war, the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid conservatoire. His professor of the violin there was Jesus Monasterio, who had been a pupil of De Beriot. Monasterio proved the arbiter of young Arbos' destinies, for the court musician introduced his promising pupil to the Princess Isabel, aunt of the reigning king, and she took a lively interest in the young musician.

Vieuxtemps had settled down as principal professor of the violin at the Brussels conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that Vieuxtemps had ceased to play in public, owing to a stroke of paralysis of his left side, but he still taught, and the promising young Spanish violinist became his pupil, studying composition and theory under Gevaert. At 15 Arbos gained the prix d'honneur.

While living at Brussels the young musician heard Joachim, and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. It might have been thought that Joachim, the leader of the German "classical" school, would have been the last man to influence a young Spaniard who had been taught his instrument first by a man who had been a favorite pupil of De Beriot, and then by Vieuxtemps, both leaders of the brilliant Belgian school of virtuosity, but then Mr Arbos is not the typical Spaniard of the popular imagination.

He became leader of the Berlin Philharmonic society's orchestra, and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns, and then toured through France, Holland, Belgium, Spain, Portugal and Poland.

For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the queen of Spain he accepted the same post at the Madrid Conservatoire, and soon afterwards founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

In 1890, after a successful debut at a series of concerts given by Senor Albeniz at St James' hall, Senor Arbos practically settled in London.

He was engaged to play at the "pops" with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. He was chief professor of the violin at the royal college of music and a member of the board of professors, honorary member of the royal academy of music, and an examiner of the associated board. He has made a high reputation as a teacher, and one of his pupils, Miss Maud MacCarthy, is known to American audiences. Senor Arbos has composed a good deal of chamber music, as well as comic opera.

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His last engagement before joining the army was as first cellist of the Vienna opera house.

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THE BOSTON JOURNAL—
—WEDNESDAY, SEPTEMBER 23, 1903.

Noted Musicians Coming To Fill Symphony Gaps

New Concert Master and First Violin Prominent in Spain.

OTHERS FROM GERMANY

Ranks of Boston's Famous Organization Ably Recruited.

Senor Arbos and Rudolphe Krasselt,
Noted musicians who are to join Boston Symphony.

Two famous musicians, one a Spaniard and the other a German, are coming from Europe this fall to fill two of the gaps left in the Boston Symphony Orchestra last spring by the resignation of the Kneisel quartette. Senor Fernandez Arbos is coming as a new concert master and first violin, and Rudolphe Krasselt as a first violincello.

These important changes in the personnel of the famous musical organization, have aroused great interest in musical circles through the country.

It is a notable illustration of the stability of the organization that Mr. Arbos is only the third concert master in the twenty-two years that it has been in existence.

BOSTON EVENING RECORD,
WEDNESDAY, SEPTEMBER 23 1903

SYMPHONY'S NEW CONCERT— MASTER A FAMOUS MUSICIAN

The change in the personnel of the Boston Symphony Orchestra which brings from Europe a new concertmaster and first violin and a new first violoncello has most naturally aroused great interest in musical circles throughout the country.

It is a notable illustration of the stability of this organization that the newcomer, Mr. Arbos, is only the third concertmaster in its 22 yrs.' existence. This sketch of Mr. Arbos was written by E. A. Baughan, a London journalist of note.

"The study under Joachim certainly made a deep impression on Senor Arbos. Had he finished his studies at Brussels he might have been content to be a virtuoso only; the German training grafted a depth and breadth of musicianship on his racial passion for perfection of detail. And the study at Berlin also had its effect on Senor Arbos' career in a material sense. He became leader of the Berlin Philharmonic Society's orchestra, and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns, and then toured through France, Holland, Belgium, Spain, Portugal and as far afield as Poland.

"For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the queen of Spain, he accepted the same post at the Madrid Conservatoire, and soon afterwards founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

"So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid, and in 1890, after a successful debut at a series of concerts given by Senor Albeniz at St James' Hall, Senor Arbos practically settled in London.

"He was engaged to play at the "Pops" with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartette in London concert rooms. Two years ago he played Spohr's Duet Concerto in B minor with Dr. Joachim at the Leeds festival, one of the most important of the English musical meetings.

"The occasion was no doubt inspiring to Senor Arbos, and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was chief professor of the violin at the Royal College of Music, and a member of the board of professors, an honorary member of the Royal Academy of Music, and an examiner of the associated board. He has made a high reputation as a teacher.

Boston Daily Globe.
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For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the queen of Spain he accepted the same post at the Madrid Conservatoire, and soon afterwards founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

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He was engaged to play at the "pops" with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. He was chief professor of the violin at the royal college of music and a member of the board of professors, honorary member of the royal academy of music, and an examiner of the associated board. He has made a high reputation as a teacher, and one of his pupils, Miss Maud MacCarthy, is known to American audiences. Senor Arbos has composed a good deal of chamber music, as well as comic opera.

Rudolphe Krasselt, the new cellist of the Boston Symphony orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the German army is just expiring, and he will not be free in time to play at the first concert.

Mr Krasselt is one of a family distinguished for musical ability. His father is concertmeister of the orchestra at Baden Baden, and one of his brothers is concertmeister at Weimar.

A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic society under Nikisch. On Hekking's retirement he became first cellist of that organization.

His last engagement before joining the army was as first cellist of the Vienna opera house.

For a young man he has played much in quartet concerts in Berlin and Vienna and has had much success as a soloist. It is believed that he will prove a valuable acquisition to the ranks of resident musicians.

THE BOSTON JOURNAL—
—WEDNESDAY, SEPTEMBER 23, 1903.

Noted Musicians Coming To Fill Symphony Gaps

New Concert Master and First Violin Prominent in Spain.

OTHERS FROM GERMANY

Ranks of Boston's Famous Organization Ably Recruited.

Two famous musicians, one a Spaniard and the other a German, are coming from Europe this fall to fill two of the gaps left in the Boston Symphony Orchestra last spring by the resignation of the Kneisel quartette. Senor Fernandez Arbos is coming as a new concert master and first violin, and Rudolphe Krasselt as a first violincello.

Senor Arbos and Rudolphe Krasselt,
Noted musicians who are to join Boston Symphony.

These important changes in the personnel of the famous musical organization, have aroused great interest in musical circles through the country.

It is a notable illustration of the stability of the organization that Mr. Arbos is only the third concert master in the twenty-two years that it has been in existence.

BOSTON EVENING RECORD,
WEDNESDAY, SEPTEMBER 23 1903

SYMPHONY'S NEW CONCERT— MASTER A FAMOUS MUSICIAN

The change in the personnel of the Boston Symphony Orchestra which brings from Europe a new concertmaster and first violin and a new first violoncello has most naturally aroused great interest in musical circles throughout the country.

It is a notable illustration of the stability of this organization that the newcomer, Mr. Arbos, is only the third concertmaster in its 22 yrs.' existence. This sketch of Mr. Arbos was written by E. A. Baughan, a London journalist of note.

"The study under Joachim certainly made a deep impression on Senor Arbos. Had he finished his studies at Brussels he might have been content to be a virtuoso only; the German training grafted a depth and breadth of musicianship on his racial passion for perfection of detail. And the study at Berlin also had its effect on Senor Arbos' career in a material sense. He became leader of the Berlin Philharmonic Society's orchestra, and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns, and then toured through France, Holland, Belgium, Spain, Portugal and as far afield as Poland.

"For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the queen of Spain, he accepted the same post at the Madrid Conservatoire, and soon afterwards founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

"So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid, and in 1890, after a successful debut at a series of concerts given by Senor Albeniz at St James' Hall, Senor Arbos practically settled in London.

"He was engaged to play at the "Pops" with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartette in London concert rooms. Two years ago he played Spohr's Duet Concerto in B minor with Dr. Joachim at the Leeds festival, one of the most important of the English musical meetings.

"The occasion was no doubt inspiring to Senor Arbos, and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was chief professor of the violin at the Royal College of Music, and a member of the board of professors, an honorary member of the Royal Academy of Music, and an examiner of the associated board. He has made a high reputation as a teacher.

BOSTON DAILY ADVERTISER

WEDNESDAY MORNING, SEPTEMBER 23, 1903

SYMPHONY'S NEW CONCERT— MASTER A FAMOUS MUSICIAN

The change in the personnel of the Boston Symphony Orchestra which brings from Europe a new concertmaster and first violin and a new first violoncello has most naturally aroused great interest in musical circles throughout the country.

It is a notable illustration of the stability of this organization that the newcomer, Mr. Arbos, is only the third concertmaster in its 22 yrs.' existence. This sketch of Mr. Arbos was written by E. A. Baughan, a London journalist of note.

"According to the popular idea, the Spanish national temperament is compact of passion. It is indeed quite a commonplace of descriptive critics when dealing with Spanish musicians to refer to the molten 'fire' which glows through their performances, with a peculiar warmth. English writers, such as Byron and Charles Kingsley, have helped to form this ready made idea of the Spanish temperament, and to most of us the word Spain conjures up visions of dark beauties with flashing eyes and of men who are either Don Juans or bull-fighters.

"The popular figure of a Spanish musician should be that brilliant Venezuelan, Mme. Carreno, and not Senor Sarasate or Senor Arbos. She has irridescent moods, they have the restrained and nervous subtlety of the Latin mind, with its passion for accuracy to perfection, or the aristocratic fastidiousness of an ancient and dying race.

"Senor Arbos himself is cosmopolitan. Born nearly 40 yrs. ago (to be precise, on Christmas day, 1863), at Madrid, where his father was a military bandmaster, he early showed talent for music, and a special predilection for the violin, which his father did his best to foster.

"The childhood of the young violinist was passed in the province of Galicia, but on the breaking out of the war, the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid conservatoire. His professor of the violin there was Jesus Monasterio, who had been a pupil of De Beriot, and was solo violinist of the Royal Band and the Royal Chamber Musicians, and later on became a director of the conservatoire.

"Monasterio proved the arbiter of young Arbos' destinies, for the court musician introduced his promising pupil to the Princess Isabel, aunt of the reigning king, and she took a lively interest in the young musician, making him an allowance so that he could continue his studies abroad, a kindness which Señor Arbos has never forgotten.

"For some four years Vieuxtemps had settled down as principal professor of the violin at the Brussels conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that time Vieuxtemps had ceased to play in public, owing to a stroke of paralysis of his left side, but he still taught, and the promising young Spanish violinist became his pupil, studying composition and theory under Gevaert, the director of the conservatoire. At 15 Arbos gained the prix d'honneur, and was already a sound all-round musician, as well as a brilliant violinist.

"While living at Brussels, the young musician heard Joachim, and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. Joachim was then at the height of his fame, both as virtuoso and teacher, and for 10 yrs. had been director of the Berlin High School for Music.

"This admiration for Joachim had far-reaching results on the artistic development and career of Fernandez Arbos. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. It might have been thought that Joachim, the leader of the German 'classical' school, would have been the last man to influence a young Spaniard who had been taught his instrument first by a man who had been a favorite pupil of De Beriot, and then by Vieuxtemps, both leaders of the brilliant Belgian school of virtuosity, but then Senor Arbos is not the typical Spaniard of the popular imagination, and no doubt the tuition of Gevaert, a most solidly learned musician, had had its effect in forming the young violinist's mind.

"The study under Joachim certainly made a deep impression on Senor Arbos. Had he finished his studies at Brussels he might have been content to be a virtuoso only; the German training grafted a depth and breadth of musicianship on his racial passion for perfection of detail. And the study at Berlin also had its effect on Senor Arbos' career in a material sense. He became leader of the Berlin Philharmonic Society's orchestra, and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns, and then toured through France, Holland, Belgium, Spain, Portugal and as far afield as Poland.

"For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the queen of Spain, he accepted the same post at the Madrid Conservatoire, and soon afterwards founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

"So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid, and in 1890, after a successful debut at a series of concerts given by Senor Albeniz at St James' Hall, Senor Arbos practically settled in London.

"He was engaged to play at the "Pops" with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartette in London concert rooms. Two years ago he played Spohr's Duet Concerto in B minor with Dr. Joachim at the Leeds festival, one of the most important of the English musical meetings.

"The occasion was no doubt inspiring to Senor Arbos, and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was chief professor of the violin at the Royal College of Music, and a member of the board of professors, an honorary member of the Royal Academy of Music, and an examiner of the associated board. He has made a high reputation as a teacher.

THE NEW CELLIST.

Rudolphe Krasselt, the new cellist of the Symphony Orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the Germany army is just expiring and he will not be free in time to play at the first concert.

Mr. Krasselt is one of a family distinguished for musical ability. His father is concertmeister of the orchestra at Baden Baden and one of his brothers is concertmeister at Weimer.

A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first cellist of that organization.

His last engagement before joining the army was as first cellist of the Vienna Opera House.

For a young man he has played much in quartet concerts in Berlin and Vienna and has had much success as a soloist. It is believed that he will prove a valuable acquisition to the ranks of resident musicians.

Boston Transcript

WEDNESDAY, SEPTEMBER 23, 1903

The New Symphony Players

It is a remarkable illustration of the stability of the Boston Symphony Orchestra that Señor Fernandez Arbos, who succeeds Mr. Kneisel as first violin, is only the third concert-master in its twenty-two years' existence. Señor Arbos, though a Spaniard by birth, is, as he is termed by E. A. Baughan, a cosmopolitan, and far removed from the popular conception of the Spanish national temperament. A figure to fit that idea—of fire and glowing passion—would be that brilliant Venezuelan, Mme. Carreño, and not Señor Sarasate or Señor Arbos. She has iridescent moods. They have the restrained and nervous sublety of the Latin mind, with its passion for accuracy to perfection, or the aristocratic fastidiousness of an ancient and dying race.

Señor Arbos was born nearly forty years ago at Madrid, where his father was a military bandmaster. He early showed talent for music, and a special predilection for the violin, which his father did his best to foster. At the Madrid Conservatoire his professor of the violin was Jesus Monasterio, who had been a pupil of De Beriot, and was solo violinist of the royal band, and the royal chamber of musicians. Monasterio introduced his promising pupil (who when only twelve years of age had gained first prizes for violin, theory, etc.) to the Princess Isabel, aunt of the reigning king, and she took a lively interest in the young musician, making him an allowance so that he could continue his studies abroad, a kindness which Señor Arbos has never forgotten.

For some four years Vieuxtemps had settled down as principal professor of the violin at the Brussels Conservatoire, and to Brussels went young Arbos, and became his pupil, studying composition and theory under Gevaert, the director of the Conservatoire. At fifteen Arbos gained the Prix d'Honneur and was already a sound all-round musician, as well as a brilliant violinist. While living at Brussels he heard Joachim, and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. Joachim was then at the height of his fame both as virtuoso and teacher, and for some ten years had been director of the Berlin high school for music.

This admiration for Joachim had far-reaching results on the artistic development and career of Fernandez Arbos. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. It might have been thought that Joachim, the leader of the German classical school, would have been the last man to influence a young Spaniard who had been taught his instrument first by a favorite pupil of De Beriot, and then by Vieuxtemps, both leaders of the brilliant Belgian school of virtuosity, but Señor Arbos is not the typical Spaniard of the popular imagination, and no doubt the tuition of Gevaert, a most solidly-learned musician, had had its effect in forming the young violinist's mind.

The study under Joachim certainly made a deep impression on Señor Arbos. Had he finished his studies at Brussels he might have been content to be a virtuoso only; the German training grafted a depth and breadth of musicianship on his racial passion for perfection of detail. The study at Berlin also had its effect on Señor Arbos' career in a material sense. He became leader of the Berlin Philharmonic Society's orchestra, and played as soloist in all the principal towns of the continent.

For a time he settled down as professor of the violin at the Harburg Conservatoire, but at the express desire of the queen of Spain, he accepted the same post at the Madrid Conservatoire.

So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid, and in 1890, after a successful début at a series of concerts given by Señor Albeniz at St. James's Hall, Señor Arbos practically settled in London.

His work there was by no means confined to the concert room, for he was chief professor of the violin at the Royal College of Music and a member of the board of professors; an honorary member of the Royal Academy of Music, and an examiner of the associated board. Señor Arbos has composed a good deal of chamber music as well as comic opera.

Rudolph Krasselt, the new 'cellist, will make his first appearance in America at the second concert of the Boston Symphony Orchestra. His year of compulsory military service in the German army is just expiring and he will not be free in time to play at the first concert.

Mr. Krasselt is one of a family distinguished for musical ability. His father is concertmaster of the orchestra at Baden Baden and one of his brothers is concertmaster at Weimer. A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first 'cellist of that organization.

The Providence Journal.

Published by the Providence Journal Co. Nos. 209 and 213 Westminster St. Providence, R. I.

WEDNESDAY, SEPT. 23, 1903.

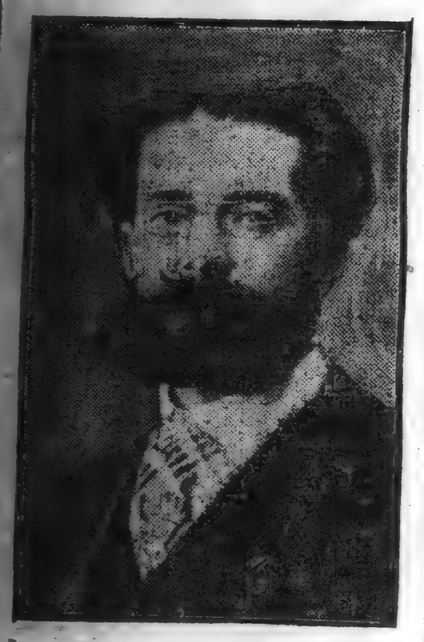
NEW CONCERTMASTER.

Also a New 'Cello Soloist in Boston Symphony Orchestra.

Boston, Sept. 22.—(Special.)—As the Boston Symphony Orchestra is well known in Providence, where it will give two concerts this winter (on the evenings of Tuesday, Nov. 24, and Tuesday, Feb. 2), many people in Rhode Island will be glad to learn of the changes in the organization due to the retirement of the Kneisel Quartet from the orchestra.

The change in the personnel of the orchestra, which brings from Europe a new concertmaster and first violin, and a new first violoncello, has most naturally aroused great interest in musical circles. It is a notable illustration of the stability of this organization that the newcomer, Mr. Arbos, is only the third concertmaster in its 22 years existence.

Senor Fernandez Arbos is cosmopolitan. Born on Christmas Day, 1863, at Madrid, where his father was a military bandmaster, he early showed talent for music. His childhood was passed in the province of Galicia, but on the breaking out of the war the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid Conservatoire. His professor of the violin there was Jesus Monasterio. Monasterio proved the arbiter of young Arbos's destinies, for the Court Musician introduced his promising pupil to the Princess Isabel, aunt of the reigning King, and she took a lively interest



SENOR FERNANDEZ ARBOS.
First violin and concertmaster of Boston Symphony Orchestra.

in the young musician, making him an allowance so that he could continue his studies abroad.

For some four years Vieuxtemps had settled down as principal professor of the violin at the Brussels Conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that time Vieuxtemps had ceased to play in public, but he still taught, and the young Spanish violinist became his pupil, studying composition and theory under Gevaert, the Director of the Conservatoire. At 15 Arbos gained the Prix d'Honneur, and was already a sound all-round musician, as well as a brilliant violinist.

While living at Brussels the young musician heard Joachim and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. This admiration for Joachim had far-reaching results on the artistic development and career of Fernandez Arbos. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. He became leader of the Berlin Philharmonic Society's orchestra and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns and then toured through France, Holland, Belgium, Spain, Portugal, and as far afield as Poland.

For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the Queen of Spain he accepted the same post at the Madrid Conservatoire and soon afterward founded a Chamber Music Society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid,

RUDOLPHE KRASSELT.
First 'cellist of Boston Symphony Orchestra.

and in 1890, after a successful debut at a series of concerts given by Senor Albeniz at St. James's Hall, Senor Arbos practically settled in London.

He was engaged to play at the "Pops" with Joachim, and he then toured through the Provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. Two years ago he played Spohr's duet.. Concerto in B-minor with Dr. Joachim at the Leeds Festival, one of the most important of the English musical meetings. The occasion was no doubt inspiring for Senor Arbos, and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was the chief professor of the violin at the Royal College of Music and a member of the board of professors, an honorary member of the Royal Academy of Music and an examiner of the Associated Board. He has made a high reputation as a teacher, and one of his pupils. Miss Maud MacCarthy, is known to American audiences. Senor Arbos has composed much chamber music as well as comic opera.

Rudolphe Krasselt, the new 'cellist of the Boston Symphony Orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the German Army is just expiring and he will not be free in time to play at the first concert.

Mr. Krasselt is one of a family distinguished for musical ability. His father is concertmaster of the orchestra at Baden Baden, and one of his brothers is concert master at Weimer.

A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first 'cellist of that organization.

Boston Daily Globe.

THURSDAY, SEPT 24, 1903

Two newcomers in the ranks of the Boston symphony orchestra, Mr M. Fernandez Arbos, concert master and first violin, and Mr Rudolph Krasselt, first violoncello, have aroused a widespread interest in the approaching 23d season, in addition to a most notable list of soloists, which includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilbert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr T. Adamowski and others. The auction sales begin next Monday at Symphony hall, at 10 a m.

BOSTON DAILY ADVERTISER,

THURSDAY MORNING,

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Two newcomers in the ranks of the Boston symphony orchestra, Fernadez Arbos, concert master and first violin, and Rudolph Krasselt, first violoncello, have roused a widespread interest in the approaching season. The auction sales begin next Monday at Symphony hall at 10 a.m.

BOSTON POST.

THURSDAY.

SEPTEMBER 24, 1903

SYMPHONY CONCERTS

Two newcomers in the ranks of the Boston Symphony Orchestra, M. Fernandez Arbos, concert master and first violin, and Rudolph Krasselt, first violoncello, have aroused a widespread interest in the approaching 23d season, in addition to a most notable list of soloists, which includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 a. m. The season tickets for the 24 Friday afternoons will be sold on Monday and Tuesday, and the tickets for the 24 Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 86.

THURSDAY, SEPT. 24, 1903.

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Boston Transcript

THURSDAY, SEPTEMBER 24, 1903

The two newcomers in the ranks of the Boston Symphony Orchestra, Mr. M. Fernanlez Arbos, concertmaster and first violoncello, have aroused a widespread interest in the approaching twenty-third season. In addition there is a notable list of soloists, which includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski, and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M. The season tickets for the twenty-four Friday afternoons will be sold on Monday and Tuesday, and the tickets for the twenty-four Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON EVENING RECORD,

THURSDAY,

SEPTEMBER 24, 1903.

Two newcomers in the ranks of the Boston symphony orchestra, Fernadez Arbos, concert master and first violin, and Rudolph Krasselt, first violoncello, have roused a widespread interest in the approaching season. The auction sales begin next Monday at Symphony hall at 10 a.m.

BOSTON POST.

SATURDAY.

SEPTEMBER 26, 1903

Next Monday morning, Sept. 28, at Symphony Hall, at 10 o'clock, the $12 seats for the 24 Friday afternoon public rehearsals by the Boston Symphony Orchestra will be offered for sale at auction, and if the history of the past three season repeats itself, every seat offered will be sold, not only the $12 seats, but the $7.50 seats, which go on sale on Tuesday, and also the seats for the 24 Saturday evening concerts, which are sold on Thursday and Friday.

Boston Daily Globe.

SATURDAY, SEPT 26, 1903.

The auction sales of season tickets for the 24 Friday afternoon public rehearsals and the 24 Saturday evening concerts by the Boston Symphony orchestra begin next Monday at Symphony hall at 10 a m. The coming of a new first violin and a new first cello lends an added interest, coupled with a strong list of soloists which includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilbert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr M. Fernandez Arbos, Mr T. Adamowski, Mr Rudolph Krasselt and others.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 88.

SATURDAY, SEPT. 26, 1903.

There will be the usual large crowd of purchasers at the auction sales of season tickets for the 24 Friday afternoon public rehearsals and the 24 Saturday evening concerts by the Boston Symphony orchestra, which begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M., and continue through the week. The coming of a new first violin and a new first 'cello lends an added interest, coupled with as strong a list of soloists as has ever been presented. It includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

BOSTON DAILY ADVERTISER

SATURDAY MORNING,

SEPTEMBER 26, 1903.

BOSTON SYMPHONY ORCHESTRA.

Next Monday at Symphony Hall, at 10 a.m. there will begin a series of auction sales of season tickets for the concerts by the Boston Symphony Orchestra. To Bostonians these sales are most familiar after 20 years' annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity growing to wonder when they hear the story of every seat in the house sold for the season, and very largely to the same people year after year. Conductor Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. The list of soloists is strong and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Messrs. Busoni, Harold Bauer, Rafael Joseffy and others.

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BOSTON HOME JOURNAL.

Saturday, September 26, 1903.

With ninety-four performers and Mr. Wilhelm Gericke conductor, the Boston Symphony Orchestra opens its 23d season on October 17, the sale of seats begining next Monday, and continuing, for the different concerts and rehearsals, up to Friday. The list of soloists is most attractive, including Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud McCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others. The musical season of Boston may be said to have really begun when the sale of Symphony seats is over, and to be in full swing when the first rehearsal—this year set for Friday, the 16th of October—is followed by the opening concert.

The Providence Journal.
Published by the Providence Journal Co.
Nos. 209 and 213 Westminster St.
PROVIDENCE, R. I.

WEDNESDAY, SEPT. 23, 1903.

NEW CONCERTMASTER.

Also a New 'Cello Soloist in Boston Symphony Orchestra.

Boston, Sept. 22.—(Special.)—As the Boston Symphony Orchestra is well known in Providence, where it will give two concerts this winter (on the evenings of Tuesday, Nov. 24, and Tuesday, Feb. 2), many people in Rhode Island will be glad to learn of the changes in the organization due to the retirement of the Kneisel Quartet from the orchestra.

The change in the personnel of the orchestra, which brings from Europe a new concertmaster and first violin, and a new first violoncello, has most naturally aroused great interest in musical circles. It is a notable illustration of the stability of this organization that the newcomer, Mr. Arbos, is only the third concertmaster in its 22 years existence.

Senor Fernandez Arbos is cosmopolitan. Born on Christmas Day, 1863, at Madrid, where his father was a military bandmaster, he early showed talent for music. His childhood was passed in the province of Galicia, but on the breaking out of the war the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid Conservatoire. His professor of the violin there was Jesus Monasterio. Monasterio proved the arbiter of young Arbos's destinies, for the Court Musician introduced his promising pupil to the Princess Isabel, aunt of the reigning King, and she took a lively interest

SENOR FERNANDEZ ARBOS.
First violin and concertmaster of Boston Symphony Orchestra.

in the young musician, making him an allowance so that he could continue his studies abroad.

For some four years Vieuxtemps had settled down as principal professor of the violin at the Brussels Conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that time Vieuxtemps had ceased to play in public, but he still taught, and the young Spanish violinist became his pupil, studying composition and theory under Gevaert, the Director of the Conservatoire. At 15 Arbos gained the Prix d'Honneur, and was already a sound all-round musician, as well as a brilliant violinist.

While living at Brussels the young musician heard Joachim and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. This admiration for Joachim had far-reaching results on the artistic development and career of Fernandez Arbos. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. He became leader of the Berlin Philharmonic Society's orchestra and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns and then toured through France, Holland, Belgium, Spain, Portugal, and as far afield as Poland.

For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the Queen of Spain he accepted the same post at the Madrid Conservatoire and soon afterward founded a Chamber Music Society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid,

RUDOLPHE KRASSELT.
First 'cellist of Boston Symphony Orchestra.

and in 1890, after a successful debut at a series of concerts given by Senor Albeniz at St. James's Hall, Senor Arbos practically settled in London.

He was engaged to play at the "Pops" with Joachim, and he then toured through the Provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. Two years ago he played Spohr's duet, Concerto in B-minor with Dr. Joachim at the Leeds Festival, one of the most important of the English musical meetings. The occasion was no doubt inspiring for Senor Arbos, and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was the chief professor of the violin at the Royal College of Music and a member of the board of professors, an honorary member of the Royal Academy of Music and an examiner of the Associated Board. He has made a high reputation as a teacher, and one of his pupils, Miss Maud MacCarthy, is known to American audiences. Senor Arbos has composed much chamber music as well as comic opera.

Rudolphe Krasselt, the new 'cellist of the Boston Symphony Orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the German Army is just expiring and he will not be free in time to play at the first concert.

Mr. Krasselt is one of a family distinguished for musical ability. His father is concertmaster of the orchestra at Baden Baden, and one of his brothers is concert master at Weimar.

A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first 'cellist of that organization.

Boston Daily Globe.
THURSDAY, SEPT 24, 1903

Two newcomers in the ranks of the Boston symphony orchestra, Mr M. Fernandez Arbos, concert master and first violin, and Mr Rudolph Krasselt, first violoncello, have aroused a widespread interest in the approaching 23d season, in addition to a most notable list of soloists, which includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr T. Adamowski and others. The auction sales begin next Monday at Symphony hall, at 10 a m.

BOSTON DAILY ADVERTISER,
THURSDAY MORNING,
SEPTEMBER 24, 1903

Two newcomers in the ranks of the Boston symphony orchestra, Fernadez Arbos, concert master and first violin, and Rudolph Krasselt, first violoncello, have roused a widespread interest in the approaching season. The auction sales begin next Monday at Symphony hall at 10 a.m.

BOSTON POST,
THURSDAY,
SEPTEMBER 24, 1903

SYMPHONY CONCERTS

Two newcomers in the ranks of the Boston Symphony Orchestra, M. Fernandez Arbos, concert master and first violin, and Rudolph Krasselt, first violoncello, have aroused a widespread interest in the approaching 23d season, in addition to a most notable list of soloists, which includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 a. m. The season tickets for the 24 Friday afternoons will be sold on Monday and Tuesday, and the tickets for the 24 Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 86.
THURSDAY, SEPT. 24, 1903.

Two newcomers in the ranks of the Boston Symphony orchestra, Mr. M. Fernandez Arbos, concertmaster and first violin, and Mr. Rudolph Krasselt, first violoncello, have aroused a widespread interest in the approaching 23d season, in addition to a most notable list of soloists, which includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski and others. The auction sales begin next Monday, at Symphony Hall, at 10 A. M. The season tickets for the 24 Friday afternoons will be sold on Monday and Tuesday, and the tickets for the 24 Saturday evenings on Thursday and Friday, Oct. 1 and 2.

Boston Transcript
THURSDAY, SEPTEMBER 24, 1903.

The two newcomers in the ranks of the Boston Symphony Orchestra, Mr. M. Fernanlez Arbos, concertmaster and first violin, and Mr Rudolph Krasselt, first violoncello, have aroused a widespread interest in the approaching twenty-third season. In addition there is a notable list of soloists, which includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski, and others. The auction sales begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M. The season tickets for the twenty-four Friday afternoons will be sold on Monday and Tuesday, and the tickets for the twenty-four Saturday evenings on Thursday and Friday, Oct. 1 and 2.

BOSTON EVENING RECORD,
THURSDAY,
SEPTEMBER 24, 1903.

Two newcomers in the ranks of the Boston symphony orchestra, Fernadez Arbos, concert master and first violin, and Rudolph Krasselt, first violoncello, have roused a widespread interest in the approaching season. The auction sales begin next Monday at Symphony hall at 10 a.m.

BOSTON POST,
SATURDAY,
SEPTEMBER 26, 1903

Next Monday morning, Sept. 28, at Symphony Hall, at 10 o'clock, the $12 seats for the 24 Friday afternoon public rehearsals by the Boston Symphony Orchestra will be offered for sale at auction, and if the history of the past three season repeats itself, every seat offered will be sold, not only the $12 seats, but the $7.50 seats, which go on sale on Tuesday, and also the seats for the 24 Saturday evening concerts, which are sold on Thursday and Friday.

Boston Daily Globe.
SATURDAY, SEPT 26, 1903.

The auction sales of season tickets for the 24 Friday afternoon public rehearsals and the 24 Saturday evening concerts by the Boston Symphony orchestra begin next Monday at Symphony hall at 10 a m. The coming of a new first violin and a new first cello lends an added interest, coupled with a strong list of soloists which includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr M. Fernandez Arbos, Mr T. Adamowski, Mr Rudolph Krasselt and others.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 88.
SATURDAY, SEPT. 26, 1903.

There will be the usual large crowd of purchasers at the auction sales of season tickets for the 24 Friday afternoon public rehearsals and the 24 Saturday evening concerts by the Boston Symphony orchestra, which begin next Monday, Sept. 28, at Symphony Hall, at 10 A. M., and continue through the week. The coming of a new first violin and a new first 'cello lends an added interest, coupled with as strong a list of soloists as has ever been presented. It includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

BOSTON DAILY ADVERTISER
SATURDAY MORNING,
SEPTEMBER 26, 1903.

BOSTON SYMPHONY ORCHESTRA.

Next Monday at Symphony Hall, at 10 a.m. there will begin a series of auction sales of season tickets for the concerts by the Boston Symphony Orchestra. To Bostonians these sales are most familiar after 20 years' annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity growing to wonder when they hear the story of every seat in the house sold for the season, and very largely to the same people year after year. Conductor Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. The list of soloists is strong and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Messrs. Busoni, Harold Bauer, Rafael Joseffy and others.

BOSTON EVENING RECORD,
SATURDAY,
SEPTEMBER 26 1903.

BOSTON SYMPHONY ORCHESTRA.

Next Monday at Symphony Hall, at 10 a.m. there will begin a series of auction sales of season tickets for the concerts by the Boston Symphony Orchestra. To Bostonians these sales are most familiar after 20 years' annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity growing to wonder when they hear the story of every seat in the house sold for the season, and very largely to the same people year after year. Conductor Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. The list of soloists is strong and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Messrs. Busoni, Harold Bauer, Rafael Joseffy and others.

BOSTON HOME JOURNAL.
Saturday, September 26, 1903.

With ninety-four performers and Mr. Wilhelm Gericke conductor, the Boston Symphony Orchestra opens its 23d season on October 17, the sale of seats begining next Monday, and continuing, for the different concerts and rehearsals, up to Friday. The list of soloists is most attractive, including Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud McCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others. The musical season of Boston may be said to have really begun when the sale of Symphony seats is over, and to be in full swing when the first rehearsal—this year set for Friday, the 16th of October—is followed by the opening concert.

Boston Transcript

SATURDAY, SEPTEMBER 26, 1903

Next Monday morning at Symphony Hall will begin the auction sales of seats for the season's concerts by the Boston Symphony Orchestra. The $12 seats for the rehearsals will be sold Monday, the $7.50 seats on Tuesday. The $12 seats for the Saturday concerts will be sold on Thursday, the $7.50 seats on Friday. Conductor Wilhelm Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. He begins his eleventh year as conductor, and during the winter will pass the one thousand mark in the number of concerts by this famous organization under his direction. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, ten concerts at Harvard University, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public-spirited residents, with President Faunce of Brown University as the leader, complete the season. The list of soloists is sufficiently strong to warrant repetition and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

BOSTON TIMES

SEPTEMBER 26, 1903.

Boston Symphony Orchestra.

The 22d season of the Boston Symphony orchestra, which begins with the Friday afternoon and Saturday evening performances on October 16 and 17, will in every way equal, and, if possible, surpass its predecessors. Mr. Wilhelm Gericke will again be welcomed as the conductor of his 11th season, a record which speaks for itself in a most assuring way. The list of soloists is, as usual, a notable one, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Raffael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, the new first violin and concert master; Mr. T. Adamowski, Mr. Rudolph Krasselt, the new first violoncello, and others. Mme. Melba returns after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera company in Berlin, which enables her to fill her concert engagements in this country. Mr. Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy, and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumps of Mr. Harold Baue: afford the best possible reason for his re-engagement. Mr. Joseffy has a host of friends and admirers who will always welcome his appearances and who regret that he has not favored Boston for five years. Mr. Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr. Adamowski is ah artist well established with Symphony patrons.

There will be the usual two series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction at Symphony hall, Monday, Sept. 28, at 10 a. m. The $7.50 seats for the rehearsals will be sold at auction at Symphony hall, Tuesday, Sept. 29, at 10 a. m. The $12 seats for the concerts will be sold at auction, at Symphony hall, on Thursday, Oct. 1, at 10 a. m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 a. m. Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Admission, first come, first served, to the second balcony on Friday afternoons only, at 25 cents, will be given according to the plan adopted two years ago, and which has given entire satisfaction.

The position of master of the Boston Symphony orchestra, vacated by Franz Kneisel, has been filled by the engagement of Fernandez Arbos, a young violinist of Spanish birth, who has for some years been teacher at the Royal College of Music in London.

Melba will arrive in America about Oct. 10. Her tour will begin in Montreal Oct. 13, and she will be heard in Boston and New York with the Boston Symphony orchestra. In all probability she will be the first soloist with that organization.

SATURDAY EVENING GAZETTE,

BOSTON, SEPTEMBER 26, 1903.

——Mr. Fernandez Arbos, concert master and first violinist, and Rudolph Krasselt, first violoncello, are fresh and notable additions to the Boston Symphony Orchestra for the coming season. Among the soloists will be Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski. The auction sale at Symphony Hall at 10 A. M., on Monday next, is sure to be largely attended. On Monday and Tuesday the season tickets for the twenty-four Friday afternoon rehearsals will be disposed of, and on Thursday and Friday, Oct. 1 and 2, the tickets for the twenty-four Saturday evening concerts will be sold.

SUNDAY HERALD.

SUNDAY, SEPT. 27, 1903.

BOSTON SYMPHONY ORCHESTRA.

Tomorrow morning, at Symphony Hall, at 10 o'clock, will begin the series of auction sales of season tickets for the concerts by the most unique musical organization in the world, the Boston Symphony orchestra. A symphony concert either on Friday afternoon or Saturday evening is a week-end feast too satisfying to be missed, and no more convincing testimony to the ennobling influence of good music can be found than the two enormous audiences of Boston's best people. Each week a new standard seems to obtain only to the repeated again into one splendid ensemble, and the seasons come and go with always an unbroken record of finished and artistic performances. Conductor Gericke returned from Europe last week.

He begins his 11th year as conductor, and during the winter will pass the 1000 mark in the number of concerts by this famous organization under his direction, truly a remarkable record and perhaps unsurpassed elsewhere. The list of soloists is sufficiently strong to warrant repetition, and includes Melba, Gadski, Schumann-Heink, Gilibert, Aus Der Ohe, Hopekirk, Maud MacCarthy, Olive Mead, Busoni, Harold Bauer, Rafael Joseffy, George Proctor, Fernandez Arbos, T. Adamowski, Rudolph Krasselt and others.

The $12 seats for the rehearsals will be sold Monday, the $7.50 seats Tuesday. The $12 seats for the Saturday concerts will be sold on Thursday, the $7.50 seats on Friday.

The opening of the Symphony season is at hand, with the auctioneer for soloist.

Boston Sunday Globe.

SUNDAY, SEPT 27, 1903.

BOSTON SYMPHONY ORCHESTRA.

Tomorrow morning at Symphony hall, at 10 o'clock, will begin the auction sales of season tickets for the concerts by the Boston Symphony orchestra. To Bostonians these sales are familiar after 21 years' annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity when they hear the story of every seat in the house sold for the season, and very largely to the same people year after year. A Symphony concert either on Friday afternoon or Saturday evening is a week-end feast too satisfying to be missed, and no more convincing testimony to the ennobling influence of good music can be found than the two enormous audiences of Boston's best people.

Conductor Wilhelm Gericke returned from Europe last week with a series of admirable programs already prepared for the entire season. He begins his 11th year as conductor, and during the winter will pass the 1000 mark in the number of concerts by this famous organization under his direction; a remarkable record and perhaps unsurpassed elsewhere. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, 10 concerts at Harvard university, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public-spirited residents, with Pres Faunce of Brown university as the leader, complete the season.

The list of soloists includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr M. Fernandez Arbos, Mr T. Adamowski, Mr Rudolph Krasselt and others.

The $12 seats for the rehearsals will be sold Monday, the $7.50 seats Tuesday. The $12 seats for the Saturday concerts will be sold Thursday, the $7.50 seats Friday.

——There will be the usual excitement at Symphony hall tomorrow when the sale of tickets for the reheasals of the Boston symphony orchestra will begin. The first rehearsal will be on the afternoon of Oct 16, and the concert will follow the next evening. With these concerts the Boston musical season will be fully launched, as everything for some years dated from this event. With such soloists as Melba, Gadski, Schumann-Heink and others of note, and the unrivalled musical organization which is thought to be second to none in the world, the musical public of Boston will have a series of concerts of the highest type of excellence.

BOSTON SUNDAY JOURNAL.

SEPTEMBER 27, 1903.

Conductor Wilhelm Gericke has returned from Europe with many admirable programs already prepared for the Symphony season. He begins his eleventh year as conductor, and during the winter will pass the one thousand mark in the number of concerts by this organization under his direction, truly a remarkable record, and perhaps unsurpassed elsewhere. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, ten concerts at Harvard University, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public spirited residents, with President Faunce of Brown University as the leader, complete the season.

Tomorrow morning, at Symphony Hall, at 10 o'clock, the $12 seats for the twenty-four Friday afternoon public rehearsals by the Boston Symphony Orchestra will be offered for sale at auction, and if the history of the past three seasons repeats itself every seat offered will be sold, not only the $12 seats, but the $7.50 seats, which go on sale on Tuesday, and also the seats for the twenty-four Saturday evening concerts, which are sold on Thursday and Friday. The list of soloists is unusually strong, as has been already stated by The Journal, and will much enhance the value of the orchestral programs.

BOSTON SUNDAY POST.

SEPTEMBER 27, 1903

BOSTON SYMPHONY ORCHESTRA

Tomorrow morning at Symphony Hall at 10 o'clock, there will begin a most remarkable series of auction sales of season tickets for the concerts by the most unique musical organization in the world, the Boston Symphony Orchestra. To Bostonians these sales are most familiar after 20 years of annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity growing to wonder when they hear the story of every seat in the house sold for the season and very largely to the same people year after year. A Symphony concert either on Friday afternoon or Saturday evening is a week-end feast too satisfying to be missed, and no more convincing testimony to the ennobling influence of good music can be found than the two enormous audiences of Boston's best people. Each week a new standard seems to obtain only to be repeated again into one splendid ensemble, and the seasons come and go with always an unbroken record of finished and artistic performances.

Conductor Wilhelm Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. He begins his 11th year as conductor, and during the winter will pass the 1000 mark in the number of concerts by this famous organization under his direction, truly a remarkable record and perhaps unsurpassed elsewhere. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, 10 concerts at Harvard University, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public-spirited residents, with President Faunce of Brown University as the leader, complete the season.

The list of soloists is sufficiently strong to warrant repetition, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandes Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

The $12 seats for the rehearsals will be sold Monday, the $7.50 seats Tuesday. The $12 seats for the Saturday concerts will be sold on Thursday, the $7.50 seats on Friday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 90.

MONDAY, SEPT. 28, 1903.

SYMPHONY TICKETS.

The auction sale of $12 season tickets for the series of 24 Friday afternoon public rehearsals by the Boston Symphony orchestra will commence at 10 o'clock this morning in Symphony Hall. The series of programmes for this season's concerts will be of even more than usual interest. The strong array of soloists announced should add much to the interest of the coming concerts. There is also much interest being manifested regarding the new men of the orchestra who will be heard in this country for the first time in the important positions of concert master (first violin) and leading violoncello. For a number of seasons past every seat has been sold at auction, and for those who desire to attend these concerts it will be necessary to secure their tickets during the present sale.

BOSTON DAILY ADVERTISER,

MONDAY MORNING,

SEPTEMBER 28, 1903.

SYMPHONY TICKETS.

The auction sale of $12 season tickets for the series of 24 Friday afternoon public rehearsals by the Boston Symphony Orchestra will commence at 10 a.m. today in Symphony hall. The series of programmes for this season's concerts will be of even more than usual interest. The strong array of soloists announced should add much to the success of the coming concerts. There is also much interest being manifested regarding the new men of the orchestra, who will be heard in this country for the first time, in the important positions of concert master and leading violoncello. For a number of seasons past every seat has been sold at auction, and for those who desire to attend these concerts it will be necessary to secure their tickets during the present sale.

THE SPRINGFIELD SUNDAY REPUBLICAN.

SEPTEMBER 27, 1903.

OF MUSIC AND MUSICIANS.

ART IN PRACTICE AND THEORY.

EVENTS OF OPENING SEASON.

The Boston Symphony Orchestra.

Of the arrangements for the coming season of the Boston symphony orchestra the Boston Transcript says:—

Wilhelm Gericke will again be welcomed as the conductor for the 11th season. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr Henschel conducted for the first three years, Mr Gericke for the next five years, then Mr Nikisch for four years, Mr Paur following with five years, and last season was the fifth year of Mr Gericke's second regime. The list of soloists is, as usual, a notable one, and includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Harold Bauer, Rafael Joseffy, George Proctor, Fernandez Arbos, the new first violin and concert master; T. Adamowski, Rudolph Krassait, the new first violoncello, and others. Mme Melba returns after an absence of two years, and four seasons have passed since Mme Gadski appeared with the orchestra in Boston. Mme Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal opera company in Berlin, which enables her to fill her concert engagements in this country. Mr Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Harold Bauer afford the best possible reason for his re-engagement. Mr Joseffy has a host of friends and admirers who will always welcome his appearances and who regret that he has not favored Boston for five years. Mr Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr Adamowski is an artist too well established with symphony patrons to need extensive exploiting. Of the newcomers in the ranks of the orchestra, Mr Fernandez Arboz, the first violin and concert master, and Rudolph Krassait, the first violoncello, notice will be given during the coming weeks.

There will be the usual two series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction, at Symphony hall, Monday, September 28, at 10 a. m. The $7.50 seats for the rehearsals will be sold by auction, at Symphony hall, Tuesday, September 29, at 10 a. m. The $12 seats for the concerts will be sold by auction, at Symphony hall, on Thursday, October 1, at 10 a. m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, October 2, at 10 a. m. Bids will be accepted for seats in their regular order only, and not for the choice, and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold. Admission, first come first served, to the second balcony on Friday afternoons only, at 25 cents, will be given, according to the plan adopted two years ago and which has met with universal satisfaction.

Boston Transcript

SATURDAY, SEPTEMBER 26, 1903

Next Monday morning at Symphony Hall will begin the auction sales of seats for the season's concerts by the Boston Symphony Orchestra. The $12 seats for the rehearsals will be sold Monday, the $7.50 seats on Tuesday. The $12 seats for the Saturday concerts will be sold on Thursday, the $7.50 seats on Friday. Conductor Wilhelm Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. He begins his eleventh year as conductor, and during the winter will pass the one thousand mark in the number of concerts by this famous organization under his direction. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, ten concerts at Harvard University, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public-spirited residents, with President Faunce of Brown University as the leader, complete the season. The list of soloists is sufficiently strong to warrant repetition and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

BOSTON TIMES

SEPTEMBER 26, 1903.

Boston Symphony Orchestra.

The 22d season of the Boston Symphony orchestra, which begins with the Friday afternoon and Saturday evening performances on October 16 and 17, will in every way equal, and, if possible, surpass its predecessors. Mr. Wilhelm Gericke will again be welcomed as the conductor of his 11th season, a record which speaks for itself in a most assuring way. The list of soloists is, as usual, a notable one, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Raffael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, the new first violin and concert master; Mr. T. Adamowski, Mr. Rudolph Krasselt, the new first violoncello, and others. Mme. Melba returns after an absence of two years, and four seasons have passed since Mme. Gadski appeared with the orchestra in Boston. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera company in Berlin, which enables her to fill her concert engagements in this country. Mr. Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy, and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumps of Mr. Harold Baue: afford the best possible reason for his re-engagement. Mr. Joseffy has a host of friends and admirers who will always welcome his appearances and who regret that he has not favored Boston for five years. Mr. Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr. Adamowski is an artist well established with Symphony patrons.

There will be the usual two series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction at Symphony hall, Monday, Sept. 28, at 10 a. m. The $7.50 seats for the rehearsals will be sold at auction at Symphony hall, Tuesday, Sept. 29, at 10 a. m. The $12 seats for the concerts will be sold at auction, at Symphony hall, on Thursday, Oct. 1, at 10 a. m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Oct. 2, at 10 a. m. Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Admission, first come, first served, to the second balcony on Friday afternoons only, at 25 cents, will be given according to the plan adopted two years ago, and which has given entire satisfaction.

The position of master of the Boston Symphony orchestra, vacated by Franz Kneisel, has been filled by the engagement of Fernandez Arbos, a young violinist of Spanish birth, who has for some years been teacher at the Royal College of Music in London.

Melba will arrive in America about Oct. 10. Her tour will begin in Montreal Oct. 13, and she will be heard in Boston and New York with the Boston Symphony orchestra. In all probability she will be the first soloist with that organization.

SATURDAY EVENING GAZETTE,

BOSTON, SEPTEMBER 26, 1903.

——Mr. Fernandez Arbos, concert master and first violinist, and Rudolph Krasselt, first violoncello, are fresh and notable additions to the Boston Symphony Orchestra for the coming season. Among the soloists will be Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilibert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. T. Adamowski. The auction sale at Symphony Hall at 10 A. M., on Monday next, is sure to be largely attended. On Monday and Tuesday the season tickets for the twenty-four Friday afternoon rehearsals will be disposed of, and on Thursday and Friday, Oct. 1 and 2, the tickets for the twenty-four Saturday evening concerts will be sold.

SUNDAY HERALD.

SUNDAY, SEPT. 27, 1903.

BOSTON SYMPHONY ORCHESTRA.

Tomorrow morning, at Symphony Hall, at 10 o'clock, will begin the series of auction sales of season tickets for the concerts by the most unique musical organization in the world, the Boston Symphony orchestra. A symphony concert either on Friday afternoon or Saturday evening is a week-end feast too satisfying to be missed, and no more convincing testimony to the ennobling influence of good music can be found than the two enormous audiences of Boston's best people. Each week a new standard seems to obtain only to the repeated again into one splendid ensemble, and the seasons come and go with always an unbroken record of finished and artistic performances. Conductor Gericke returned from Europe last week. He begins his 11th year as conductor, and during the winter will pass the 1000 mark in the number of concerts by this famous organization under his direction, truly a remarkable record and perhaps unsurpassed elsewhere. The list of soloists is sufficiently strong to warrant repetition, and includes Melba, Gadski, Schumann-Heink, Gilibert, Aus Der Ohe, Hopekirk, Maud MacCarthy, Olive Mead, Busoni, Harold Bauer, Rafael Joseffy, George Proctor, Fernandez Arbos, T. Adamowski, Rudolph Krasselt and others.

The $12 seats for the rehearsals will be sold Monday, the $7.50 seats Tuesday. The $12 seats for the Saturday concerts will be sold on Thursday, the $7.50 seats on Friday.

The opening of the Symphony season is at hand, with the auctioneer for soloist.

Boston Sunday Globe.

SUNDAY, SEPT 27, 1903.

BOSTON SYMPHONY ORCHESTRA.

Tomorrow morning at Symphony hall, at 10 o'clock, will begin the auction sales of season tickets for the concerts by the Boston Symphony orchestra. To Bostonians these sales are familiar after 21 years' annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity when they hear the story of every seat in the house sold for the season, and very largely to the same people year after year. A Symphony concert either on Friday afternoon or Saturday evening is a week-end feast too satisfying to be missed, and no more convincing testimony to the ennobling influence of good music can be found than the two enormous audiences of Boston's best people.

Conductor Wilhelm Gericke returned from Europe last week with a series of admirable programs already prepared for the entire season. He begins his 11th year as conductor, and during the winter will pass the 1000 mark in the number of concerts by this famous organization under his direction; a remarkable record and perhaps unsurpassed elsewhere. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, 10 concerts at Harvard university, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public-spirited residents, with Pres Faunce of Brown university as the leader, complete the season.

The list of soloists includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus Der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Mr Harold Bauer, Mr Rafael Joseffy, Mr George Proctor, Mr M. Fernandez Arbos, Mr T. Adamowski, Mr Rudolph Krasselt and others.

The $12 seats for the rehearsals will be sold Monday, the $7.50 seats Tuesday. The $12 seats for the Saturday concerts will be sold Thursday, the $7.50 seats Friday.

——There will be the usual excitement at Symphony hall tomorrow when the sale of tickets for the reheasals of the Boston symphony orchestra will begin. The first rehearsal will be on the afternoon of Oct 16, and the concert will follow the next evening. With these concerts the Boston musical season will be fully launched, as everything for some years dated from this event. With such soloists as Melba, Gadski, Schumann-Heink and others of note, and the unrivalled musical organization which is thought to be second to none in the world, the musical public of Boston will have a series of concerts of the highest type of excellence.

BOSTON SUNDAY JOURNAL-

-SEPTEMBER 27, 1903.

Conductor Wilhelm Gericke has returned from Europe with many admirable programs already prepared for the Symphony season. He begins his eleventh year as conductor, and during the winter will pass the one thousand mark in the number of concerts by this organization under his direction, truly a remarkable record, and perhaps unsurpassed elsewhere. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, ten concerts at Harvard University, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public spirited residents, with President Faunce of Brown University as the leader, complete the season.

Tomorrow morning, at Symphony Hall, at 10 o'clock, the $12 seats for the twenty-four Friday afternoon public rehearsals by the Boston Symphony Orchestra will be offered for sale at auction, and if the history of the past three seasons repeats itself every seat offered will be sold, not only the $12 seats, but the $7.50 seats, which go on sale on Tuesday, and also the seats for the twenty-four Saturday evening concerts, which are sold on Thursday and Friday. The list of soloists is unusually strong, as has been already stated by The Journal, and will much enhance the value of the orchestral programs.

BOSTON SUNDAY POST.

SEPTEMBER 27, 1903

BOSTON SYMPHONY ORCHESTRA

Tomorrow morning at Symphony Hall at 10 o'clock, there will begin a most remarkable series of auction sales of season tickets for the concerts by the most unique musical organization in the world, the Boston Symphony Orchestra. To Bostonians these sales are most familiar after 20 years of annual repetition, but in no other city in existence can they be duplicated. Strangers listen with incredulity growing to wonder when they hear the story of every seat in the house sold for the season and very largely to the same people year after year. A Symphony concert either on Friday afternoon or Saturday evening is a week-end feast too satisfying to be missed, and no more convincing testimony to the ennobling influence of good music can be found than the two enormous audiences of Boston's best people. Each week a new standard seems to obtain only to be repeated again into one splendid ensemble, and the seasons come and go with always an unbroken record of finished and artistic performances.

Conductor Wilhelm Gericke returned from Europe last week with a series of most admirable programmes already prepared for the entire season. He begins his 11th year as conductor, and during the winter will pass the 1000 mark in the number of concerts by this famous organization under his direction, truly a remarkable record and perhaps unsurpassed elsewhere. The usual monthly trips to New York, Brooklyn, Philadelphia and Baltimore, 10 concerts at Harvard University, three concerts in Hartford, one each in Springfield, New Haven and Troy, and two concerts in Providence, guaranteed by public-spirited residents, with President Faunce of Brown University as the leader, complete the season.

The list of soloists is sufficiently strong to warrant repetition, and includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Mr. Gilbert, Miss Aus Der Ohe, Mme. Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr. Busoni, Mr. Harold Bauer, Mr. Rafael Joseffy, Mr. George Proctor, Mr. M. Fernandez Arbos, Mr. T. Adamowski, Mr. Rudolph Krasselt and others.

The $12 seats for the rehearsals will be sold Monday, the $7.50 seats Tuesday. The $12 seats for the Saturday concerts will be sold on Thursday, the $7.50 seats on Friday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 90.

MONDAY, SEPT. 28, 1903.

SYMPHONY TICKETS.

The auction sale of $12 season tickets for the series of 24 Friday afternoon public rehearsals by the Boston Symphony orchestra will commence at 10 o'clock this morning in Symphony Hall. The series of programmes for this season's concerts will be of even more than usual interest. The strong array of soloists announced should add much to the interest of the coming concerts. There is also much interest being manifested regarding the new men of the orchestra who will be heard in this country for the first time in the important positions of concert master (first violin) and leading violoncello. For a number of seasons past every seat has been sold at auction, and for those who desire to attend these concerts it will be necessary to secure their tickets during the present sale.

BOSTON DAILY ADVERTISER,

MONDAY MORNING,

SEPTEMBER 28, 1903.

SYMPHONY TICKETS.

The auction sale of $12 season tickets for the series of 24 Friday afternoon public rehearsals by the Boston Symphony Orchestra will commence at 10 a.m. today in Symphony hall. The series of programmes for this season's concerts will be of even more than usual interest. The strong array of soloists announced should add much to the success of the coming concerts. There is also much interest being manifested regarding the new men of the orchestra, who will be heard in this country for the first time, in the important positions of concert master and leading violoncello. For a number of seasons past every seat has been sold at auction, and for those who desire to attend these concerts it will be necessary to secure their tickets during the present sale.

THE SPRINGFIELD SUNDAY REPUBLICAN:

SEPTEMBER 27, 1903.

OF MUSIC AND MUSICIANS.

ART IN PRACTICE AND THEORY.

EVENTS OF OPENING SEASON.

The Boston Symphony Orchestra.

Of the arrangements for the coming season of the Boston symphony orchestra, the Boston Transcript says:—

Wilhelm Gericke will again be welcomed as the conductor for the 11th season. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr Henschel conducted for the first three years, Mr Gericke for the next five years, then Mr Nikisch for four years, Mr Paur following with five years, and last season was the fifth year of Mr Gericke's second regime. The list of soloists is, as usual, a notable one, and includes Mme Melba, Mme Gadski, Mme Schumann-Heink, Mr Gilibert, Miss Aus der Ohe, Mme Hopekirk, Miss Maud MacCarthy, Miss Olive Mead, Mr Busoni, Harold Bauer, Rafael Joseffy, George Proctor, Fernandez Arbos, the new first violin and concert master; T. Adamowski, Rudolph Krassait, the new first violoncello, and others. Mme Melba returns after an absence of two years, and four seasons have passed since Mme Gadski appeared with the orchestra in Boston. Mme Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal opera company in Berlin, which enables her to fill her concert engagements in this country. Mr Gilibert will be most pleasantly remembered from last season, as will also Miss Maud MacCarthy and Miss Olive Mead, who made such a favorable impression two seasons ago. Mr Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The recent triumphs of Harold Bauer afford the best possible reason for his re-engagement. Mr Joseffy has a host of friends and admirers who will always welcome his appearances and who regret that he has not favored Boston for five years. Mr Proctor's rapid advancement in his profession lends an interest and attractiveness to all his performances, and Mr Adamowski is an artist too well established with symphony patrons to need extensive exploiting. Of the newcomers in the ranks of the orchestra, Mr Fernandez Arboz, the first violin and concert master, and Rudolph Krassait, the first violoncello, notice will be given during the coming weeks.

There will be the usual two series of 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The $12 seats for the rehearsals will be sold at auction, at Symphony hall, Monday, September 28, at 10 a. m. The $7.50 seats for the rehearsals will be sold by auction, at Symphony hall, Tuesday, September 29, at 10 a. m. The $12 seats for the concerts will be sold by auction, at Symphony hall, on Thursday, October 1, at 10 a. m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, October 2, at 10 a. m. Bids will be accepted for seats in their regular order only, and not for the choice, and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold. Admission, first come, first served, to the second balcony on Friday afternoons only, at 25 cents, will be given, according to the plan adopted two years ago and which has met with universal satisfaction.

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Boston Daily Globe.
TUESDAY, SEPT 29, 1903.

SYMPHONY SALE.

Drop in the Prices From Last Year's Rates.

Seats for the Friday Afternoon Rehearsals at Auction Today.

About Half as Much Realized as for the 1902 Concerts.

Whatever may be the cause, and the management seems unwilling to discuss the subject, seats for Friday afternoon rehearsals of the Boston Symphony orchestra so far in the public sale have brought only about half the prices received for them last year unde rsimilar conditions.

When the public auction of the seats was resumed this morning at 10 in Symphony hall there was about the same sized attendance as yesterday, and the assembly was constantly changing as those present managed to secure seats and left the hall to make room for those who had just arrived with the intention of making purchases. This morning the bidding was more among individuals, although the ticket agents were present and secured a number of desirable locations.

The sale opened with the seats on the rear quarter of the floor, beginning at KK, and the rear half of the first balcony was also auctioned. Last season when these seats were sold three of them in row KK were disposed of at premiums ot $22.50, $21.50 and $20, while this morning the highest premium obtained was $18.50 for two end seats, while some of this row sold for premiums of $12 and $12.50. In the next row the prices dropped to $16.50 as the highest premium, and many seats in that row went for $8, $9 and $9.50. The average premiums paid for this row last season was from $15 to $17. Seat 13 in this row sold at a premium of $13, and some merriment was caused as to what may happen to the purchaser when on Jan 29th the 13th rehearsal takes place.

Just $13 wa sthe highest premium paid in the next row, and that was for an end seat, while the lowest in the same row was $7.50, and the average rate was about $9.50. In row NN the highest premium was $9, most of the seats selling for $7.50. Last season row OO sold almost entirely at a premium of $13 each, while this morning $8.50 was the best obtained, and many seats went as low as $5 and $6, while two were purchased at premiums of $4.50.

Row PP is that in which the pillars supporting the first balcony come, and the best secured for a seat in this row was $5.50, while one seat sold for $3.50, and most of them went at advances of $4.50 and $5.

The next three rows are more or less blocked by the pillars, but last year $8 and $10 premiums were paid for seats here, while this morning $4.50 was the high mark and quite a large number sold at premiums of $2.50. In row RR the two center aisle end seats brought $4 each premium, two for $2 each, and others at $2.50 and $3. The 12 seats in row SS realized $2 premium each with the exception of three which went at $2.50.

Prices jumped again when the rear half of the first balcony was offered, and in row E, the first placed on sale, the highest premium obtained was $14 for two seats on the right end of the center tier. One group of four seats went for premiums of $4 each, while $5, $6 and $8 were the prevailing rates. Last year practically $19 each was offered on this row.

One seat in the next row sold at $12.50, but the average premium on the remainder was about $7. Just $5.50 was the average for the next row, and a group of three sold at $6.50, the best price secured. On the last row—H—the best premium was $4 and the majority sold for $3, and the 12 end seats in the corners, at the extreme rear of the balcony, sold at about the same rates.

THE PHILADELPHIA RECORD,
SUNDAY, SEPTEMBER 27, 1903.

The New Concert-Meister of the Boston Symphony.

The change in the personnel of the Boston Symphony Orchestra, which brings from Europe a new concert-meister and first violin and a new first violoncello, has aroused great interest in musical circles. It is a notable illustration of the stability of this organization that the newcomer, Fernandez Arbos, is only the third concert-meister in its twenty-two years' existence.

Senor Arbos was born at Madrid on Christmas day, 1863. His father was a military bandmaster, and the young Fernandez' musical tastes were thus quickly appreciated and cultivated. After a course at the Madrid Conservatoire Senor Arbos became a pupil of Vieuxtemps. Subsequently three years were spent under Joachim at Berlin, and Senor Arbos eventually became not merely a violinist of wide attainment but a sound and highly cultured musician in all branches of the art. He has been leader of the Berlin Philharmonic Society's Orchestra, professor of violin at both the Hamburg and Madrid conservatories, chief professor of the violin at the Royal College of Music (London) and a very successful violin soloist.

Rudolphe Kresselt, the new 'cellist, will make his American debut at the second concert of the season. He comes of a distinguished musical family and has been first 'cellist with the Berlin Philharmonic Society and at the Vienna Opera House.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 91.
TUESDAY, SEPT. 29, 1903.

GOOD MUSIC TO BE HEARD AT MODERATE PRICES.

Symphony Lovers and Students Get Agreeable Bargains at Sale of Symphony Seats.

Symphonies slumped again today in the market. A persistent raid, driven by the amalgamated lovers of music who sit in the second best seats at the Boston Symphony orchestra Friday afternoon rehearsals knocked the props from under the traditions of what Symphony reserved seats are worth. Weaker prices were bid yesterday by the agents of the society folk who picked out the seats on the first floor, so the music students and symphony lovers followed suit today when the $7.50 seats were offered. These seats are the last eight rows on the first floor and the back half of the first balcony centre.

As a result of the auction, the music students of Boston are especially delighted. No complaint can be made this year that the best music cannot be heard at prices most moderate.

Seats in the rear of the hall on the first floor sold this morning as low as $2 and $2.50 premium, which, added to the 7.50 face value of the tickets, makes it possible to hear 24 Boston Symphony rehearsals for $10, or at about 42 cents a concert. The lowest premiums on these seats last year were $15 and $16.

The bidding this morning started for seats in row KK on the first floor and ranged from $19 to $12, the entire row going rapidly at an average of $15 premium. Most of the sales were single seats. This indicated the nature of the buyers, most of them being music teachers or students buying for themselves. The next row brought from $16.50 to $9 premium on each seat. As the chart was rapidly marked off the prices declined for the three last rows, the average price being about $4 premium. Seats in the extreme ends of the hall sold for $2.50 and $2 premium.

The balcony centre seats beginning with the fourth row back were sold rapidly, the buying being largely in sets of four seats, and went at an average of $6.50. The highest premium was $12.50, the lowest $3. The lowest for these seats last year was $15 premium.

That superstition has no terrors for earnest music students was evidenced when a young lady bought seat 13 in row LL for $13 premium. The superstitious number is also brought into the combination by the fact that the 13th concert comes Jan. 29, which is a Friday.

The management of the Symphony concerts considered the sale of seats very satisfactory.

The next sale will be Thursday at 10 A. M., when the $12 seats for the Saturday evening concerts will be auctioned.

THE PHILADELPHIA PRESS,
SUNDAY, SEPTEMBER 27, 1903.

RUDOLPH KRASSELT, FIRST VIOLONCELLO, IN BOSTON SYMPHONY ORCHESTRA.

The change in the personnel of the Boston Symphony Orchestra, which brings from Europe a new concertmaster and first violin, and a new first violoncello, has most naturally aroused great interest in musical circles throughout the country. It is a notable illustration of the stability of this organization that the newcomer, Mr. Arbos, is only the third concertmaster in its twenty-two years existence.

Senor Fernandez Arbos is cosmopolitan. Born on Christmas day, 1863, at Madrid, where his father was a military bandmaster, he early showed talent for music. His childhood was passed in the province of Galicia, but on the breaking out of the war, the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid Conservatoire. His professor of the violin there was Jesus Monasterio. Monasterio proved the arbiter of young Arbos' destinies, for the court musician introduced his promising pupil to the Princess Isabel, aunt of the reigning King, and she took a lively interest in the young musician, making him an allowance so that he could continue his studies abroad.

For some four years Vieuxtemps had settled down as principal professor of the violin at the Brussels Conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that time Vieuxtemps had ceased to play in public, but he still taught, and the young Spanish violinist became his pupil, studying composition and theory under Gevaert, the director of the conservatoire. At 15 Arbos gained the Prix d'Honneur, and was already a sound all-round musician, as well as a brilliant violinist.

While living at Brussels the young musician heard Joachim and was much struck by a style of playing almost diametrically opposed to the Vieuxtemps school. This admiration for Joachim had far-reaching results on the artistic development and career of Fernandez Arbos. So much was he impressed by the great violinist's playing that he went to Berlin and studied with Joachim for three years. He became leader of the Berlin Philharmonic Society's orchestra and played as soloist at one of the concerts. Altogether five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns and then toured through France, Holland, Belgium, Spain, Portugal, and as far afield as Poland.

For a time he settled down as professor of the violin at the Hamburg Conservatoire, but at the express desire of the Queen of Spain he accepted the same post at the Madrid Conservatoire, and soon afterward founded a Chamber of Music Society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

In 1890 Senor Arbos practically settled in London.

He was engaged to play at the "Pops" with Joachim, and he then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert rooms. Senor Arbos has composed a good deal of chamber music as well as comic opera.

* * *

Rudolphe Krasselt, the new 'cellist of the Boston Symphony Orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the German army is just expiring and he will not be free in time to play at the first concert. Mr. Krasselt is one of a family distinguished for musical ability. His father is concertmaster of the orchestra at Baden Baden, and one of his brothers is concertmaster at Weimer. A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first 'cellist of that organization.

M. FERNANDEZ ARBOS, FIRST VIOLIN AND CONCERT MASTER OF THE BOSTON SYMPHONY ORCHESTRA.

Boston Daily Globe.
THURSDAY, OCT 1, 1903.

The auction sale of season tickets of the Boston symphony orchestra will be continued at Symphony hall this morning, when the $12 tickets for the Saturday evening concerts will be offered. Patrons who intend purchasing tickets should attend the sale, as there will be no opportunity of securing season tickets after the sale is over. The $7.50 season tickets for the concerts will be sold in the same manner on Friday.

BOSTON JOURNAL—THURSDAY,
OCTOBER 1, 1903.

The auction sale of season tickets of the Boston Symphony Orchestra will be continued at Symphony Hall this morning, when the $12 tickets for the Saturday evening concerts will be offered. Patrons who intend purchasing tickets should attend the sale, as there will be no opportunity of securing season tickets after the sale is over. All seats are plainly shown on a large diagram, and are marked off as sold. The $7.50 season tickets for the concerts will be sold in the same manner on Friday.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 93.
THURSDAY, OCT. 1, 1903.

Concertmaster Arbos Here for Symphony Orchestra

Arrives on the Ivernia with Mr. E. Ferir, Fir Viola, Both of Whom Will Take Part in String Quartet.

Mr. F. Arbos was a passenger of the Cunarder Ivernia, arriving yesterday afternoon, and is at the Hotel Brunswick. Mr. Arbos comes to take up his duties as concertmaster of the Boston Symphony Orchestra and as principal of the string quartet, which will bear his na and will give a series of concerts h this winter. Mr Arbos was accom nied by Mr E. Ferir, who has been e gaged as one of the first violas of orchestra and a member of the qua

SYMPHONY CONCERTS.

The auction sale of season tickets of the Boston Symphony orchestra will be continued at Symphony Hall this morning, when the $12 tickets for the Saturday evening concerts will be offered. Patrons who intend purchasing tickets should attend the sale, as there will be no opportunity of securing season tickets after the sale is over. All seats are plainly shown on a large diagram, and are marked off as sold. The $7.50 season tickets for the concerts will be sold in the same manner on Friday.

BOSTON POST,
THURSDAY,
OCTOBER 1, 1903

The auction sale of season tickets of the Boston Symphony Orchestra will be continued at Symphony Hall this morning, when the $12 tickets for the Saturday evening concerts will be offered. Patrons who intend purchasing tickets should attend the sale, as there will be no opportunity of securing season tickets after the sale is over. The $7.50 season tickets for the concerts will be sold in the same manner on Friday.

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BOSTON JOURNAL
—THURSDAY,
OCTOBER 1, 1903.

SYMPHONY TICKETS SELL TODAY AT DOLLAR EACH

Music Loving Public Will Have Chance at Low Prices.

While nearly all of the best seats for the Friday afternoon rehearsals of the Symphony concerts have been sold, some as high as $7.7, there are many of the dollar seats to be sold today at auction. This will give those of the music-loving public that cannot afford to pay fancy prices a chance to secure seats at a reasonable price.

Though there will be many ticket brokers present, the management is determined that the public shall have a fair show in obtaining tickets. It is expected that the rush for dollar seats will be great. The management is pleased with the large number of tickets sold the past few days.

BOSTON GLOBE
—THURSDAY.
OCTOBER 1. 1903.

Two others were Mr F. Abos, the newly engaged concertmeister of the Boston symphony orchestra, and Mr E. Ferir, who has been engaged as one of the first violas of the orchestra and as a member of the string quartet, of which Mr Abos will be the principal. They took part in the concert given on the way over for the benefit of the seamen's fund.

BOSTON JOURNAL
—THURSDAY,
OCTOBER 1, 1903.

NEW SYMPHONY MEMBERS ARRIVE ON THE IVERNIA

M. Arbos and M. Ferir Play in Concerts on Vessel.

PASSENGER LIST WAS 2138

Body of Dr. J. P. Oliver of Boston, Who Died in Paris, Is Brought to His Relatives.

With a total of 2138 passengers on board, the Cunard steamer Ivernia arrived at her East Boston dock yesterday afternoon, after an eight-day passage from Liverpool. Not for several months has such a large number been landed at this port—the 1755 in the steerage being almost a record for the ship. Of the remaining passengers 155 were in the first-class and 228 second.

Among those in the saloon were Enrique Arbos and Emil Ferir, two new members of the Boston Symphony Orchestra. The former comes direct from Spain, where he has achieved a high reputation as a violinist and will lead the first violins. Ferir will play the viola.

During the voyage the usual concert was held in aid of the seamen's charity, at which the violinists gave their services. Their performance is spoken of by those who heard it as "perfection itself." M. Arbos and M. Ferir were met at the dock by a party of several musicians and after the examination of their baggage had been completed, were driven away at once.

BOSTON DAILY ADVERTISER,
THURSDAY MORNING, OCTOBER 1,

The auction sale of season tickets of the Boston Symphony Orchestra was continued at Symphony Hall this morning, when the $12 tickets for the Saturday evening concerts were offered. The $7.50 season tickets for the concerts will be sold on Friday.

Boston Transcript
THURSDAY, OCTOBER 1, 1903

BETTER SYMPHONY PREMIUMS

Seats for Saturday Evening Concerts Sold by Auction at Good Steady Rates—Two Premiums of Fifty Dollars

A rally in Symphony prices took place today, when the twelve-dollar seats for the Saturday evening concerts were sold by auction at the hall. After comparatively low rates at the rehearsal sales on Monday and Tuesday, the premiums paid this morning were considerably above last year's averages. The attendance from the opening of the sale at ten o'clock was large, and bidding never lagged; at times, in fact, it was extremely lively. Prices started well, struck a satisfactory level early in the sale, and kept to it with the usual variations all morning. This level, though above that of last year, was of course lower than that of the sale on Monday, because the rehearsals have in the past few years gone far ahead of the regular concerts in point of popularity. The growing interest in music, especially among women, who as a rule are more highly educated in that subject than men, accounts for this reversal of conditions in the old Music Hall. The demand for seats which ladies can occupy unattended is bound to be the greatest.

Of course it is the general run of seats which tells the story in a sale of this kind, but it is a suggestive fact that during the morning no less that eight premiums (representing the purchase of twice or three times that number of seats) were above the high-water mark of last year. The high-water mark then was $34; this year it touched $50 on two different bids. The other high bids were for $39, $41 and $42. Nearly all of them were made by the brokers, who seemed to be loaded even heavier with commissions than on Monday. Twice or three times they were caught in traps by which they were forced very unwillingly up to high figures. Mr. Herrick, having bought nearly all of row N, at premiums ranging from $17 to $19 and in blocks of four, found himself finally within one seat of the middle aisle. Somebody not far behind him wanted that aisle seat, but the broker needed it to protect his latest purchase. A duel between the two finally gave the single place to Mr. Herrick for $42. In the very next row Mr. Connelly found himself in a like situation, and the same man who had fought Mr. Herrick started the bidding for the aisle seat at the unusual figure of $25. The whole row of brokers looked around at him with expressions of astonishment. Mr. Connelly was bound to have his seat, however, and the other dropped out at $39.

In this part of the house—the most desirable section—the brokers took large blocks of seats at premiums which held very near $20 each, and these rates, were, on the whole, considerably higher than last year's. The lowest premium of the morning, paid in Row B, was four dollars, while four seats were knocked down last year, by one of those curious auction chances, for one dollar. In K and back of K the prices began to lower a little, but held stiff and steady nevertheless.

The bulk of the floor and second balcony is sold today, and tomorrow, at the final sale, the $7.50 seats for the Saturday concerts, will be put under the hammer. These may number many more than at the rehearsal sale Tuesday for the whole second balcony, used for "rush seats" in the afternoon, is reserved in the evening.

SYMPHONY TICKET SALE.

The auction sale of season tickets of the Boston Symphony Orchestra will be continued at Symphony Hall this morning, when the $12 tickets for the Saturday evening concerts will be offered. The $7.50 season tickets for the concerts will be sold in the same manner on Friday.

BOSTON POST,
FRIDAY,
OCTOBER 2, 1903

SYMPHONY TICKET AUCTION CLOSES TODAY

The closing sale of season tickets for the Boston Symphony Orchestra's performances will be held at Symphony Hall today, when the 917 $7.50 seats for the Saturday evening concerts will be offered at auction.

BOSTON DAILY ADVERTISER
FRIDAY
OCTOBER 2, 1903.

TODAY'S AUCTION OF SYMPHONY TICKETS.

The closing sale of season tickets for the Boston Symphony Orchestra's performances will be held at Symphony Hall today when the $7.50 seats for the Saturday evening concerts will be offered at auction. These low priced seats afford opportunities for many music lovers to hear at a very reasonable outlay concerts of extraordinary attractiveness at which many of the world's great singers and instrumentalists will appear. There are 917 tickets to be sold today.

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BOSTON JOURNAL
—FRIDAY, OCTOBER 2, 1903.

SYMPHONY SEAT AT PREMIUM OF $61

Bidding at Yesterday's Sale Lively and Average Good.

Sixty-one dollars was the highest premium paid yesterday when the $12 concert seats were put on sale. The prize seat was S 17. Seats on either side brought half as much. The next highest figure was $51, paid for an aisle seat in the center of the hall. Several seats in the immediate vicinity brought over $40 and two over $45.

The strangest bid was $44 for seats in U 24 and 25, while seat 28 of the same row brought only $9. The lowest bid was $2, which was paid for several seats in J J, the last $12 row on the floor. The highest balcony bid was $38, for seats A 20 and 21. The attendance was good and the prices for the day averaged a bit better than usual.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 94.

FRIDAY, OCT. 2, 1903.

SYMPHONY STOCK GOES UP.

Yesterday's Sales About the Average---Closing Sale of Tickets Will Be Held Today.

Auction sale bids for $12 seats to the Saturday evening concerts of the Boston Symphony orchestra took a brace yesterday morning after low prices for rehearsal seats, and brought the prices up to an average of what they were last year for the sale. The rehearsal auctions led to an impression that the bottom had fallen from the Symphony market, but yesterday morning interesting competitions for many end seats kept the prices at a good average.

The highest premiums yesterday were $50 each for seats 18 and 19 in row J; $50 for end seat 17, row P, and $47 each for 15 and 16 in the same row. Bids over $20 for aisle seats were frequent. Five dollars was a starter on most bids, and only rarely did seats sell lower.

Last year the highest bid on $12 seats at the evening concerts was $34 for seats 18 and 19 in row K. These seats sold this year for $24 and $39.

In the sale were many paradoxes of bidding, inside seats in row I bringing $20 premium, when aisle seats in the same row sold for $10. A $50 premium bid was sandwiched between $22 and $17 sales. After a $19 sale the next two seats sold at $42 premium.

Many of the peculiar variations of price for seats presumably equally advantageous came from interesting manipulations by the bidders. Most of the purchasers were regular ticket dealers, buying for clients. Unlike many of the scattering bidders, they could not take seats at random wherever the opportunity for a low bid occurred, but had to purchase seats already designated by their clients. These brokers very soon became identified with a bear movement to keep the bids on their seats as low as possible. Several bidders, however, became conspicuous in a bull charge upon the bears, and put many of the bids up, wherever the dealers seemed especially to want certain seats.

Very often when a dealer got the choice of a pair of end seats at a high bid he would take but one, hoping to get the other at a much lower figure. At times the scheme was successful, and this accounts for the great difference in the premiums of contiguous seats. At other times, however, a gentleman who was bidding apparently to inject a little ginger in the sales would catch a dealer and chase him into the high figures to keep two seats together.

After such flurries the squad of dealers seated together in a front row turned around to this gentleman, and with thundercus expressions would play a chorus of facial symphonies that were highly Wagnerian.

An average of the premiums for the choice $12 seats at the Saturday evening concerts is not much below $20.

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Boston Daily Globe.
FRIDAY, OCT 2, 1903.

PRICES ARE BETTER.

Sale of $12 Seats for Saturday Evening Symphony Concerts Brings In Higher Premiums.

When the public sale of the $12 seats for the regular Saturday evening concerts of the Boston Symphony orchestra had been more than half concluded yesterday morning it was found that better prices had been obtained than at the other sales this fall. The average of the premiums obtained for these seats yesterday was above that of last year. Last season the highest premium obtained was $34 for seats 18 and 19 in row K. Yesterday at different times two single seats sold for premiums of $50, a number for premiums over $40, and a great many at $30 and over.

Bids came briskly after the sale was well started, and the large gathering made competition for desirable end seats so brisk that the regular ticket agents who were after them showed signs of grave surprise at the rates they were compelled to pay to obtain the seats they most desired.

In row J came the surprise of the morning, when the dealers were making things lively in bidding for seats 18 and 19, the two end seats in the center. When they had run the price up pretty well an outsider in the rear of the house began to bid, and the two seats were knocked down to him at a premium of $50 each. All the ticket dealers "rubbered" to see the man to whom the seats had gone, but he was unknown to them.

Row P was also a very high-priced tier of seats, Mr Wadsworth securing a single center end seat at a premium of $50, and $47 each being paid for two others in the same row.

Today the $7.50 seats for the Saturday evening concerts will be auctioned.

Boston Transcript
FRIDAY, OCTOBER 2, 1903

BETTER SYMPHONY PREMIUMS

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The bulk of the floor and second balcony was sold yesterday and today at the final sale, the $7.50 seats for the Saturday concerts, will be put under the hammer. These may number many more than at the rehearsal sale Tuesday for the whole second balcony, used for "rush seats" in the afternoon, is reserved in the evening.

BALTIMORE SUNDAY
HERALD, OCTOBER 4, 1903.

MUSIC HALL.

Boston
Symphony
Orchestra.

(94 Performers.)
MR. WILHELM GERICKE, Conductor.
FIVE CONCERTS:
TUESDAY EVENING, NOVEMBER 3.
TUESDAY EVENING, DECEMBER 8.
TUESDAY EVENING, JANUARY 12.
TUESDAY EVENING, FEBRUARY 16.
TUESDAY EVENING, MARCH 15.
SOLO ARTISTS:

MME. MELBA
(Her only appearance in Baltimore this season),
MME. GADSKI,
MME. SCHUMANN-HEINK,
MR. BUSONI,
MISS MEAD.

Season Tickets, with Reserved Seats for the Series of Five Concerts, $7.00 and $5.00, according to location.
The sale of tickets will open MONDAY MORNING, October 12, at Albaugh's (in Sanders & Stayman's).
Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each Concert to purchasers of season tickets.
F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

THERE is to be a new man in the Kneisel chair.

According to information received from the Hub, the Boston Symphony Orchestra, when next it appears here, is to have a new concertmeister. This individual is Senor Fernandez Arbos.

There is also to be a new first 'cello in the person of Rudolphe Krasselt.

The change in the personnel of the Boston Symphony Orchestra, which brings from Europe a new concert master and first violin, and a new first violincello, has most naturally aroused great interest in musical circles throughout the country. It is a most notable illustration of the stability of this organization that the newcomer, Senor Arbos, is only the third concert master in its twenty-two years of existence. The following sketch of Mr. Arbos is written by Mr. E. A. Baughan, a London journalist of note:

"According to the popular idea the Spanish temperament is compact of passion. It is indeed quite commonplace of descriptive critics when dealing with Spanish musicians to refer to the molten 'fire' which glows through their performance with a peculiar warmth. English writers, such as Byron and Charles Kingsley, have helped to form the ready-made idea of the Spanish temperament, and to most of us the word 'Spain' conjures up visions of dark beauties with flashing eyes, and with men who are either Don Juans or bull fighters. The popular figure of a Spanish musician should be that brilliant Venezuelan, Mme. Carreno, and not Senor Sarasate or Senor Arbos. She has iridescent moods. They have the restrained and nervous subtlety of the Latin mind, with its passion for accuracy to perfection, or the aristocratic fastidiousness of an ancient and dying race.

"Senor Arbos himself is cosmopolitan. Born nearly forty years ago (to be precise, on Christmas day, 1863), at Madrid, where his father was a military bandmaster, he early showed talent for music and a predilection for the violin, which his father did his best to foster.

The childhood of the great violinist was passed in the Province of Galicia, but on the breaking out of the war the Arbos family moved to Madrid, a favorable circumstance for the young musician, who was thus able to continue his musical studies at the Madrid Conservatoire. His professor of the violin there was Jesus Monasterio, who had been a pupil of Du Beriot, and was solo violinist of the royal band, and the royal chambers musicians, and later on became a director of the conservatoire.

Monasterio proved the arbiter of young Arbos' destinies, for the court musician introduced his young pupil (when only 12 years of age he had gained first prizes in violin, harmony, theory, &c.), to the Princess Isabel, aunt of the reigning King, and she took a lively interest in the young musician, making him an allowance, so that he could continue his studies abroad, a kindness which Senor Arbos had never forgotten.

For some four years Vieuxtemps had settled down as the principal professor of the violin at the Brussels Conservatoire, and to Brussels went young Arbos, accompanied by his mother. At that time Vieuxtemps had ceased to play in public, owing to stroke of paralysis of his left side, but he still taught, and the promising young violinist became his pupil, studying composition and theory, under Gevaert, director of the conservatoire. At the age of 15, Arbos gained the Prix d'honneur, and was already a sound all-round musician, as well as a brilliant violinist.

When living at Brussels the young musician heard Joachim and was much struck by the style of playing almost diametrically opposed to the Vieuxtemps school. Joachim was then at the height of his fame, both as virtuoso and teacher, and for some ten years had been teacher of the Berlin high school for music.

This admiration for Joachim had far-reaching results of the artistic development of Fernandes Arbos. So much was he impressed with the great violinist's playing that he went to Berlin and studied with Joachim for three years. It might have been thought that Joachim, the leader of the German "classical" school would have been the last man to influence a young Spaniard, who had been taught his instrument by a man who had been a favorite pupil of De Beriot, and then by Vieuxtemps, both leaders of the brilliant Belgian school of virtuosity, but then Senor Arbos is not the only typical Spaniard of the popular imagination, and no doubt the tuition of Gevaert, a most solidly learned musician, had had its effect in forming the young violinist's mind.

The study under Joachim certainly made a deep impression on Senor Arbos. Had he finished his studies at Brussels he might have been content to be a virtuoso only; the German training grafted a depth and breadth of musicianship for racial passion of perfection of detail. And the study at Berlin also had its effect of Senor Arbos' career in a material sense. He became leader of the Berlin Philharmonic Society's orchestra and played as soloist in one of the concerts. Five years were spent in Germany, during which period Senor Arbos played as soloist in all the principal towns and then toured through France, Holland, Belgium, Spain, Portugal and as far afield as Poland.

For a time he settled down as professor of the violin in the Hamburg conservatoire, but at the express desire of the Queen of Spain he accepted the same post at the Madrid conservatoire, and soon afterward founded a chamber music society there, by means of which Madrid amateurs were made acquainted with all the modern works of chamber music hitherto unknown to them.

So sound and cultured a musician, however, could not be expected to find full scope for his talents at Madrid, and in 1890, after a successful debut at a series of concerts given by Senor Albeniz, at St. James' Hall, Senor Arbos practically settled in London.

He was engaged to play at the "Pops" with Joachim, and then toured through the provinces with Edward Lloyd, Santley and other artists, and for many years he has appeared as soloist and leader of a quartet in London concert halls. Two years ago he played Spohr's duet concerto in B minor with Dr. Joachim at the Leeds festival, one of the most important of the English musical meetings. The occasion was no doubt inspiring for Senor Arbos, and he has seldom played more finely. His work in London was by no means confined to the concert room, for he was the chief professor of violin at the Royal College of Music and a member of the board of professors, an honorary member of the Royal College of Music and an examiner of the associated board. He has made a high reputation as a teacher, and one of his pupils—Miss Maun MacCarthy—is known to American audiences. Senor Arbos has composed a good deal of chamber music as well as comic opera.

Of the man himself it should be said that, in these days of self-advertisement, it is refreshing to find a musician who is willing to let his reputation rest with his merits alone, and one who, in spite of arduous professional toil has remained an artist in his whole-hearted love for his art.

Rudolphe Krasselt, the new 'cellist of the Boston Symphony Orchestra, will make his first appearance in America at the second concert of the organization. His year of compulsory military service in the Germany army is just expiring, and he will not be free in time to play at the first concert.

Mr. Krasselt is one of a family distinguished for musical ability. His father is concert master of the orchestra at Baden-Baden, and one of his brothers is concert master at Weimar. A few years ago Rudolphe Krasselt was playing with Hekking at the first desk of the Berlin Philharmonic Society under Nikisch. On Hekking's retirement he became first 'cellist of that organization. His last engagement before joining the army was as first 'cellist of the Vienna Opera House.

For a young man he has played much in quartet concerts in Berlin and Vienna, and has had much success as a soloist. It is believed that he will prove a valuable acquisition to the ranks of resident musicians.

The Boston Symphony.

The Boston Symphony Orchestra will begin its nineteenth season in this city at the Academy of Music on November 2. According to the preliminary announcements of this justly celebrated musical organization the Orchestra will doubtless equal in its coming achievements its enviable record of the past.

Mr. Wilhelm Gericke will again occupy the position of conductor, and ample evidence of his fitness is afforded in his record of 10 years in this capacity, five of which were during his first term, beginning in 1884, while the coming season will be the sixth of his second regime.

The list of soloists includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Miss Aus Der Ohe, Mr. Harold Bauer, Mr. Busoni, Miss Olive Mead, Mr. M. Fernandez Arbos, Mr. Krasselt and others. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company in Berlin, which enables her to fill her concert engagements in this country. Miss Aus Der Ohe's high rank as a pianist in both Europe and this country always insures great interest in her appearances. The recent triumphs of Mr. Harold Bauer afford ample reason for his re-engagement. The favorable impression made by Miss Mead two seasons ago will be pleasantly recalled, and a very cordial welcome will doubtless be extended to both the newcomers, Mr. Arbos, the new first violin and concertmaster, and Mr. Krasselt, the new first violoncello.

There will be the usual two series, the first one on Monday evenings, November 2, December 7, January 11, March 14. The February concert of the first series will be on Friday evening the 19th, owing to a conflict of dates. The second series will be on the five Wednesday evenings, as follows; November 4, December 9, January 13, February 17 and March 16.

Boston Symphony Orchestra.

Under the directorship of Wilhelm Gericke the Boston Symphony Orchestra gives its usual two series of concerts at the Academy of Music the presnt season. The first series is Monday evenings, November2, December 7, January 11, March 14. The February concert of the first series will be on Friday evening, the 19th, owing to a conflict of dates. Thes cond series will be on the five Wednesday evenings as follows: November 4, December 9, January 13, February 17 and March 16. The public ticket sale for first series opens October 12 and for second series October 14 at the Heppe piano rooms, 1115 Chestnut street.

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BALTIMORE AMERICAN, SUNDAY,
OCTOBER 4, 1903

Phila Press.

MUSIC HALL.

Boston
Symphony
Orchestra

(94 Performers.)
Mr. WILHELM GERICKE, Conductor.

FIVE CONCERTS.

TUESDAY EVENING, NOV. 3.
TUESDAY EVENING, DEC. 8.
TUESDAY EVENING, JAN. 12.
TUESDAY EVENING, FEB. 16.
TUESDAY EVENING, MARCH 15.
At 8:15 o'Clock.

SOLO ARTISTS:

Mme. Melba,
(Her Only Appearance in Baltimore This Season),
Mme. Gadski,
Mme. Schumann-Heink,
Mr. Busoni,
Miss Mead.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.
The sale of tickets will open Monday morning, October 12, at Albaugh's (in Sanders & Stayman's).
Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.
F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

The Boston Symphony Orchestra.

All musical Baltimore will be interested in the preliminary announcement of the Boston Symphony Orchestra for its twenty-third year and its nineteenth in this city. A second generation, if one recalls the patrons of the early days, are now enjoying these concerts, remarkable for their even excellence and high standard. And the good opinion of the musical public obtains not alone at home, but in the cities visited by the orchestra on its monthly tours.

Mr. Wilhelm Gericke will again occupy the position of conductor, and ample evidence of both his popularity and fitness is afforded in his record of 10 years in this capacity, five of which were during his first term, beginning in 1884, while the coming season will be the sixth of his second regime.

The list of soloists includes Mme. Melba, Mme. Gadski, Mr. Busoni, Miss Olive Mead and Mme. Schumann-Heink.

Mme. Melba returns after an absence of two years, and it will be her only appearance in Baltimore this season. Mme. Gadski is too great a favorite in Baltimore to need further exploiting here. Mr. Busoni returns to America after an absence of nine years, during which time he has made a splendid reputation in Europe. The success scored by Miss Mead in previous years with the orchestra will create great interest in her appearance here. Mme. Schumann-Heink has just secured her release by Kaiser Wilhelm from the Royal Opera Company, in Berlin, which enables her to fill her concert engagements in this country.

There will be the usual series of five Tuesday evenings- November 3, December 8, January 12, February 16 and March 15.

The public sale of tickets will open Monday morning, October 12, at Albaugh's ticket office, 15 North Charles street.

There will be the usual two series of Boston Symphony concerts in this city, the first one on Monday evenings, November 2, December 7, January 11 and March 14. The February concert of the first series will be on Friday evening, the 19th, owing to a conflict of dates. The second series will be on the five Wednesday evenings, as follows: November 4, December 9, January 13, February 17 and March 16.

Season ticket-holders of last season will be allowed to retain the same seats for both the first and second series, payment for the same to be made on or before Saturday, October 10, for the first series, and Monday, October 12, for the second series.

Mr. William Gericke will again be welcomed as the conductor, and the list of soloists includes Mme. Melba, Mme. Gadski, Mme. Schumann-Heink, Miss Aus der Ohe, Mr. Harold Bauer, Mr. Busoni, Miss Olive Mead, Mr. M. Fernandez Arbos, the new first violin, and concertmaster; Mr. Krasselt, the new first violoncello, and others.

The Boston Symphony Orchestra's announcements are for its twenty-third year, and its nineteenth in Philadelphia. Through all this period its high standard has been well maintained, and it has deservedly held the confidence of the musical public. The organization owes much of its excellence to William Gericke, who begins this season his eleventh year as its conductor, having served five years immediately following Mr. Henschel and five years since his return after the interval filled by Nikisch and Paur. The orchestra has a new concertmaster this year—Fernandez Arbos—and some other changes will be noticed, but the fine organization will remain unimpaired. Except in February, where a conflict of dates throws the concert of the first series over to a Friday, the usual concerts will be given on Monday evenings, November 2, December 7, January 11, February 19 (Friday), and March 11. Those of the second series will be on Wednesday evenings, November 4, December 9, January 13, February 17 and March 16. The list of soloists is headed by Madame Melba, who is making a concert tour under the management of Mr. Ellis, the manager of the orchestra, and includes Madame Gadski, Madame Schumann-Heink, Miss Aus der Ohe, Harold Bauer, Busoni, Olive Mead, violinist; Arbos and Krapel, who succeeds Mr. Schroeder as first 'cellist. The two series of concerts are alike in character, but with different programmes and soloists.

Music Hall.

Boston
Symphony
Orchestra

(94 Performers),
MR. WILHELM GERICKE, CONDUCTOR.

FIVE CONCERTS:
TUESDAY EVENING, NOVEMBER 3,
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MME. GADSKI
MME. SCHUMANN-HEINK
~~MR. VAN ROOY~~
MR. BUSONI
MISS MEAD

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Phila. INQUIRER, SUNDAY MORNING, OCTOBER 4, 1903

ARTISTS WHO ARE TO BE HEARD WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE SEASON OF 1903-04

MR. WILHELM GERICKE.

This group of artists, all of whom are to be heard with the Boston Symphony Orchestra in this city during the course of the impending season, is in the highest degree representative of all that is rarest and best in the field of musical achievement. The three vocalists and the three instrumentalists whom it comprises stand in the very forefront of their profession. Mme. Melba, now in the maturity of her unequaled powers, is easily the finest lyric soprano which this generation has produced. To a voice of incomparable beauty she has added a perfectly finished art, and her singing is recognized as the acme of delightful vocalization. Mme. Schumann-Heink is easily the greatest of dramatic contraltos, while her versatility is such that she is just as effective upon the concert platform as on the operatic stage. The same thing is true of Madam Gadski, who is not only admirable as a dramatic soprano, but whose interpretation of the German lieder is full of intelligence and charm. Adele Aus de Ohe is a pianist of extraordinary power, while Bussoni and Bauer, the other figures in the group, are well worthy to be her colleagues. Attendants at the Boston Symphony concerts have a rich treat in store.

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Baltimore Sun
Oct 13 '03

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In speaking of the new arrangement and the reasons that led up to it last night Mr. Gottlieb said:

"The Music Hall property was acquired and improved by a company of gentlemen who thought that Baltimore should have a hall suitable for high-class orchestras and musical attractions. About $275,000 has been expended in the venture and experience has shown us that we cannot pay the expenses of keeping up such a hall with the revenue derived from a few concerts, political meetings and other affairs that we could secure.

"It was impossible to obtain other attractions, as they were unwilling to come here unless the local management would assume part of the risk, and this the directors were naturally unwilling to do. The latter had invested a large amount of money and the property was not paying expenses, so they did not care to take any more risks. It was a question then of allowing the hall to be used for lesser attractions.

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"I knew that this would be a distinct disappointment to a large number of people who wanted the city to have a place where only high-class musical entertainments would be presented. As I was one of the original promoters of the plan and a director in the Auditorium Company, I decided that if I could get some gentleman to join me in the venture I would lease the hall, thus securing the company against any future loss, and continue the edifice on the plane on which it had been started. I mentioned the matter to Mr. Knabe, and, after I had explained my plan, he agreed to go into it with me. At the meeting of the directors last Thursday night we presented our proposition and it was agreed to at once, the directors expressing their appreciation of our efforts in the matter.

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Pave Symphony Orchestra In View.

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[18]

Phila. INQUIRER, SUNDAY MORNING, OCTOBER 4, 1903

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MME. SCHUMANN-HEINK
COPYRIGHT BY A. DUPONT

MELBA

MME. GADSKI
COPYRIGHT BY A. DUPONT

AUS DER OHE

MR. WILHELM GERICKE.

BUSONI

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REDUCTION

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PM-MGP 13″x18″
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150 mm

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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A BRILLIANT OCCASION

Banquet of Ancients One of Magnificence

Ladies Watched Spectacle from Balcony

Prominent Men Made Interesting Speeches

Honourables Were Bewildered at What They Saw

Symphony Hall was a veritable fairyland last evening on the occasion of the banquet which was tendered the Honourable Artillery Company of London and prominent men in the various walks of life of this and other cities, by the Ancient and Honorable Artillery Company, as a fitting climax to the observance of its 266th fall field day. Much had been said and printed in advance about the banquet, but words can hardly describe the actual scene. Certainly Boston never saw the like and it will be a long time before such a magnificent spectacle is again attempted.

As described in these columns in last evening's issue there were myriads of colored electric lights which had been tastefully arranged, and in addition there were thousands of roses and a vast amount of laurel, smilax, etc., in evidence. First of all there was a reception in Horticultural Hall and then the company of more than a thousand marched across Massachusetts avenue to Symphony Hall. The soldiers and their civilian guests did not have to pass over the pavement. They walked on a handsome carpet, woven especially for the occasion, and under an immense canopy which was lighted by a row of colored lights. Ordinarily it would be supposed that it would be difficult to seat such a large number at the tables, but on entering Horticultural Hall each man had been given a diagram showing the arrangements of the tables and the seats. All were arranged by sections and by looking at the index there was no trouble in finding where each one was to be seated.

As the assemblage entered Symphony Hall only the ordinary ceiling lights were turned on, but even with them the sight was beyond description. Hardly had all entered the dining hall when Colonel Hedges raised his hand for silence, and Rev. Edward Everett Hale invoked the divine blessing. As he finished there blazed forth a glory of golden light from myriads of incandescent bulbs hung pendent from a huge illuminated crown which overhung the stage.

A minute later, by a magic touch, there streamed out the subdued light of the green and purple bulbs fringing the lofty upper balcony amid intertwined festoons of laurel and evergreen. Until this time the lower balcony was in darkness. Then the magnificent crossed cannons were lighted with thousands of white and green and golden lights that flooded the banquet boards. The culmination came in the illumination of the tables with countless red and green bulbs, that were buried beneath dainty curving streamers of smilax and laurel and roses.

At nine o'clock the climax came, when the ladies were admitted to the balconies. There were suggestions of every color in the gowns, which added to the charm of the pretty decorations and the brilliancy of the military uniforms. Among the first to enter the first balcony to the left of the speakers was Lady Denbigh, accompanied by Mrs. Hedges and some friends. As she entered the hall every man was on his feet in an instant, and she was lustily cheered.

Near the end of the dinner tickets were given to those at the tables entitling them to the beautiful souvenir dish and menu enclosed in a white leather case. In addition to this the diners were given a souvenir loving cup, in which were served the ices. During the evening the Salem Cadet Band furnished a fine musical programme. At the conclusion of the dinner, Colonel Hedges made the opening address, and afterward introduced Colonel Charles K. Darling, the adjutant of the Ancients, as the toastmaster for the evening.

Those seated at the head tables on the stage, in addition to the speakers, were General N. A. M. Dudley, General Edmund Rice, Major F. Farrington, H. A. C.; Rear Admiral Mortimer L. Johnson, Major P. W. Legatt, H. A. C.; General George M. Cole, adjutant general of Connecticut; Hon. A. A. Chamberlin, governor of Connecticut; George A. Marden, sub-treasurer; Major Munday, H. A. C.; General Adna R. Chaffee, U. S. A.; Lieutenant Colonel Stohwasser, H. A. C..; General Samuel Dalton, Lieutenant Governor Curtis Guild, Hon. J. Q. A. Brackett, Major C. E. D. Budworth, H. A. C.; Captain C. A. P. Talbot, British consul; Hon. L. F. C. Garvin, governor of Rhode Island; George A. Hibbard, postmaster; Hon. N. J. Bachelder, governor of New Hampshire; Adjutant General Aug. D. Ayling of New Hampshire, General John L. Tiernon.

The menu was as follows:

Cape Cod Oysters.
Clear Green Turtle.
Prince Albert Sherry.
Aiguillettes of Halibut Cardinal.
Cucumbers. Potatoes Hollandaise.
Haut Sauterne.
Tournedos of Filet of Beef à la Previllot.
String Beans.
Champagne.
Epigrammes of Sweetbreads Sévigné.
Green Peas.
Sorbet à la Militaire.
Cigarettes.
Squab Chickens Roasted.
Romaine and Tomato Salad.
Bombé Glacés International.
Pétits Fours.
Cheese. Coffee.
Cigars.

Good Fellowship the Keynote

Colonel Sidney M. Hedges Started the Speechmaking in an Interesting Vein

In beginning the after-dinner speechmaking, Colonel Sidney M. Hedges, commander of the Ancients, spoke in part as follows:

"Your Excellency, Lord Denbigh and Gentlemen: Words cannot adequately express the pleasure I feel on this occasion in welcoming you, our guests from beyond the sea, and I cannot but feel that the mission has been fulfilled of one, who years ago, in a very small beginning, laid the foundation on which has grown the structure that made possible this magnificent gathering tonight.

"The growth of our international relations, or rather, the development of our family spirit in these two organizations, began when a small delegation from our company was sent to the 350th anniversary of the Honourable Artillery Company in 1887. This was followed by a delegation of twenty-one from the Honourable Artillery Company to our 250th anniversary in 1888, and from this meeting many warm personal friendships have been dated. In 1896 came the visit of this company to London, one of the most remarkable and enjoyable ever paid by the civilian soldiery of one land to an organization whose commander-in-chief and officers were of the royalty and nobility of another.

"Can we ever forget the gracious welcome of Her Majesty, Queen Victoria, whose name will ever stand in history for strength of character and rare qualities of mind and heart that can never be excelled? We remember with deepest appreciation our reception by their majesties, King Edward and Queen Alexandra, to whom today, I am sure, every member of the Ancient and Honorable Artillery Company would be glad to send a message of best wishes for a long and glorious reign.

"The company that came in the Mayflower was so notable that her name is embalmed forever in the history of our country. Let us hope that your voyage in the new Mayflower may prove a harbinger of events no less important in the history of our land and race! Whatever years may have in store for us let us all here resolve that, in storm and sunshine, those great emblems of justice, freedom and daring, the union jack and the stars and stripes, shall be found floating side by side!

"Tonight we send a message of greeting to your beloved and royal commander, His Majesty, King Edward, and to all your brethren in arms in England, and so, as Tiny Tim observed: 'May God bless us, every one!'"

Spoke for the President

Collector Lyman Said: "The Union of the Eagle and the Lion Stands for One Race Alone on the Globe"

In responding to the toast "The President of the United States," Hon. George H. Lyman, collector of the port, said, in part:

"A toast to the President is a formal salute to the United States, of which he is the official head, and our country hails you, our guests from across the sea, in the same spirit of welcome and respect that you may be assured he would rejoice personally to extend to you could we have been honored this evening by the presence of our Chief Executive, President Roosevelt. Our people greet you individually and as a body. We welcome you for what you represent—a brotherhood in arms, an institution ancient and honorable by purpose and tradition, inspiring and emphasizing that patriotic and democratic spirit which, independent of rank or wealth, was in our forefathers, your forefathers, bred in the bone, and from which has emanated and expanded this broad heritage of ours, the envy of nations.

"Gentlemen, look upon this land as she is today. Behold her agricultural products, her forests, her mines—all her natural resources. Behold her triumphs in the arts and sciences, in mechanics, her foreign and domestic trade, and her vast business interests. Behold her seats of learning, her Government, her laws, her courts of justice, her institutions, religious and secular, her 80,000,000 of people and their rating among the nations of the earth. What greater glory to the parent than a child's success? And mother England, the foremost evangelist of civilization, may with honest pride point her finger westward to the shores of the great republic and exclaim, 'Behold my offspring!'"

Greeting of Massachusetts

Governor Bates Spoke for the Commonwealth, Though "the People Have Already Spoken"

"Welcome from the Commonwealth of Massachusetts" was the toast selected for Governor Bates, and he responded in a happy vein, saying in part:

"Mr. Toastmaster, Distinguished Guests, Ladies and Gentlemen—I am asked to do something unnecessary, but yet most agreeable—to extend the greetings of the Commonwealth of Massachusetts to the guests of this occasion. Unnecessary, gentlemen of England, because the welcome has already been spoken by the people of Massachusetts, spoken by them as they gathered by thousands and tens of thousands on the day of your arrival, spoken again yesterday by the multitude that like a great torrent flowed through the streets of this city, spoken in the holiday vestments with which our metropolis has clothed itself, spoken in every grasp of the hand, in the smile of every face, in the cheer that has rent the air wherever you have gone—spoken in the intermingling of the Stars and Stripes with the crosses of St. George and St. Andrew; and this we trust has satisfied you that, however your predecessors may have fared among us, you are in no danger except from our attempted kindness.

"While unnecessary, therefore, it is nevertheless a privilege to say to you, Lord Denbigh, and to you, soldiers of the Honourable Artillery Company of London, welcome to Massachusetts, welcome to her hospitality, welcome to her homes and to her firesides. You bring with you the sabre and the gun, but there is no threat in them, rather are they the symbols of that military spirit that has made possible England's greatness and America's future.

"When we were but a child, we quarrelled with you oftener than with any other people, but the exercise developed strength in us both. We have had no serious trouble, lo, these scores of years. We have been settled on the shores of Massachusetts Bay, more or less settled for 283 years, and during that time we have been at war with you eleven years, and at peace with you 272 years. From present appearances it will be 272 years more before we shall again declare war against you. Better than that, we believe that America has fought her last war against England. And this we believe not because we send you 10,000,000 barrels of flour a year and other necessaries of life in proportion, so that you would starve while fighting us; not because the inventions in modern warfare make it a contest of annihilation; not because the one is afraid and the other dare not, for the British lion and the American eagle have never blinked an eye when facing each other—but because hands have clasped across the seas and hearts have joined, and the ties of blood and the instincts derived from the common origin compel us to march all one way—for the liberty of the individual, the overthrow of the oppressor, the uplifting of the downtrodden, and the advancement of the Christian civilization throughout the world."

Response of Mayor Collins

For the City of Boston He Tendered the Englishmen a Hearty Welcome

Mayor Patrick A. Collins responded to the toast "Welcome from the city of Boston." He was in a witty mood and kept the audience in laughter. "I tender you my heartiest welcome," he said, "but the first thing I do wish to refer to is the republican simplicity of this occasion. My first salutation is to the ladies. Colonel Hedges, I rise in response to your summons as a pleasure. But, my Lord Denbigh and the artillery company, whatever I might have been able to say in welcome to you has already been anticipated by the governor of the Commonwealth.

"The welcome of Boston does not need to be expressed by my lips or by any other official. From the time you landed until now the welcome has been everywhere given, and is so hearty that every one of you must have seen it. If you came on a hostile mission you might have had another sort of welcome. You, gentlemen, and my lord, the welcome is such that you will need to use the word of our militant President to lead a strenuous life. If you are to be under the guidance of this body of the Ancient and Honorable Artillery Company of Boston you will find that they are men with splendid constitutions, tough people, and of large experience.

"But, as perhaps the only individual present who knew you in London, I think you can hold your own. You will come back after a brief glimpse of a fringe of this great country and we shall meet again, and you will return to old England with the impression that here there is a friendly sentiment to all men and for peace on earth. We bid you godspeed and shall take great pleasure in wishing you godspeed to your homes and all within your lands."

Lord Denbigh's Speech

Distinguished Englishman Pays a Felicitous Compliment to His Hosts and to Boston

"May we never meet them but in peace; never engage them but in hospitality; never part from them but in love," was the toast given to the Honourable Artillery Company of London, and responded to by Lord Denbigh.

"This morning at three," began his lordship, "I asked Colonel Hedges how many weeks we had been in Boston. (Laughter.) Colonel Hedges assured me on his word as a citizen of the United States and commander of the Ancient and Honorable Artillery Company, that we only arrived last Friday. (Laughter.) While engaged today in making my 25th swift change of uniform since my arrival, I observed to the valet who was kindly assisting me that I had never had so much dressing up before in all my life. 'And, sir, the way in which you slide in and out of your clothing,' he replied, 'just takes my eye.'

"I mention these incidents to you to convey some idea of the abject bewilderment I find myself in as a result of your great kindness to us. Our welcome at Providence Saturday was magnificent. I have no doubt that Colonel Hedges would refer to the spread tendered to us by Colonel Gross and his distinguished regiment of light infantry as a little lunch. His condensed prospectus in the two words, 'clam bake,' certainly conveyed no idea of what was coming."

Lord Denbigh then paid a pretty compliment to the Boston press and continuing described the impression made by their reception on the day they landed in Charlestown. The Union Jack at the top of Bunker Hill Monument was one of the first things that caught his eye, he said. That monument, he said, had long been regarded in England "as a reminder of how colonies ought not to be governed, and perhaps with ill-feeling, but henceforth it will be looked upon in another light, as a monument to brave men and to them only.

The generous welcome extended to him and his followers went beyond them and their hosts, the Ancient and Honorable Artillery Company. It would be conceit to think that it was all meant for such "humdrum individuals" as they. It was really the expression of the good will that exists between the two nations. "We once had a difference of opinion over the subject of tea," he continued. "We wanted it in fresh water and hot, and you insisted that it go into salt water and be cold. But that was a trifle. The Union Jack fluttering from Bunker Hill disposes of that incident. There were hard words and hard knocks. The visit of the Ancients was token of the existing and growing friendship. We did our best to receive them, led by our late and gracious Queen, but I cannot say that you got as hearty a reception in the streets of London as we have received here."

"Old Mother Country"

George Frisbee Hoar Mingles Gracious Welcome with Serious Reference to America's Debt to the Mother Country

George Frisbie Hoar, senior senator from Massachusetts, responded to the toast, "Old Mother England," in his happiest vein. In his address gracious welcome to our English guests mingled with delicious pleasantry and more serious reference to the good fellowship of men and nations which this visit of the Honourable Artillery Company must foster. In brief the senator said:

"The first speech ever made on this continent is still one of the best. It was made by the Indian Sachem Samoset to the Pilgrim Fathers, at Plymouth, on the 16th of March, 1621. It sums up in two words everything needed to be said on this occasion: 'Welcome, Englishmen!'

"We are people made up of many races and nations. The instinct of race is strong in the bosom of all of us—Celt and Swede and Frenchman and Saxon. Yet, England is still the mother country. We owe great debts to each of the other great nations of Europe. But surely there can be no greater debt, no greater benefit conferred on one people by another than law, liberty, language, literature. All these we owe to England. We have had our differences and, unhappily, our wars. We have been restless under each other's criticism. But we have sought, if we could, to find the justification of our wars in English principles and on English authority. The severest critics of America in England are the men who have severely criticised England for the same faults. And the severest critics of England in America have been the men, in general, who severely criticised their own country for the same faults.

"The leaders of our Revolutionary War, so far as the debate was concerned, were Englishmen—Chatham and Burke and Fox. Our fathers placed the justification for it upon the fundamental doctrines of the English constitution. It was for a pure, simple English doctrine that our fathers raised their flag against England, and not for any considerable practical grievance whatever. I suppose that before our Revolution Massachusetts had the best and mildest Government on the face of the earth; better and milder than that which England enjoyed at home. But, as Edmund Burke, the greatest English statesman of his day, declared, 'It was the English constitution, which triumphed in the American revolution.' It was a theory, and not a practice of taxation against which we took up arms.

"Our English friends may be sure of their welcome. They are in the house of their friends, in the dwelling place of their brethren. We cannot show you wonders like those you have left behind. We have few glories of architecture and of art. We have little antiquity. We have no palaces or castles. Yet possibly we also may have something to exhibit, in a modest way, of the fruitage of the tree of English liberty. We must yield the palm to other nations in art and architecture and music. We have tried to emulate them, if not to excel them, in the things which constitute the strength and happiness of a free people. We have gone without the architectural glories of palaces and castles and cathedrals. We have tried to perfect the architecture of the people's dwellings, and you will find the English Bible and the English Shakspeare upon their shelves. The canvas does not live or breathe for us under the touch of Guido or Raphael. We have no Lawrence or Reynolds to preserve the features of high-born beauty. But health paints here with her roses the cheek of the factory girl. The music of Beethoven or Handel may not here rise and swell till it fills the dome which Angelo or Wren builded. But we have the music of children's voices in the well-paid workmen's home.

"We hope you may feel at home while you are here. When you go back to old Mother England, tell her her boys are contented and happy and growing. Give her our best love. Tell her we think of her with nothing but friendliness and goodwill. We have no sore feeling left, even for the spanking she used to give us. If she did not spare the rod, she did not spoil the child."

Hon. John D. Long's Address

A Warm Tribute to England's Friendship and to His Associate in Honorary Membership in the Ancients—The King

Hon. John D. Long, responding to the toast "Our Honorary Members," which was prefaced by Colonel Hedges' remark that they are only two, King Edward and the ex-secretary of the American Navy, said:

"Of course the great distinction of our honorary members is he whom you, our visitors here, royally honor and regard, King Edward VII. Think for a moment of the long line of predecessors, stretching far back into the past behind him and of which he today is the culmination. I am glad to see King Edward making these visits to other countries, and my one hope is that he will some day extend this visit to us. What a royal welcome would we give him!

"I rejoice in the tributes that have been paid to the mother land. We do not forget that we owe much to the mother of the present king and to Prince Albert for standing by us during the War of the Rebellion. Let us not forget that when the recent war with Spain was on, the one Power which was in sympathy with us was England. And in those fateful days at Manila, when Dewey was meeting the unfriendly associations of other nations, the flag of England flying told him that a friend was near. I join with you therefore as an honorary member, in extending a cordial welcome to our visitors. We are really brothers, brothers in all that makes for human happiness and welfare and, may I not say—aye, it is written—brothers in destiny."

Our Canadian Neighbors

Lieutenant Colonel F. W. Hibbard of Montreal Spoke of the Brotherhood Which Exists Between the Two Peoples

Sir Frederick W. Borden, who was to have represented Canada, was unavoidably absent, and in his place Lieutenant Colonel F. W. Hibbard of the Second Canadian Artillery, replied to the toast, "Our Canadian Neighbors," saying:

"There are strange conjunctions in the lives of nations. About a century and a quarter ago a great and hateful conflict was waging between the mother land and colonies, in which the sons of old France were aiding the righteous cause; and now after a century of doubt and estrangement, when you gentlemen of the Honourable Artillery Company and of the Ancient and Honorable Artillery Company come in fraternal association to Montreal, the descendants of the same old France will gladly welcome you, worthy scions of two great nations and but one people, harbingers of more than a glorious century to come of peace, understanding and good will.

"Gentlemen of the Honourable Artillery Company, we Canadians are of yours and your allegiance. We stand upon the same broad base of liberty under the British constitution, the one grand and glorious flag waves over us both. We share your hopes and your sorrows, we have shed common blood upon the stricken field. And these are but some of the ties that draw us close and closer still, and if they do not suffice for the union and stability of the empire, I know no ordered system of tariff arrangements that will.

"Gentlemen of the Ancient and Honorable Artillery Company, you are true types of all that has made your country's name surpassingly great and glorious upon the pages of world history. Our nations have fought with one another of a time happily gone by; we have trafficked together and our people have commingled, and the outcome of it all is a mutual and growing respect and confidence, which, if I may repeat, no tariff arrangements or commercial rivalry can ever annihilate. Shadows between us there have been and may yet be again, but there is room upon this continent for two nations, working in harmony to make this new world renowned above all things for the happiness and contentment of its people of whatever origin, and a land of bright and smiling homes. We are two nations, but common in our laws and institutions if not in our lawgivers, and we are partners in a great work of realizing the brightest hopes and most promising future."

Real Duty of the Race

Professor de Sumichrast of Harvard University Points It Out

Professor de Sumichrast of Harvard addressed the assemblage as follows:

"The keynote of this meeting is 'brotherhood'; not military brotherhood alone, but the brotherhood of the two great Anglo-Saxon nations. This is evidenced by the spontaneity, the warmth, the cordiality of the welcome which has been given my fellow-countrymen. Now, a welcome is spoken on behalf of Harvard University, no less hearty, no less warm than the other welcomes which have preceded it. Yet it may well occur to many to ask what part the university has in this event which will pass into history, and wherefore it is represented here tonight. The answer is simple; not only were its foundations and the establishment of the Ancient and Honorable Artillery Company of Boston practically synchronous, but among the innumerable ties which bind the United States and Great Britain together, some of the strongest are to be found in the history of Harvard. For Harvard is, indeed, a lasting monument to English interest in America, and its name and the name of the city in which it stands are commemorative of an Englishman and of an English city. And this is not the only tie that conects Harvard with our motherland. Not only have English scholars come to the university to give American youth the benefit of their ripe knowledge, but Harvard professors have in their turn been called to the halls of the old country and have won fame there as they had already won it in their country.

"The real duty of the United States and Great Britain, the real duty of our united nations, of our race, which is one, is not to foster and keep alive ancient grudges and hatreds of yore, but to fulfil the mission intrusted to us, to carry out the noblest task ever laid upon a race—the bearing through the wide world the light of political truth; the bestowing on all nations the blessing of true liberty; the giving to all men their birthright of equality before the law; the establishment in all lands of even-handed justice; the spread among all inhabitants of the universe of the benefits of the highest Christian civilization."

A Word from the Militia

Major General William A. Bancroft, Retired Commander of the Second Brigade, Spoke for the Citizen Soldier

Major General William A. Bancroft, replying to the toast, "The Volunteer Militia," said, in part:

"The militia, both of this Commonwealth and of the country, will feel much pleased, I am sure, to know that it has been named upon an occasion of so much distinction, and indeed it is highly appropriate that this institution of Government should have formal attention at this extraordinary festivity, for nearly four hundred years ago this institution brought into existence one of the famous corps, and, transplanted to another continent, brought also into existence the other, a hundred years later.

"I am sure the militia in this community had never a more agreeable duty to perform than they had when privileged to escort the Boston company and its guests through the streets of this town. I am equally sure that our militia appreciated the high martial appearance which the London company made. Your command, my lord, looked so 'very smart' (I believe that is what they would say at home), and I say this of our militia, who are accustomed to be astonished every year at the marching of the Boston company, of whom a certain commander-in-chief said some years ago that he had never seen anything like it. It is certainly a very great pleasure to witness such soldierly bearing and such soldierly position of movement."

Rev. W. H. Rider

Chaplain of Ancients Invoked Blessing on Both Countries, and the Banquet Closed with Cheers by London Company

The closing address was by Rev. William H. Rider, at 12.30 A. M. He said: "Out of all this glad evening, this day which no one of us will forget, may we not rise, one and all, and invoke the favor of our God upon those who are our neighbors and are close to us; upon the prosperity of England, the wealth of our own republic; let us rise, and may the Father's blessing descend upon us, each and everyone."

With another round of rapid-firing cheers from Lord Denbigh's company, the great banquet to the visiting Honourable Artillery Company of London was brought to a close.

Cigars for the Ancients

The cigars used at the banquet of the Ancient and Honorable Artillery Company of Boston to the Honourable Artillery Company of London were imported by Estabrook & Eaton, from the celebrated Vilar factory in Havana. They are new goods made for the occasion and packed under military titles of Colonels and Captains, and are fine specimens of the cigar making industry. The cigarettes used at the banquet were the famous Egyptian Deities. The cigars used for general entertainment were the El Principe de Gales, Creme de la Creme sizes, all selected and specially packed, each cigar having a band suitably inscribed.

SPLENDID BANQUET OF ANCIENTS UNEQUALLED IN MAGNIFICENCE

London Honourables Dazed by Gorgeousness of the Affair—Lord Denbigh's Address a Notable Feature—Eloquent Greetings From Sen. Hoar and Other Dignitaries

SEN. HOAR'S GREETING TO LONDON MILITIAMEN.

"We have made some improvement on this continent since we came over. But, after all, the first speech recorded in history as made on this continent is still one of the best. It was made by the Indian sachem Samoset to the Pilgrim fathers, at Plymouth, on the 16th of March, 1621. It sums up in two words everything needed to be said on this occasion:—Welcome, Englishmen!"

THE TOASTS.

Col. Darling officiated as toastmaster.

The President of the United States—"One in $0,000,000 and $0,000,000 in one." Collector Lyman.

His Britannic Majesty King Edward VII. —Response by the band playing "God Save the King." "The manly chief of a manly people, the apostle of fellowship among the nations of the earth."

Welcome from the Commonwealth of Massachusetts—"From western hills to eastern strand, the Bay State greets you heart and hand." Gov Bates.

Welcome from the City of Boston—"As God was with our fathers so may he be with us and with those gathered within our gates." Mayor Collins.

The Honourable Artillery Co. of London—"May we never meet them but in peace; never engage them but in hospitality; never part from them but in love." Lord Denbigh.

Old Mother England—"The stalwart son honors the sturdy parent." Sen. Hoar.

Our Honorary Members—"Two in number: Edward, king and emperor, and J. D. Long, the best fellow of all princes, the prince of all good fellows." Ex-Gov. Long.

Our Canadian Neighbors—"Not cold, but full of warmth and glow, is our fair lady of the snow." Col. F. W. Hibbard, Montreal.

Harvard Univ.—"Imperial in her colors, her history and her truth." Prof. de Sumichrast.

The Volunteer Militia—"The best type of citizen is he who will fight to make citizenship worth having." Gen. W. A. Bancroft.

The Ancient and Honorable Artillery Co. of Massachusetts—"Proud of its history; true to its traditions; loyal to the Commonwealth whose name it bears." Chaplain W. H. Rider.

(Photo by Chickering.)
RIGHT HON. LORD DENBIGH.

BANQUET A FITTING CLIMAX.

The magnificent banquet given in Symphony hall last night, by the Ancients, to the Honourable Artillery Co. of London, was a fitting climax to the series of ovations, fetes, and triumphs, excelling even those of a Roman emperor, which have marked the visit of this British military body to Boston.

Columns have already been given to descriptions, in advance, of the sumptuous affair of last night.

But only the brush of a master artist, and the genius of a poet-laureate, could do justice to the splendid spectacle itself.

Even the unlimited expenditure of the most epicurean of old-world monarchs could have unfolded such a scene, for they had not the magic wand of modern science.

When Lord Denbigh said he had never before looked upon such a sight, and doubted if many of those present had, there was no dissenting opinion.

The marvels of electricity, together with the florist's art, transformed the already beautiful hall into an enchanted bower.

To epitomize: it was the dinner of the age.

The arrangements proved faultless.

The guests assembled in Horticultural Hall, where a brilliant reception preceded the major event. Gov. Bates, Lord Denbigh, Gen. Chaffee, Gov. Bachelder of New Hampshire, and Gov. Long, stood in the receiving line, while Col. Hedges and Col. Darling presented the guests. A distinguished group stood behind or near the line, among whom were ex-Gov. Boutwell, Rev. Dr. Hale, Adm. Johnson, Capt. Hodges of the Chicago, Judge Lowell of the U. S. court, Lt.-Gov. Guild and Mayor Collins while the governor's staff made a glittering background.

The various halls of the building, some of which were used for coat rooms, were superbly decorated. The brick walls being well nigh covered with bunting, flags, the coats-of-arms of the Honourables, the Ancients, the British empire, the United States, the Commonwealth, and all the colonies and dependencies of Great Britain as well as the flags of that nation, of the United States and of Scotland and Ireland.

Naturally, it was Lord Denbigh who was followed with closest attention, especially as he spoke briefly, extemporaneously, and in good voice. He was given "Three cheers and a tiger," when called on, and the great assembly rose a second time to their feet, in the exuberance of their enthusiasm, to cheer and applaud again. He began, with studied courtesy,—

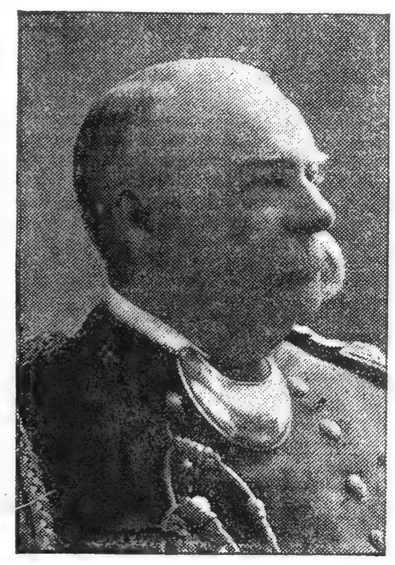

Photo by Chickering.
COL. SIDNEY HEDGES.

THE EARL OF DENBIGH.

"Col. Hedges, Your Excellency, Your Honor, Ladies and Gentlemen:—At the hour of 3 a.m. today, just as I had finished a four hours' conversation (laughter) with your indefatigable chairman, and our indefatigable secretaries, on the subject of the arrangements for next week, I asked him if he could tell me how many weeks we'd been in Boston. (Laughter.) Col. Hedges assured me, on his honor as a gentleman, and as the commander of the Ancients, that we had only arrived Friday. (Laughter.)

"This morning, as I was engaged in my 24?th quick change of uniform (laughter), I observed to the valet, that I had never done so much dressing up in my life.

"'Well,' he said, 'I've assisted many gentlemen to dress, but the way you slide into your clothes just takes my eye.' (Laughter and applause). I mention this little thing to give you some small sense of the abject state of bewilderment I find myself in continually.

"The other day we visited Providence, and enjoyed the magnificent hospitality of that city. ('Hear! hear!' from the Honourables). It was a 'little lunch,' Col. Hedges would call it. I have a great grudge against Col. Hedges for the meagre programme he forwarded to London. He simply described the day's event as—'Visit to Providence and clambake.'

"I am surprised at Col. Hedges. (Laughter). He is a distinguished citizen of a great country, which posseses many interesting and remarkable attributes—among which is the enterprise of the daily press. I try to thank them for the kind way they have treated us.

"The first distinguishing marks of that press is its resourcefulness and its power of description, both of things that do happen and things that might happen! (Great laughter and applause.)

"Well, ladies and gentlemen, I don't profess to be what is known professionally as a descriptive reporter. I would have been vanquished before I begun. But, considering Col. Hedges' experience, I am surprised at his meagreness of description. If I couldn't give a better description of events before they occur than he did I would hide my diminished head, and retire from business! (Laughter.)

"We arrived Friday, and one of the first things we saw was the Union Jack on top of Bunker Hill monument! (Laughter and applause.) A monument, it is superfluous for me to say in these days, we, in England, might regard without any ill-feeling, as a monument of how colonies ought not to be governed. (Tremendous applause and laughter.)

"In another light, the monument might be regarded as a monument to brave men, and that only. (Applause.)

"We steamed into a somewhat lonely and desolate dock, and landed in a large and empty shed, silent as a vault.

"We had been told a hearty welcome awaited us, and we were not surprised to find outside our old friends, or perhaps I should say, our ancient offspring. (Laughter and applause.)

"We passed them, and then we began to realize what was in store for us. We saw the Union Jack hanging out of windows beside the Stars and Stripes, and we were assured that there would have been ten times as many Union Jacks, only the supply ran out. (Laughter and applause).

"As we went on there were more crowds and more enthusiasm, and we began to think we were really somebody in particular." (Laughter and applause.)

"We passed through the ranks of your well-trained and well-drilled militia.

"It was the first time in history, I have no doubt, that a British force, with British colors, on American soil, marched past an American force, with American colors, and saluted it.

"From then on it has been one unbroken scene of enthusiasm and hearty greeting, whether we went about as individuals or as a body.

"I was told that yesterday there were a larger number of people on the streets of Boston than ever before seen.

"And now matters have culminated in such a scene—certainly I never before have witnessed, and I doubt if ever you have, either."

Lord Denbigh paid high tribute to the decorations, and to the culinary achievements. He returned thanks for the souvenirs, which he said his men would keep as "family heirlooms," and went on to say:—

"But what is behind all this? The welcome comes from far behind the ranks of the Ancient and Honorable Artillery Co. But it would be intolerable conceit on our part to assume for a moment that the welcome was for such ordinary humdrum individuals as we are! (Cries of "No! No!")

"We've got to go farther back. Once we had a difference of opinion on tea! We thought it ought to be made in fresh water, and served hot, and you thought it ought to be made in salt water and served cold. (Laughter and applause.)

"That was a trifling thing.

"I can't say you got as good a reception in London streets as we got here, because we British are a desperately prosaic lot, and need a good deal of rousing. But I imagine it would be different if you came again.

"Then you got into trouble, and some other things happened. We two great nations had been envious of one another. But then we got to thinking if it wouldn't be a good idea to turn two negatives into a positive, and turn two envies int. one admiration. (Applause.)

"Why can we not do something to bring this about? And that's where things seem to be getting now! (Applause.)

"Tomorrow we say a temporary farewell to Boston, and we are promised that we shall be received in your big cities with as hearty a welcome as in Boston. But I am not prophetic. If it turns out so, then the feeling I speak of is not confined to the Commonwealth of Massachusetts.

"We're going to have the honor of being presented to your president; and the British colors will be dipped to your president. We should be proud if the feeling should be symbolized by the picture with which this menu closes."

Lord Denbigh here referred to the picture of an Ancient and Honourable clasping hands, with the word "Forever" beneath it. Long applause followed his manly speech, and he then led the Honourables in their peculiar yell.

Gov. Bates' speech made a great impression. Delivered, as it was, in such sonorous, full diaphason tones, every syllable was audible to the farthest corridor.

SEN. HOAR'S GREAT SPEECH TO LONDON HONOURABLES

"The first speech ever made on this continent is still one of the best. It was made by the Indian sachem Samoset to the Pilgrim fathers at Plymouth, on Mar. 16, 1621. It sums up in two words everything needed to be said on this occasion: 'Welcome, Englishmen!'

"We are a people made up of many races. It is said that, leaving out the negro, we are made up of about the same races, in about the same proportions, that the English were made of in the time of Queen Elizabeth and King James, when the Pilgrims came over and our fathers settled Boston.

"Yet England is still the mother country. Whatever may have happened, or whatever may happen, we have no heartier welcome, no warmer pressure of the hand, than for her.

"We may not always be ready to admit it, but there is nothing that touches the heart of an American, certainly of a Massachusetts man, or a Boston man, [illegible] or kindness from England. It gave us an infinite pleasure when you put the bust of Lowell, our Boston poet, and Longfellow, our Cambridge poet, in Westminster Abbey. There is another monument erected there, placed as the inscription tells us, by the province of Massachusetts Bay, in America. It is to the memory of Lord Howe, an honored Englishman who was beloved here as at home.

"Boston was settled by Englishmen in the beginning. Its institutions were English. The lion and the unicorn still adorn the Old State House. It was inevitable that as London had an Honourable Artillery Co., Boston should have an Ancient and Honorable Artillery Co. I think you will find that your American kinsmen have tried to copy you as well as they could.

"They believe that, after all, the best soldier is the citizen soldier. They have tried during all these years and generations to devote themselves, when not actually in battle—and there have been times when our Ancients and Honorables were not actually in battle—to cultivating the things that belong to peace. They have found, as I believe you have, that there is no more delightful martial music than the ringing of cut glass, and no flag of truce like a napkin.

"We owe great debts to each of the other great nations of Europe. But surely there can be no greater debt, no greater benefit conferred on one people by another than law, liberty, language, literature. All these we owe to England.

"We have had our differences and, unhappily, our wars. We have been restless under each other's criticism. But we have sought, if we could, to find the justification of our wars in English principles and on English authority.

Her father's blood before her father's face
Pelled up, and proved her truly of his race.

"Among the things in which Englishmen and Americans feel a common pride is the battle of Bunker Hill. I do not think either you or we would like to wipe out that memory. It is one of the best examples of Yankee fighting, and one of the best examples of English fighting to be found in history.

"We might, if we had thought of it, have put up a monument to the valor of both sides, like that at Quebec, which bears the names of Wolfe on one side and Montcalm on the other. It was an instance on both sides of clear English bull-dog grit. Both parties were so ready and eager to fight that they seem to have lost their heads. I suppose the American general and the British general, if the thing had happened lately, would have been lucky if he got off with nothing worse than a severe reprimand.

"Our English friends may be sure of their welcome. They are in the house of their friends, in the dwelling-place of their brethren. We cannot show you wonders like those you have left behind. We have few glories of architecture and of art. We have little antiquity. We have no palaces or castles or cathedrals or galleries like those to which you are accustomed at home. Yet possibly we also may have something to exhibit, in a modest way, of the fruitage of the tree of English liberty. We must yield the palm cheerfully to other nations in art and architecture and music. We have tried to emulate them, if not to excel them, in the things which constitute the strength and happiness of a free people. We have gone without the architectural glories of palaces and castles and cathedrals. We have tried to perfect the architecture of the people's dwellings, and you will find the English Bible and the English Shakespeare upon their shelves. The canvas does not live or breathe for us under the touch of Guido or Raphael. We have no Lawrence or Reynolds to preserve the features of high-born beauty. But at least health paints here with her roses the cheek of the factory girl. The music of Beethoven or Handel may not here rise and swell till it fills the dome which Angelo or Wren builded. But we have the music of children's voices in the well-paid workmen's home.

"We hope you may feel at home while you are here. When you go back to old Mother England, tell her her boys are contented and happy and growing. Give her our best love. Tell her we think of her with nothing but friendliness and good will. We have no sore feeling left, even for the spankings she used to give us. If she did not spare the rod, she did not spoil the child.

"We mourned with you for the loss of your gracious queen, alike the type of gentlest womanhood and the most illustrious sovereign in history. We look with you with confident anticipation and desire for a long and happy reign for her successor."

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BALL ADVERTISER.

BOSTON, TUESDAY MORNING, OCTOBER 6, 1903. PRICE TWO CENTS.

GRIST OF INDICTMENS

AGAINST POST OFFICE OFFICIAS

Wholesale Fraud Alleged Agaist Trusted Officials of the Departmat —Tyner and Barrett Included.

Washington, Oct. 5.—Fifteen new indictments were brought in by the supreme court for the District of Columbia today as the final result of the investigation in the post office depstment. Several of these findings wre against persons who have already ben indicted.

The new indictments involve:—

J. N. Tyner, the late assistant attorney general for the post office department, and his assistant.

H. J. Barrett.

J. T. Metcalf, supt. of the money order system of the P. O. department.

Norman Metcalf, son of J. T. Metcalf.

H. C. Hallenback, president and general manager of the Wynkkoop, Hallenback & Crawford Co., of New York, the firm which for several years supplied the department with its money order blanks.

W. D. Boremus, who is connected with a house which has been supplying a stamp cancelling machine.

There were additional indictments against A. W. Machen, former supt. of free delivery; G. W. Beavers, former chief of the salary and allowance division; W. S. Towers, who was in charge of a sub-station of the Washington city post office, and State Senator C. A. Green of New York.

In some cases there were several indictments against one person.

Concerning the indictments against Tyner and Barrett, this statement was made by the post office department:—

"These indictments charge Tyner and Barrett with conspiracy and two additional indictments charge Barrett with agreeing, while still in office, to receive fees for services rendered or to be rendered in cases pending before him as an officer. All the indictments are founded upon the treatment by Tyner and Barrett of the business of the so-called bond investment companies.

"It is charged that it was the duty of Tyner and Barrett—assistant attorney general and assistant attorney for the post office department—to investigate the methods of concerns charged with improper use of the mails, and in case of guilt to report to the postmaster general and recommend the issue of a fraud order; that in this connection they investigated the business of the bond investment cos. and learned that they were all carrying on business that involved fraud or lottery or both, but that instead of recommending to the postmaster general the issue of an order that would prevent the delivery of mail or the payment of money orders to those concerns, and would thus break up their business, Tyner and Barrett conspired to give them unobstructed use of the mails in order that Barrett might profit thereby."

The principal charge against Tyner and Barrett is that of misconduct in office, in obstructing and preventing the due and orderly administration of the law. It is stated that there were no less than 80 of the so-called bond investment companies to which an "opinion of the department" was sent together with the circular intimating that Barrett's services as attorney could be secured.

The charge against Hallenback and the Metcalfs is that of conspiracy to defraud the U. S. The company of which Hallenback is the head had a contract with the U. S. to furnish the postal service with its money order blanks.

Norman Metcalf was employed as a clerk in the office of the Wynkkoop, Hallenback & Crawford Co. at a salary of $30 a week.

It is alleged that a conspiracy existed between Hallenback and the Metcalfs in that there was an agreement between them that there should be no inspection of the forms supplied by the company; that on account of this agreement the forms were printed on inferior paper; that only one side of them was lithographed, while the contract called for the lithographing of both sides and that by other devices the company was enabled to save large sums of money at the expense of the government.

While it is not so stated in the indictment it is asserted by the post office authorities that the government lost at least $50,000 in one year by this arrangement. It is also asserted that there was an agreement whereby the contracting company paid young Metcalf 11-5 cents for each book of forms shipped, and it is stated that the shipments reached as high as 800,000 books. The allegation is made that the elder Metcalf secured the payment for the inferior work supplied by the contractors.

The new charge against Machen is that of accepting a bribe in connection with the delivery of badges worn by rural free delivery carriers which were made by C. J. Heller of Philadelphia.

There are two new indictments against Beavers, one of them charging him with accepting $25 each on a number of book typewriting machines sold to the government by Scott Towers and the other alleging misconduct in the purchase of stamp cancelling machines from W. D.

WARNING WAS NOT IN VAIN; CRAZY MAN TAKEN IN TIME

After a Desperate Struggle, Elliott is Overpowered, Before He Reaches the President—Washington Still Apprehensive

Washington, Oct. 5.—Today's warning in The Advertiser to the secret service men to be on the lookout for a dangerous "crank," was quickly followed by the news of his arrest. Elliott's desperate attack at the very door of the white house has startled the city.

More than ever, the men who guard Pres. Roosevelt are convinced that there is an anarchist plot of a dangerous character afoot. The country need not be surprised to hear at any moment of the arrest of some desperate anarchists of Chicago and other western cities.

If there has not been a dastardly plot against the life of the president, then many signs are misleading.

If the secret service men have not yet evidence enough to justify them in putting the "Reds" under arrest, at least they have enough to make it worth the while of the police in each large city to keep the closest watch on the acts and words of the anarchist groups in their section.

The warning published in The Advertiser Oct. 2 and repeated this morning, that proof had been found of a plot to send an armed crazy man to the white house, is more than confirmed. What would have happened had not the president had warning, it is impossible to say.

"If the people of the United States knew all that we know," says one official, "there would be a pretty strong demand that every anarchist group in this country be driven out of it. They are a nest of vipers. They crawl like snakes, noiselessly and in the dirt; but they have not been able to strike the president yet, thank God!"

That the information of the secret service is correct is plain from these significant facts:—

(1) Elliott's case is only one of several.

(2) Within a week no less than four such men have been arrested.

(3) One of the others was armed and was aiming a revolver at a white house window, when arrested.

(4) All four either are or pretend to be insane.

(5) All four come from sections where anarchist groups exist.

The secret service men deprecate the publication of their proof against the anarchists until the arrests shall be made.

"When will that be?" one official was asked.

"Not until we have such proof that nothing but immediate conviction will be possible," was the determined reply. "We have had them men before, but the courts let them go or gave them mild sentences. This time it is war to the death."

CRANK AT WHITE HOUSE

Said He Was Peter Elliott, Swede, but Was Quiet Until Refused Entrance to President.

Washington, Oct. 5.—A Swede, who gave his name as Peter Elliott, was arrested at the White House about 11:30 o'clock this morning, while making an endeavor to see Pres. Roosevelt, and when being taken to the House of Detention in a glass covered cab drew a revolver and showed fight. In the struggle which followed Elliott was badly cut by the broken glass of the cab and severely bruised, and Policeman James Cissel, one of the White House guards, was also cut severely.

Elliott had written several letters to Pres. Roosevelt, in one of which he inclosed a poem complimentary to the president. He expressed in the letters a desire and intention of seeing Roosevelt, and as it was evident from these communications that he was a crank, the force of police men and ushers at the White House and the adjacent executive offices were instructed to be on the look out for him.

At the station house Elliott gave his occupation as that of a machinist. He said he had lived in this country for 11 years, most of the time in Minneapolis. He said he came to Washington from Paterson, N. J.

Late this afternoon the police surgeons, after a careful examination of Elliott, certified that he was insane. An order was issued immediately for his removal to St. Elizabeth's hospital for the insane.

About 10 a.m. this morning he appeared at the executive offices. Entering the vestibule, he inquired for Pres. Roosevelt. One of the doorkeepers asked him why he wanted to see the president.

"Oh, just for fun," he responded. 'The

CONTINUED ON PAGE EIGHT.

DUKE OF DEVONSHIRE IS OUT OF BALFOUR'S CABINET

THE NEW BRITISH CABINET.

J. F. BRODRICK, formerly secretary for war, succeeds LORD GEORGE HAMILTON, as secretary for India.

AUSTEN CHAMBERLAIN, postmaster general, succeeds C. T. RITCHIE, as chancellor of the exchequer.

ALFRED LYTTLETON, recorder of Oxford, succeeds JOSEPH CHAMBERLAIN, as secretary of the colonies.

H. O. ARNOLD-FORSTER, secretary to the admiralty, succeeds MR. BRODRICK, as secretary for war.

GRAHAM MURRAY, lord advocate of Scotland, succeeds LORD BALFOUR OF BURLEIGH, as secretary for Scotland.

LORD STANLEY, financial secretary of the war office, succeeds AUSTEN CHAMBERLAIN, as postmaster general.

London, Oct. 5—The duke of Devonshire (who was leader of the conservative party in the house of lords) has resigned the office of lord president of the council and the king has accepted his resignation.

The duke of Devonshire wrote to Mr. Balfour giving his reasons for his resignation which he attributed among other things to the premier's speech at Sheffield and his pamphlet on insular free trade.

In his letter the duke says:

"It was necessary, in my opinion, for the purpose of the statement to which I had assented, to assert that the controversy of 1846, which you describe as the great lawsuit between free trade and protection, is of no interest whatever to us except from an historical point of view. Nor can I think that it was necessary to assert that you desired to reverse the fiscal tradition, to alter fundamentally the fiscal tradition that has prevailed during the last two generations.

"I had hoped to have found in your speech a definite statement of adherence to the principles of free trade as the ordinary basis of our fiscal and commercial system and an equally definite repudiation of the principle of protection in the interest of our national industries.

"But in their absence I cannot help thinking that such declarations as those which I have quoted cannot fail to have the effect of materially encouraging the advocates of direct protection in the controversy which has been raised throughout the country and of discouraging those who, like me, and I hoped yourself, believe that our present system of free imports and especially of food imports is on the whole most advantageous to the country, although we do not contend that the principles on which it rests possess any such authority or sanctity as to forbid any departures from it for sufficient reasons."

The three weeks' cabinet crisis has ended in a manner more remarkable and dramatic than that of its inception. Balfour's new ministry affords a measure of the enormous difficulty he has had to contend with in the task of reconstruction and its composition seems to indicate that the premier himself can have little belief of its durability.

The most sanguine supporters of the government tonight express the smallest hopes of such an administration living many months, and the prevalent idea is that there will be a general election before parliament reassembles.

The withdrawal of the Duke of Devonshire is a heavy blow. Had he remained the government might possibly have survived another parliamentary session by avoiding legislation dealing with the fiscal problem, but with him goes the support of the strong party of liberal unionists in the country.

Mr. Balfour's extraordinary letter reproaching the Duke of Devonshire with breach of faith, is the theme of universal surprise and comment.

HEBREW FAITHFUL OBSERVE FEAST OF TABERNACLE

The feast of Succoth, or Succous, the thanksgiving festival of the Jews, began last night with a service in the synagogue.

During this feast, which lasts nine days, the orthodox Hebrew lives much in a tent, either in his backyard or on the roof, and eats altogether there. The object is to commemorate the children of Israel's being brought out of the land of Egypt, and their deliverance from bondage under Pharaoh.

In Salem st. and other quarters of the North End where the Hebrew residents mostly congregate, very many of the houses had tents specially erected for the present observance and in the yards and on the roofs of others the first meal of the feast was eaten in structures which are a permanent adjunct of the dwelling. Some of these were plain square huts, the sides constructed of boarding with bamboo for a top covering. In rainy weather the surroundings would be rather uncomfortable.

The huts have two or more windows loosely fitted into the boarding. Some of the tents were tastefully decorated with branches of palm trees and willows, and all had at least a little bit of live green within.

It will be remembered by Bible students that when the ancestors of the Hebrews came out of Egypt they journeyed for 40 yrs. in the desert, living in huts, booths, the feast would be under unfavorable auspices so far as the weather was concerned, but the rain ceased to fall just before the hour of eating and the moon came out.

The dim lights in many of the tents were augmented by a beam of moonlight, which, here and there, where the position was favorable, struggled through the window panes, making the scene, with the venerable head of the family presiding over a gathering of his own and sometimes of neighbors who were without the opportunity of having a booth of their own, a strangely picturesque one.

The first two days of the festival are held sacred, and the truly orthodox will do no work then on, but in the five middle days business may be pursued with restrictions. So pronounced is this rule that when The Advertiser reporter requested Max Levine, a bright lad of 13, the son of the janitor of the Jewish synagogue on Baldwin pl., who had with an unusual intelligence answered many questions on the occasion, to write a name in English, the lad courteously refused, saying that he was permitted to do no work that day.

While there are many among the Hebrews, as among other sects, who have departed from the orthodoxy of the fathers, yet the celebration of Succoth is observed by the majority of the race, although by some with less strictness than others.

Conjointly with the commemoration of the deliverance, the feast is intended to be a "grateful acknowledgment to the Almighty" for His goodness in providing wine, oil and fruits for His people—and of the gathering of the harvest.

BRASS and BRASS.

Remember that all Brass Bedsteads are not alike.

It is impossible to get reliable tubing, proper finish and sound construction at the cost of thin tubing, superficial finish and cheap construction. It simply cannot be done.

We sell Brass Bedsteads for the smallest amount of money for which a proper bedstead can be made. We handle only such grades as we should be willing to use ourselves. Any other kind is worse than money wasted.

If you want standard tubing at the smallest margin above actual cost we can supply you.

PAINE FURNITURE CO.

RUGS, DRAPERIES AND FURNITURE,

48 CANAL STREET.

SPLENDID BANQUET OF ANCIENTS UNEQUALLED IN MAGNIFICENCE

London Honourables Dazed by Gorgeousness of the Affair—Lord Denbigh's Address a Notable Feature—Eloquent Greetings From Sen. Hoar and Other Dignitaries

SEN. HOAR'S GREETING TO LONDON MILITIAMEN.

"We have made some improvement on this continent since we came over. But, after all, the first speech recorded in history as made on this continent is still one of the best. It was made by the Indian sachem Samoset to the Pilgrim fathers, at Plymouth, on the 16th of March, 1621. It sums up in two words everything needed to be said on this occasion:—Welcome, Englishmen!"

THE TOASTS.

Col. Darling officiated as toastmaster.

The President of the United States—"One in 80,000,000 and 80,000,000 in one." Collector Lyman.

His Britannic Majesty King Edward VII. —Response by the band playing "God Save the King." "The manly chief of a manly people, the apostle of fellowship among the nations of the earth."

Welcome from the Commonwealth of Massachusetts—"From western hills to eastern strand, the Bay State greets you heart and hand." Gov Bates.

Welcome from the City of Boston—"As God was with our fathers so may he be with us and with those gathered within our gates." Mayor Collins.

The Honourable Artillery Co. of London—"May we never meet them but in peace; never engage them but in hospitality; never part from them but in love." Lord Denbigh.

Old Mother England—"The stalwart son honors the sturdy parent." Sen. Hoar.

Our Honorary Members—"Two in number: Edward, king and emperor, and J. D. Long, the best fellow of all princes, the prince of all good fellows." Ex-Gov. Long.

Our Canadian Neighbors—"Not cold, but full of warmth and glow, is our fair lady of the snow." Col. F. W. Hibbard, Montreal.

Harvard Univ.—"Imperial in her colors, her history and her truth." Prof. de Sumichrast.

The Volunteer Militia—"The best type of citizen is he who will fight to make citizenship worth having." Gen. W. A. Bancroft.

The Ancient and Honorable Artillery Co. of Massachusetts—"Proud of its history; true to its traditions; loyal to the Commonwealth whose name it bears." Chaplain W. H. Rider.

BANQUET A FITTING CLIMAX.

The magnificent banquet given in Symphony hall last night, by the Ancients, to the Honourable Artillery Co. of London, was a fitting climax to the series of ovations, fetes, and triumphs, excelling even those of a Roman emperor, which have marked the visit of this British military body to Boston.

Columns have already been given to descriptions, in advance, of the sumptuous affair of last night.

But only the brush of a master artist, and the genius of a poet-laureate, could do justice to the splendid spectacle itself.

Even the unlimited expenditure of the most epicurean of old-world monarchs could have unfolded such a scene, for they had not the magic wand of modern science.

When Lord Denbigh said he had never before looked upon such a sight, and doubted if many of those present had, there was no dissenting opinion.

The marvels of electricity, together with the florist's art, transformed the already beautiful hall into an enchanted bower.

When the thousand guests were once seated, each group of 11 at a round table, first the laurel canopy, with its superb jewelled crown, over the stage, burst into a soft lambent flame; then the laurel festooned balconies glowed with a rosy light, like the finger-tips of Aurora, and then amber, and ruby, and cool green; last, the smilax-wreathed, rose laden tables were suddenly illuminated with tiny, vari-colored, electric lamps.

At the back of the stage a blazing coat-of-arms of the Honourables, in kaleidoscopic coloring, reflected the coat-of-arms of the Ancients, similarly picked out, above the second gallery.

When the ladies entered, at 9 p.m., the grand spectacle was complete. Below, on stage and floor, was the vivid sea of color furnished by the brilliant uniforms of the Ancients, the Honourables, and army and navy officers, varied by the black and white of evening civilian attire. Above, tier on tier, like the terraces of a flower garden, rose the banks of fair faces, and elegant gowns, and jewels.

The costliness of the fete has already been set down in figures—the thousands of lights, the miles of wire, the miles of

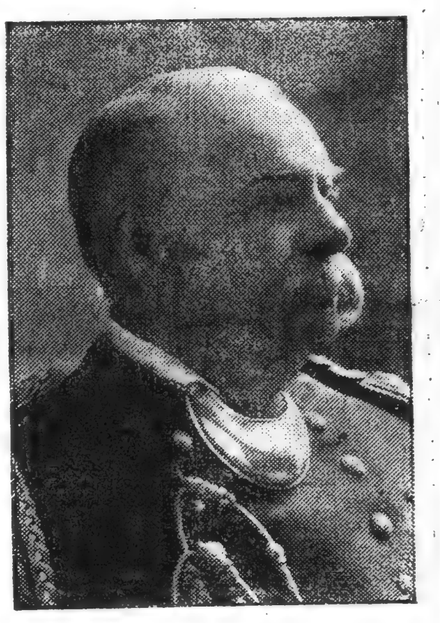


Photo by Chickering.
COL. SIDNEY HEDGES.

laurel, the thousands of roses, the specially woven carpet, the specially constructed furniture and culinary appliances, and the beautiful souvenirs, as well as the victuals and drink.

To epitomize: it was the dinner of the age.

The arrangements proved faultless.

The guests assembled in Horticultural Hall, where a brilliant reception preceded the major event. Gov. Bates, Lord Denbigh, Gen. Chaffee, Gov. Bachelder of New Hampshire, and Gov. Long, stood in the receiving line, while Col. Hedges and Col. Darling presented the guests. A distinguished group stood behind or near the line, among whom were ex-Gov. Boutwell, Rev. Dr. Hale, Adm. Johnson, Capt. Hodges of the Chicago, Judge Lowell of the U. S. court, Lt.-Gov. Guild and Mayor Collins, while the governor's staff made a glittering background.

The various halls of the building, some of which were used for coat rooms, were superbly decorated. The brick walls being well nigh covered with bunting, flags, the coats-of-arms of the Honourables, the Ancients, the British empire, the United States, the Commonwealth, and all the colonies and dependencies of Great Britain as well as the flags of that nation, of the United States and of Scotland and Ireland.

Naturally, it was Lord Denbigh who was followed with closest attention, especially as he spoke briefly, extemporaneously, and in good voice. He was given "Three cheers and a tiger," when called on, and the great assembly rose a second time to their feet, in the exuberance of their enthusiasm, to cheer and applaud again. He began, with studied courtesy,—

THE EARL OF DENBIGH
FROM THE SKETCH

THE EARL OF DENBIGH.

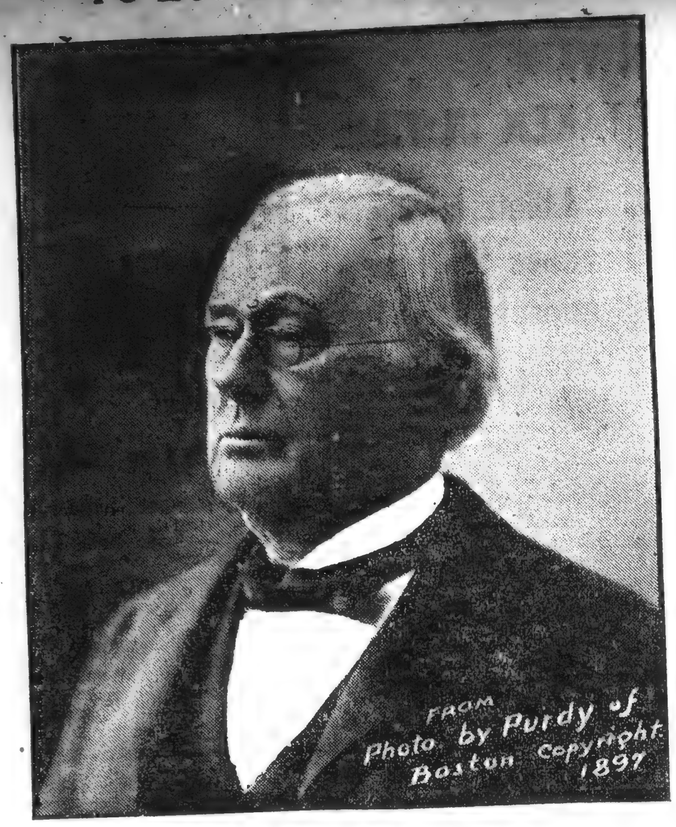
"Col. Hedges, Your Excellency, Your Honor, Ladies and Gentlemen:—At the hour of 3 a.m. today, just as I had finished a four hours' conversation (laughter) with your indefatigable chairman, and our indefatigable secretaries, on the subject of the arrangements for next week, I asked him if he could tell me how many weeks we'd been in Boston. (Laughter.) Col. Hedges assured me, on his honor as a gentleman, and as the commander of the Ancients, that we had only arrived Friday. (Laughter.)

"This morning, as I was engaged in my 247th quick change of uniform (laughter), I observed to the valet, that I had never done so much dressing up in my life.

"'Well,' he said, 'I've assisted many gentlemen to dress, but the way you slide into your clothes just takes my eye.' (Laughter and applause). I mention this little thing to give you some small sense of the abject state of bewilderment I find myself in continually.

"The other day we visited Providence, and enjoyed the magnificent hospitality of that city. ('Hear! hear!' from the

SEN. HOAR'S GREAT SPEECH TO LONDON HONOURABLES



SEN. HOAR.

"The first speech ever made on this continent is still one of the best. It was made by the Indian sachem Samoset to the Pilgrim fathers at Plymouth, on Mar. 16, 1621. It sums up in two words everything needed to be said on this occasion: 'Welcome, Englishmen!'

"We are a people made up of many races. It is said that, leaving out the negro, we are made up of about the same races, in about the same proportions, that the English were made of in the time of Queen Elizabeth and King James, when the Pilgrims came over and our fathers settled Boston.

"Yet England is still the mother country. Whatever may have happened, or whatever may happen, we have no heartier welcome, no warmer pressure of the hand, than for her.

"We may not always be ready to admit it, but there is nothing that touches the heart of an American, certainly of a Massachusetts man, or a Boston man, more than an honor or kindness from England. It gave us an infinite pleasure when you put the bust of Lowell, our Boston poet, and Longfellow, our Cambridge poet, in Westminster Abbey. There is another monument erected there, placed as the inscription tells us, by the province of Massachusetts Bay, in America. It is to the memory of Lord Howe, an honored Englishman who was beloved here as at home.

"On that monument there is an allegorical figure, which I think cannot be found anywhere else in sculpture, the genius of the province of Massachusetts Bay. The sculpture, I suppose, is not of the first excellence among the famous works of art to be found in London. But, after all, as a near kinsman of mine said more than 50 yrs ago: It is pleasant to think that the genius of Massachusetts Bay has an honest fight, and finds a fitting place in Westminster Abbey among the heroic spirits which the English race has nurtured.

"Boston was settled by Englishmen in the beginning. Its institutions were English. The lion and the unicorn still adorn the Old State House. It was inevitable that as London had an Honourable Artillery Co., Boston should have an Ancient and Honorable Artillery Co. I think you will find that your American kinsmen have tried to copy you as well as they could.

"They believe that, after all, the best soldier is the citizen soldier. They have tried during all these years and generations to devote themselves, when not actually in battle—and there have been times when our Ancients and Honorables were not actually in battle—to cultivating the things that belong to peace. They have found, as I believe you have, that there is no more delightful martial music than the ringing of cut glass, and no flag of truce like a napkin.

"We owe great debts to each of the other great nations of Europe. But surely there can be no greater debt, no greater benefit conferred on one people by another than law, liberty, language, literature. All these we owe to England.

"We have had our differences and, unhappily, our wars. We have been restless under each other's criticism. But we have sought, if we could, to find the justification of our wars in English principles, and on English authority.

Her father's blood before her father's face
Poured up, and proved her truly of his race.

"Among the things in which Englishmen and Americans feel a common pride is the battle of Bunker Hill. I do not think either you or we would like to wipe out that memory. It is one of the best examples of Yankee fighting, and one of the best examples of English fighting to be found in history.

"We might, if we had thought of it, have put up a monument to the valor of both sides, like that at Quebec, which bears the names of Wolfe on one side and Montcalm on the other. It was an instance on both sides of clear English bull-dog grit. Both parties were so ready and eager to fight that they seem to have lost their heads. I suppose the American general and the British general, if the thing had happened now, would have been lucky if he got off with nothing worse than a severe reprimand.

"Our commander sent his forces imperfectly provided with ammunition, and with rations not enough for 24 hours. All Sir William Howe had to do on your side was to move his ships up Charles River and up Mystic River, where they commanded the isthmus, and the Yankees would have been completely at his mercy. He need not, I suppose, have lost a man. He had only to draw the strings, and we were bagged. There was never an example of blundering generalship worse than that on our side; although I believe it is claimed that the officer who led our detachment took possession of the wrong hill.

"On the other hand, instead of pursuing his advantage and easily bagging his game, the English commander stormed our earthworks. His men charged with a magnificent and desperate courage up the steepest and most difficult part of the hill. They were repulsed twice. They stormed our redoubts with a magnificent English pluck, and we held on, also, with magnificent English pluck, until our ammunition was gone, and then sullenly made good our retreat.

"A delightful Englishman, a dear friend of mine, told me this story, which shows that if you have not built a monument to British valor over here at Charlestown, you fight over the battle of Bunker Hill occasionally, even now, at home.

"My friend told me that an intimate friend of his was Lt. Col. Holland, a retired officer of the Royal Marines. I dare say he is living now. Col. Holland told him that the Royal Marines never could be stationed anywhere near the 88th Connaught Rangers. They perpetually stir up quarrels with the men of the 88th, so that some years ago the Rangers had to be removed from Portsmouth, the headquarters of the Royal Marines, to another district. The reason is that they always get into a fight when they meet. If one of the marines finds a ranger in a public house or meets him in the street, he calls out, 'Lie down 88th, and let the marines pass to the front.' Then follows a fight.

"Neither of the men has the slightest idea where that comes from. Col. Holland says it came from the battle of Bunker Hill in America. The Americans were entrenched in a very strong position. Most of them were backwoodsmen, and about the best marksmen in the world. To reach the American lines the British had to march up the open slopes, fully exposed to the sweeping fire of American sharpshooters, who, sheltered by their entrenchments, were bound to sweep away their exposed assailants.

"The old 88th, or Connaught Rangers, were in the first line of attack, with a battalion of Royal Marines behind them in the second line, as their support. The Rangers suffered terribly. Half the regiment were killed, and their ammunition run out. It was time to relieve them, and the general rode up and ordered them to lie down, in the usual manner of relieving under fire.

"The exhausted men would form four deep and lie down, leaving a space; and the relieving line would form four deep also and advance and pass between the blank files. So the word was passed along the shattered, 'Lie down 88th, and let the marines pass to the front.'

"This was done. The marines suffered fearfully, but accomplished the relief and captured the redoubt. For this service they were awarded a laurel-leaf, to be worn on their buttons and caps. Col. Holland added: 'I wore it myself for 26 yrs.'

"So, my friends, while we have been celebrating it over here, you have been fighting Bunker Hill over again, some of you, over there. I do not wonder that you wanted to come over and see the spot.

"Our English friends may be sure of their welcome. They are in the house of their friends, in the dwelling-place of their brethren. We cannot show you wonders like those you have left behind. We have few glories of architecture and of art. We have little antiquity. We have no palaces or castles or cathedrals or galleries like those to which you are accustomed at home. Yet possibly we also may have something to exhibit, in a modest way, of the fruitage of the tree of English liberty. We must yield the palm cheerfully to other nations in art and architecture and music. We have tried to emulate them, if not to excel them, in the things which constitute the strength and happiness of a free people. We have gone without the architectural glories of palaces and castles and cathedrals. We have tried to perfect the architecture of the people's dwellings, and you will find the English Bible and the English Shakespeare upon their shelves. The canvas does not live or breathe for us under the touch of Guido or Raphael. We have no Lawrence or Reynolds to preserve the features of highborn beauty. But at least health paints here with her roses the cheek of the factory girl. The music of Beethoven or Handel may not here rise and swell till it fills the dome which Angelo or Wren builded. But we have the music of children's voices in the well-paid workmen's home.

"We hope you may feel at home while you are here. When you go back to old Mother England, tell her her boys are contented and happy and growing. Give her our best love. Tell her we think of her with nothing but friendliness and good will. We have no sore feeling left, even for the spankings she used to give us. If she did not spare the rod, she did not spoil the child.

"We mourned with you for the loss of your gracious queen, alike the type of gentlest womanhood and the most illustrious sovereign in history. We look with you with confident anticipation and desire for a long and happy reign for her successor."

"Whatever years may have in store for us let us all here resolve that in storm and sunshine those great emblems of justice, freedom and daring, the Union Jack and the Stars and Stripes, shall be found floating side by side!

"Tonight we send a message of greeting to your beloved and royal commander, his majesty, King Edward, and to all of your brethren in arms in England, and so, as Tiny Tim observed: 'May God bless us, every one!' "

COLLECTOR LYMAN.

Collector Lyman was virile and resourceful as usual.

"A toast to the president is a formal salute to the United States, of which he is the official head, and our country hails you, our guests from across the sea, in the same spirit of welcome and respect that you may be assured he would rejoice personally to extend to you, could we have been honored this evening by the presence of our chief executive, Pres. Roosevelt.

"Look upon these banners, their folds so beautifully and artistically draped, and blending in fraternal strength the might of England's standard and the glory of the Stars and Stripes. On the one side is the crowned king of beasts, a lion rampant, and his battle-cry is first, 'For God,' and then for 'His right.' And yonder the king of birds, the American eagle, with pinions raised and talons spread, and his battle-cry is 'Union.' And beside the two, ready for attack or defense, stand the shields of both.

"How noble an ideal is set forth in such a union! Each is the true soldier of civilization and each the knight errant of virtue, for both proclaim by act and precept the vital germ and principle of all true progress and success—moral force.

"It signifies that the lion of Great Britain and all he represents, and the eagle of America and all he represents, both know that for every reason, selfish or holy, such a union stands for one race alone among all the dwellers on this globe. It means that its component parts may dwell apart, but that no other race can or will dare to come between them.

"It means that if ever joined in common cause, united for God and right, they would march together under the unconquerable banner of progress. It means that however its different peoples may be separated by land or sea, however diverse may be their personal aims or business interests, the history of the past, the needs of the present, the hopes of the future, all point out with unerring hand, as the champion of this world's onward march of civilization, the race of the Anglo-Saxon.

"Gentlemen, look upon this land as she is today. Behold her agricultural products, her forests, her mines—all her natural resources. Behold her triumphs in the arts and sciences, in mechanics, her foreign and domestic trade, and her vast business interests. Behold her seats of learning, her government, her laws, her courts of justice, her institutions, religious and secular, her 80,000,000 of people and their rating among the nations of the earth.

"What greater glory to the parent than a child's success? And Mother England, the foremost evangelist of civilization, may with honest pride point her finger westward to the shores of the great republic and exclaim, 'Behold my offspring!' "

Mayor Collins was brief and witty.

Gov. Long made a hit when he said: "Chester Arthur (the only other honorary member of the Ancients besides King Edward and himself) surprised the American people as much as one senior senator surprised our present president."

Col. Hibbard, who spoke in place of Sir F. W. Borden, made a ringing speech full of patriotic feeling for Great Britain.

PROF. DE SUMICHRAST.

Prof. de Sumichrast, in opening, referred to the great work Harvard Univ. had done towards bringing England and the United States into closer relations. He referred to the few who "twisted the lion's tail" for pastime, and condemned the use in the public schools of history text books which give a biassed account of the events leading up to the Revolutionary War. After touching on the hostility of many Irish-Americans towards England, and expressing his belief in a better and brighter day for Ireland, Prof. de Sumichrast closed with these words:—

"We have the same national anthem, and the words of 'God Save the King' mingle harmonious and resonant with those of 'My Country, 'Tis of Thee, Sweet Land of Liberty, of Thee I Sing.' So let them ever be heard together, sung with heart and soul by Britons and Americans together, typical of that union which is the more real, the more firm, the more lasting that it is not embodied in any treaty or written document, but in the hearts and lives of the men of each land, and that, with the help of the Lord, we mean, Americans and Britons together, to carry out for man's advantage, come what may!"

GEN. BANCROFT.

Sen. Bancroft was enthusiastically applauded.

"The militia, both of this Commonwealth and of the country, will feel much pleased, I am sure, to know that it has been named upon an occasion of so much distinction, and indeed it is highly appropriate that this institution of government should have formal attention at this extraordinary festivity; for nearly 400 yrs. ago, this institution brought into existence one of these famous corps, and, transplanted to another continent, brought also into existence the other 100 yrs. later.

"I am sure the militia in this community had never a more agreeable duty to perform than they had when privileged to escort the Boston company and its guests through the streets of this town. I am equally sure that our militia appreciated the highly martial appearance which the London company made. Your command, My Lord, looked so 'very smart' (I believe that is what they would say at home), and I say this of our militia, who are accustomed to be astonished every year at the marching of the Boston company, of whom a certain commander-in-chief said some years ago that he had never seen anything like it.

"You have named, sir, the militia, the militia in its broad sense in distinction from the profession of arms. In fact, there is much difference between them, but if we are to believe Blackstone, the spirit of the British constitution did not find a place for the professional soldier. The same idea is expressed in the motto upon the seal of our Commonwealth of Massachusetts; 'Ense petit placidam sub libertate quietem,' which a gallant officer of our militia has somewhat freely translated: 'He will have peace even if he has to fight for it.' The congress also expresses the idea in our small regular army.

"In other words, the British and the American conception of military force is an organized body of citizens, trained in the art of war, and while in practice it is found expedient that some men should devote their time and thought constantly to the military service; in political plan, every regular soldier is a citizen, temporarily performing special duties for the good of all.

"It is, however, peculiarly the part of the militiamen, the citizen soldier, by whatever name he may be called, to exemplify the spirit both of the British constitution and of the republic of the United States. He studies and practices the profession of arms as a public spirited citizen. He regards military service as he regards jury duty or the exercise of the suffrage. Individually he devotes himself to military service, either because he may conceive that he is better fitted for it, or because it needs him, and indeed, he is quite as likely to make a personal sacrifice as though he entered some branch of the civil service. He may enter both services.

"May I couple, sir, the citizen soldier of the empire and the citizen soldier of the republic, one in language, one in civilization, one in spirit? Together may they uphold the principles of the great English speaking peoples.

Till the war-drum throbs no longer and the battle flags are furled
In the parliament of men, the federation of the world.

"Citizens always; soldiers when needed. Duty alone determines. Zealous, devoted, Loving country! Loving liberty under law! Such a soldier I make bold to say had you in Arthur, Duke of Wellington; such a soldier had we in Washington. May their
* * * * * * Great example stand
Colossal, seen of every land,
And keep the soldier firm, the statesman pure,
Till in all lands and thro' all human story
The path of duty be the way to glory."

Rev. W. H. Rider made a militant speech, for a parson, eulogizing the Ancients.

THE EARL OF DENBIGH'S SIGNIFICANT EPIGRAM

"This welome comes from far behind the ranks of the Ancients. We two great nations had been envious of one another. But then we got to thinking if it wouldn't be a good idea to turn two negatives into one positive, two envies into one admiration. (Applause.) And that's where things seem to be getting now."

THE MENU.

Cape Cod Oysters.
Clear Green Turtle.
Prince Albert Sherry.
Aiguillettes of Halibut Cardinal.
Cucumbers. Potatoes Hollandaise.
Haut Sauterne.
Tournedos of Filet of Beef a la Previllot.
String Beans.
Pommery Sec et Brut.
Epigrammes of Sweetbreads Sevigni.
Green Peas.
Sorbet a la Militaire.
Cigarettes.
Squab Chickens Roasted.
Romaine and Tomato Salad.
Bombe Glaces International.
Petits Fours.
Coffee.
Cheese. Cigars.

Gov. Bates' speech made a great impression. Delivered, as it was, in such sonorous, full diaphason tones, every syllable was audible to the farthest corridor.

The speechmaking began soon after 9 p.m., and lasted till 12:35 a.m.

Col. Hedges opened, saying:—

COL. HEDGES.

"Could Robert Keayne, the founder of the company, and its first commander, but look in upon us tonight and see these two companies mingling in good fellowship, what joy and pride would be his!

"This thought makes me feel that in some way we are realizing what was in the soul of Robert Keayne, and bringing to fulfilment what to him was, at the best, but a vague and simple dream.

"The growth of our international relations, or rather, the development of our family spirit in these two organizations, began when a small delegation from our company was sent to the 350th anniversary of the Honourable Artillery Co. in 1887. This was followed by a delegation of 21 from the Honourable Artillery in 1888, and from this meeting many warm personal friendships have been dated.

"In 1896 came the visit of this company to London, one of the most remarkable and enjoyable ever paid by the civilian soldiery of one land to an organization whose commander-in-chief and officers were of the royalty and nobility of another.

"And so the history grows, until now we welcome this splendid delegation to our annual fall field day. In the name of our company, my friends, I give you a cordial greeting and a welcome from New England to old England.

"The company that came in the Mayflower was so notable that her name is embalmed forever in the history of our country. Let us hope that your voyage in the new Mayflower may prove a harbinger of events no less important in the history of our land and race.

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BRILLIANT BANQUET FITTING CLIMAX TO BOSTON'S WELCOME

(Copyright by Purdy, 1903.)

The Earl of Denbigh and Desmond,

Commander of the Honourable Artillery Company of London. Made from a photograph taken at his only sitting in America. Lord Denbigh appears in the undress uniform of the corps.

The climax of the spectacular hospitality that Boston began to extend to the Honourable Artillery Company of London four days ago, a hospitality that has grown as a tidal wave of public enthusiasm always grows, broke with brilliancy as the guests were ushered into Symphony Hall last evening, their eyes to be dazzled in the extravagance yet elegance of decoration of flowers and light, their ears to be filled with the strains of sweetest music, their appetites to be appeased by a feast that has been for months in preparations, and their patriotism to be fired, as the dual patriotism of England and America has never before been fired, by the speeches of some of the most eloquent orators of the land.

At the banquet in the evening Col. Hedges officiated, with Lord Denbigh as the guest of honor, Governor Bates, his staff, Lieutenant Governor Guild, Senator Hoar, Mayor Collins, former Secretary John D. Long, Gen. Chaffee and a score of other men who had won military or professional fame in this and other countries being also guests. The speakers of the evening were Governor Bates, United States Senator Hoar, Mayor Collins, Earl of Denbigh, ex-Governor Long, Collector George H. Lyman, Sir Frederick W. Borden of Canada, Professor F. C. de Sumichrast of Harvard, Gen. William A. Bancroft and Rev. William H. Rider. Col. Charles K. Darling was the toastmaster.

BANQUET ONE THAT AMAZED THE GUESTS

At Symphony Hall last evening all that the Ancient and Honorable Company of Boston had promised during their years of preparation was offered in a feast to every sense of those present—a picture of light and color, of life and motion to dazzle the eye, of

GUESTS AT HEAD TABLE AT ANCIENTS' BANQUET.

33	31	29	27	25	23	21	19	17	15	13	11	9	7	5	3	1	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30
Professor F. C. SUMICHRAST.	Col. CHARLES K. DARLING.	Rev. WILLIAM H. RIDER.	Gen. JOHN L. THERNAN.	Adjt.-Gen. AUGUSTUS D. AYLING of New Hampshire.	Hon. N. J. BACHELDER, Governor of New Hampshire.	GEORGE A. HIBBARD, Postmaster.	Hon. L. F. C. GARVIN, Governor of Rhode Island.	Capt. C. A. F. TALBOT, British Consul.	Maj. C. E. D. BUDWORTH, H. A. C.	Hon. JOHN D. LONG.	Lieutenant Governor CURTIS GUILD, JR.	Hon. J. Q. A. BRACKETT.	Hon. P. A. COLLINS.	Gen. SAMUEL DALTON.	Governor JOHN L. BATES.	Col. SIDNEY M. HEDGES.	**COL DENSIGH, H. A. C.**	Hon. GEORGE H. LYMAN, Collector of Port.	Hon. GEORGE F. HOAR.	Lieut.-Col. STORTWASSER, H. A. C.	Gen. ADNA R. CHAFFEE, U. S. A.	Gen. WILLIAM A. BANCROFT.	Maj. MUNDAY, H. A. C.	GEORGE A. MARDEN, Sub-Treasurer.	Hon. A. A. CHAMBERLIN, Governor of Connecticut.	Gen. GEORGE M. COLE, Adjutant-General of Connecticut.	Maj. P. W. LEGATT, H. A. C.	Rear Admiral MORTIMER L. JOHNSON.	Maj. F. FARRINGTON, H. A. C.	Gen. EDMUND RICE.	Gen. N. A. M. DUDLEY.

RECEPTION SPLENDID IN ALL OF ITS FEATURES

Pretty Women in Handsome Gowns and Brave Soldiers in Dashing Uniforms Form Strikingly Brilliant Scene.

Horticultural Hall was a scene of unusual splendor last night at the preliminary reception where the distinguished civil and military guests of the Boston Ancients were introduced. The display of handsome gowns and pretty women, together with the bright naval and military uniforms, made a pretty picture.

The reception began at 6 o'clock and continued for an hour, during which time the hall was filled with guests standing in small groups exchanging greetings and chatting about the costly banquet which was to follow.

American and English flags, which were the principal decorations, blended harmoniously throughout. Broad-leaved tropical plants were freely used and added to the general effect.

The guests entered the hall at the Falmouth street entrance, where a guard of honor, composed of members of the

Boston [illegible], was lined up. The receiving line was in the smaller hall. In order to reach it the guests had to traverse the larger one. Those who composed the receiving line were Lord Denbigh, Gov. John L. Bates and staff, consisting of Adjt. Gen. Samuel Dalton, Surgeon Gen. Robert A. Blood, Inspector Gen. William H. Brigham of Hudson, Commissary Gen. Fred W. Wellington of Worcester, Judge Advocate Gen. Henry S. Dewey, Col. James G. White of Newton, Lieut. Col. William C. Capelle, Lieut. Col. Edward J. Gihon of Wakefield, Lieut. Col. George H. Benyon of Watertown, Lieut. Col. Paul R. Hawkins of Springfield, Lieut. Col. Walter C. Hagar, Lieut. Col. Frederick B. Carpenter; Lieut. Col. John Perrins, Jr., Maj. Frank R. Stevens of Newton, Maj. Henry Hastings, Maj. Charles Hayden of Nahant, Maj. Ainsley R. Hooper, Maj. William M. Clarke, and Col. Sidney M. Hedges, commander of the Boston Ancients.

When United States Senator George F. Hoar of Worcester entered the hall he was given a tremendous ovation, which he smilingly acknowledged.

At 7 o'clock the entire company marched from Horticultural Hall across to Symphony Hall under a canopy stretched across Massachusetts avenue, and shutting off all traffic, including the street car service. The canopy was brilliantly lighted with small electric bulbs. A crowd, composed chiefly of women, pushed and jostled to get a nearer view of the handsomely gowned women and their escorts.

An extra detail of police kept the crowd a good distance from the canopy.

GREATEST FEAST IN THE HISTORY OF BOSTON

(Continued From First Page.)

exquisite music to charm the ear, of old wines and delicious viands to tempt and then appease the appetite, and of brilliant and patriotic addresses to stir the blood of Great Britain and America and to urge their sons to closer unity.

The guests were nominally the Honourable Artillery Company, but there were other guests of honor, men whom ambition had led into the higher spheres of life; men who had won civil fame; men who had come from other lands officially to represent their countries; men from other States and other climes, and men who had risked their lives on the field of battle. All these were present to participate in the greatest American military banquet of modern times.

To Feast Through Canopy.

At 6 o'clock there was held in Horticultural Hall a reception, where men in their variety of uniforms and their evening dress came to meet their friends and to be introduced to Lord Denbigh and to Governor Bates who, with his staff, received with the guest of honor of the evening. At 7 a start was made to Symphony Hall, across the street, not through the damp out-of-door air and over rough and wet pavements, but beneath a handsome arch, carpeted and closed where the street had been denied to traffic, to the magnificent spectacle upon which so many hours and so much thought and money had been expended.

The first view was pastoral yet artistic. Art had improved on nature. Garlands and ropes of flowers were hanging from every point. The room was exotic with the scent of roses. The lights from the dome burned with seeming dimness. A crown of gold and glass lost their richness in the shadows of the overhead light. Armorial banners of the two companies seemed lifeless. It was as if a cloud had shadowed the sun and left a soft but quiet beauty in some wooded and flowering glen.

Dazzling Electrical Effect.

In a short while the stage and the room had filled. There was the usual glint of metal and color. There were the usual effects of a brilliantly garbed throng of stalwart men moving about with joke and laughter on their lips, till all had come in and been seated.

Then a flash of light told of a dazzling change. From the streamers that canopied the stage, from that seemingly dim crown to the edge of the carpet, there burned little globes of yellow light that mingled brightly but harmoniously amid the leaves of the green ropes. While the wondering crowds were watching bewilderingly this spectacle, there came another flash and from either end of the upper gallery, among the flowery drapings, other lights burned and a thousand green lamps mingled their rays with the shadows in the leaves.

Then the scene appeared to be ever changing in the strange and unusual glow, when suddenly the white lights went out, red lights appeared, the crossed guns that were hung on the lower balcony rail became aglow, more bulbs grew bright, specks of fire appeared among the floral decorations of the table, and while all were wondering the glare mellowed and there appeared from every point the softest blendings of red and yellow and green and white into one calm tone that spoke of rest and comfort and readiness to partake of the feast that was only at that moment ready for those whom it would tempt.

The menu was as follows:

MENU.

Cape Cod Oysters.
Clear Green Turtle.
Prince Albert Sherry.
Aiguillettes of Halibut Cardinal.
Cucumbers. Potatoes Hollandaise.
Haut Sauterne.
Tournedos of Filet of Beef a La Previllot
String Beans.
Champagne.
Epigrammes of Sweetbreads Sevigne.
Green Peas.
Sorbet a la Militaire.
Cigarettes.
Squab Chickens Roasted.
Romaine and Tomato Salad.
Bombe Glaces International.
Petits Fours.
Cheese. Coffee.
Cigars.

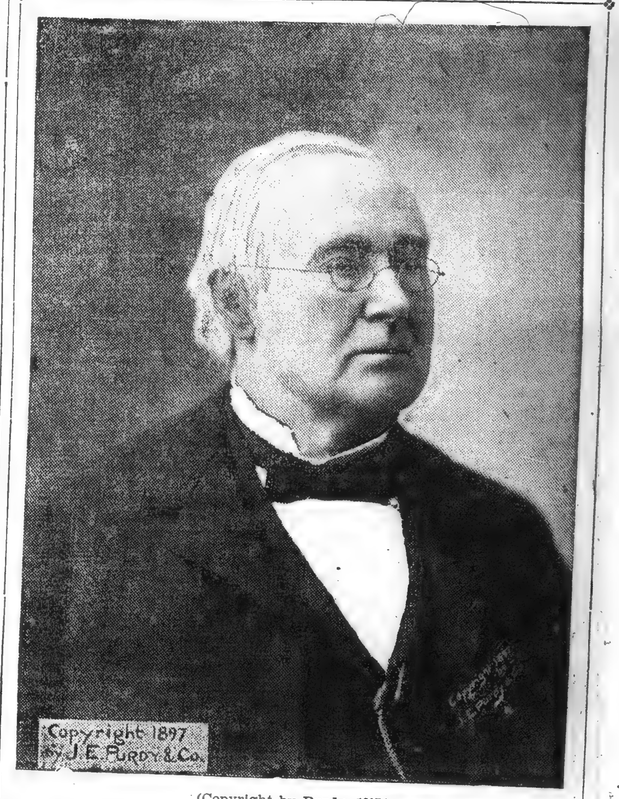
Toasts and Cheers.

At 9 o'clock, when the dinner was over, there came the final brilliancy of the spectacle. The galleries had filled with the ladies, who had come elegantly gowned. From them there came suggestions of every color. Lady Denbigh was there and was cheered. Others were moving about seeking out with their eyes their friends on the floor. Again the monster chandeliers on the ceiling broke into light, the calm glow so like the opal in its changing but hidden fires took on all the flame of the diamond and flooded everything with its sparkling luster. It was then and not till then that one realized how indescribable it all was.

There followed the speeches, toasts to Great Britain and her King, and toasts to others, in reply to which the orators of the evening gave voice. The cheering at times was continuous, and the enthusiasm never flagged. Every noble sentiment, every friendly word, was a signal for loud recognition, and it all ended in a mighty cheer for the two greatest nations on the earth.

CHICAGO'S JEALOUSY IN PRINT

The Ancients and their guests will not visit Chicago and the Record-Herald of that city accordingly prints the above cartoon



(Copyright by Purdy, 1897.)

Senator Hoar,

Who was the chief orator at last night's banquet to the H. A. C.'s.

FAIR WOMEN VIEW FEAST FROM BALCONY

One of the Journal's Women Reporters Tells of Scene as It Appeared to Feminine Eyes---Lady Denbigh Present.

Viewing in retrospect the banquet of the Ancients to the Honourables, given last evening in Symphony Hall, many a woman will draw a deep sigh of satisfaction as she declares with a certain note of awe mellowing the tone of elation:

"I was there."

It is a matter of honest pride to be able to say so.

It is with a sense of having lost something really salient that one confessess to absence.

If old Lucullus himself, with all his glory as a dinner host, had been chairman of the banquet committee, it is doubtful if he could have added any to the gorgeousness of the scene. Nor, it is to be presumed, that he could have pleased more perfectly the palates of those about the tables.

It is not for the women, however, to attempt any gastronomic analysis of the banquet. For them it was a feast of sight and hearing, and as such was incomparable.

Lustre Not to Be Dimmed.

Symphony Hall has served as the setting for many a function. Notables of many lands and cults have gathered beneath its roof. But so long as the strength of its foundation stones and timbers endures there is small fear that the magnificence of the love feast of the Ancients and the Honourables will be dimmed.

From the vantage point of the two balconies the feminine contingent, in attractive evening gowns and glittering jewels, beheld the lords of creation, gay with scarlet coats, gold lace and the pomp of military garb, or correct in the black and white of citizens' dress, sip their wine, toast their country and their friends and cheer lustily at every occasion.

It was a fairy land into which the balcony occupants gazed.

Touched With Fairy Wand.

Boston seemed miles away; Symphony Hall was lost sight of, and the place became the banquet hall of an enchanted palace, glorified by the magic touch of fairy wands.

From balcony to balcony, the women looked across garlands of laurel, the sign of victory, studded with emblaids, tipped with glowing rubies, divided and sub-divided by crosses of topaz.

The gilded pipes of the organ, usually the most prominent feature of Symphony Hall, were quite obscured by slender topaz chains alternating with ropes of laurel, and festooned from a marvelous crownof diamonds, white and yellow, of sapphires and emeralds and rubies, while below, gleamed the jeweled insignia of the society.

Glancing down in the pit the tables showed the same circling jewels of light, the same victolous laurel garlands, and in addition the rich crimson and delicate pink of myriads of long stemmed beauty roses.

Wit and Wisdom.

The words of wit and wisdom from the lips of the speakers rose distinctly to the farthest corner of the hall, and the crash of music alternated with words and cheers. It was all a wonderful dream—to the onlookers in the gallery.

Glancing up from the place of the diners the balconies presented, through the jeweled gleam, a kaleidscope of colors, for the women were constantly moving. They walked up and down the stairs, they peeked in at this door and at that, so as to view the scene from every point.

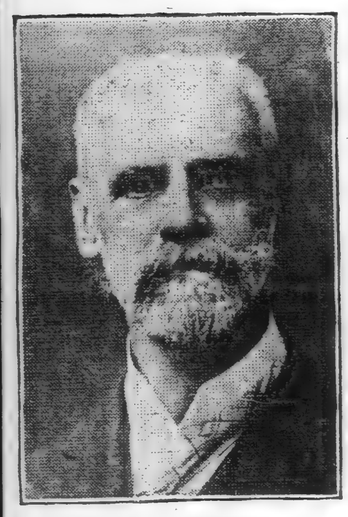
Lady Denbigh in Simple Gown.

However, it was at the upper door, nearly over the speaker's table, on the right side of the first balcony, that most of them paused. It was here that Lady Denbigh and a party of attending ladies listened with rapt attention throughout the speech making, quite oblivious of curious eyes. Lady Denbigh was in a simple black dinner gown, the square neck slightly low and finished with insertion. She wore a necklace of pearls, and in her hair a black velvet bow. Mrs. Hedges on her left was in black. Beyond was Mrs. Jonh L. Bates, also in black and wearing a white hat.

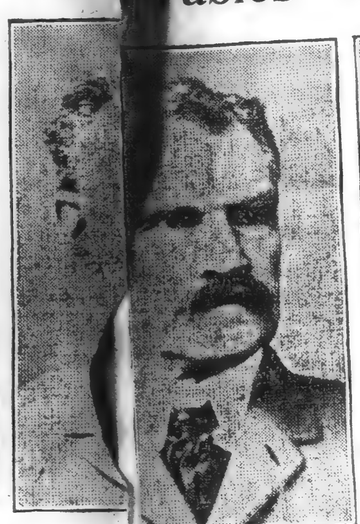
On Lady Denbigh's right was Mrs. Eastwick in white, and beyond, Mrs. Hodges, wife of the commander of the Chicago, in a gown of pale blue and heavy lace.

SUMPTUOUS BANQUET FOR THE HONOURABLES

Four of the Guests Who Had Prominent Places At the Tables in Symphony Hall Last Night.



PROF. F. C. DE SUMICHRAST,
Who Spoke for Harvard at the Honourables' Banquet.



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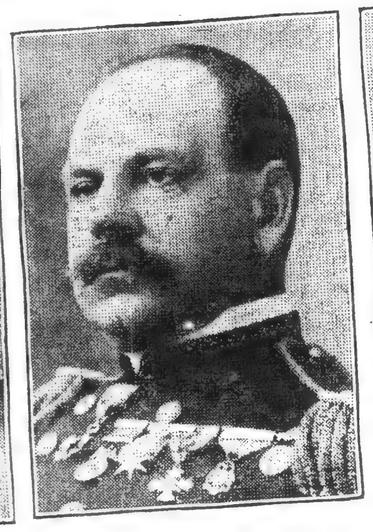
t, 1903, by J. E. Purdy.]
NA R. CHAFFEE, U. S. A.



[Photo by Purdy.]
MAJ.-GEN. WILLIAM A. BANCROFT.

THE. REV. W. H. RIDER.

A Brilliant and Notable Assemblage in Symphony Hall—Highest Officials of State and City There—National and Military Circles Represented.

GOV. BATES SPEAKS FOR THE STATE, MAYOR COLLINS FOR THE MUNICIPALITY.

Collector Lyman Responds to the Toast to President—Senator Hoar Speaks to "Old Mother England" — Prof. Sumichrast Spokesman for Harvard.

"Hands have clasped across the seas and hearts have joined, and the ties of blood and the instincts derived from the common origin compel us to march all one way—for the liberty of the individual, the overthrow of the oppressor, the uplifting of the downtrodden, and the advancement of the Christian civilization throughout the world."—GOV. JOHN L. BATES.

"One of the first things we saw was the union jack flying from the top of Bunker Hill monument, which we in England have long felt we could regard with no ill feeling; rather we look upon it as a reminder to the British nation of how colonies ought not to be governed."—LORD DENBIGH.

"The company that came in the Mayflower was so notable that her name is embalmed forever in the history of our country. Let us hope that your voyage in the new Mayflower may prove a harbinger of events no less important in the history of our land and race!"—COL. HEDGES.

These words, spoken by the Governor of the commonwealth, the commander of the Honourable Artillery Company of London and the commander of the Ancient and Honorable Artillery Company of Massachusetts, voiced eloquently the prevailing spirit of last night's banquet to the guests of a nation.

As a feast, the banquet was the most delightfully planned and the most beautifully executed ever attempted in Boston, if not in the country. It was a dinner to rival the feasts of Lucillus or to ner to rival the feasts of Lucullus or to

And enhanced by its significance as a friendly greeting to the first corps of the British service ever to salute the stars and stripes, and followed by an exchange of courtesies between the two great Anglo-Saxon nations of the earth, the dinner is destined to go down into history as an epoch-maker, as being a mighty strand in the fast-weaving bond of friendship between kith and kin—the same that quarrelled some years ago, as brothers sometimes do.

Not one of the thousand of brilliantly uniformed diners and not one of the thousand of beautifullly gowned women that looked down in beauteous grace upon the scene was impressed half so much by the gorgeousness of an illuminated scene of beauty such as Boston has never seen as by the significance of the words of the post-prandial speakers.

Hands were literally stretched across the seas. The President of the United States was greeted with three cheers and a tiger, amid the flutter of napery from the floor and the waving of handkerchiefs from the lofty balconies. His Britannic Majesty, King Edward VII. was toasted with an outburst of enthusiasm such as red-coats of former days would have sworn impossible.

If the banquet was the crowning glory of the reception of the visitors on the shores of Massachusetts bay, the after-dinner exchange of courtesies was such as to thrill the blood tingling a bit faster through the veins of Britisher and American alike.

The banquet in its sumptuousness and lavishness is calculated to go into annals as the most notable social function of its kind ever planned. The expressions of brotherly love, of recognition of the inseparable bonds of kith, the definite expression of the hope of realization of the fondest dream of alliance enthusiasts—all these are calculated to send into history the story of last night's dinner of the Ancients of Boston to the Honourables of London as the beginning of an end which has been long predicted. At all events, this was the spirit of the exchange of courtesies between the distinguished representatives of the two great Anglo-Saxon nations gathered about the banquet board last night.

The dinner, in its entirety, was nothing short of sumptuous. Boston's most famous hall, as though by the touch of a magic wand, was transformed into a bower of roses, a veritable garden that bloomed as Eden. As though Aladdin himself had touched his fairy lamp, the spacious hall was metamorphosed into a blaze of glory such as it may never see again until it totters and falls by weight of years.

Under the mystic touch of florists, artists and illuminators, the great hall was transformed as though by necromancy from its barren self into a dining salon to boast rivalry with those of kings. Gorgeous the spectacle was, but over all there was the homely atmosphere of the family table. Glorious it was, but over all there was the breath of a subdued richness and elegance that forbade the thought of ostentation.

The scene during the illumination of the hall was one calculated to linger indelibly in memory. Under the blaze of thousands of white electric lights which glared from the vaulted roof of the banquet hall, the long line of guests and hosts filed into the feast.

The honored guests of the evening had just reached their places at the head table and the last of the line had just entered the hall when there blazed forth a glory of golden light from myriads of incandescent bulbs hung pendant from a huge illuminated crown which overhung the stage.

A minute later, by a magic touch, there streamed out the subdued light of the green and purple bulbs fringing the lofty upper balcony amid intertwined festoons of laurel and evergreen Until this time the lower balcony was

[CONTINUED ON FOURTH PAGE.]

[23]

SUMPTUOUS BANQUET FOR THE HONOURABLES.

[CONTINUED FROM FIFTH PAGE.]

civilization, one in spirit? Together may they uphold the principles of the great English-speaking peoples

"Till the war drum throbs no longer and the battle flags are furled
In the Parliament of men, the Federation of the world."

Citizens always; soldiers when needed. Duty alone determines. Zealous, devoted! Loving country! Loving liberty under law! Such a soldier I make bold to say had you in Arthur, Duke of Wellington; such a soldier had we in Washington. May their

"Great example stand
Colossal, seen of every land,
And keep the soldier firm, the statesman pure,
Till in all lands and thro' all human story
The path of duty be the way to glory."

WORDS OF EX-GOV. LONG.

Responding for Honorary Members He Refers Chiefly to King Edward VII.

The response to the toast "Our Honorary Members," by ex-Gov. Long, was prefaced by the remark of Col. Hedges that there were but two honorary members of the company when he was made one—Chester A. Arthur and Albert, prince consort. At present there are but two, King Edward VII. of England, and John D. Long—Gov. Long as we love to call him.

Mr. Long said in part:

There is a warm spot in the American heart for Chester A. Arthur. But of course the great distinction of our honorary members is he to whom you have referred; he whom you, our visitors here, royally honor and regard, King Edward VII. Think for a moment of the long line of predecessors, stretching far back into the past behind him and of which he today is the culmination.

I am very happy to speak for the honorary members of the Ancient and Honorable Artillery Company. There were but three honorary members at the time I became connected with the Ancients and Honorables. The first was that splendid gentleman, who, as president, surprised the American people as much as our own chief magistrate has recently surprised our senior senator.

And how grandly the line terminates in that exquisitely gracious, pure-minded Queen, not merely queen, but, thank God, wife and mother, whose name is sounded in praise by the American people as well as of her own.

I am glad to see King Edward making these visits to other countries, and my one hope is that he will some day extend this visit to us. What a royal welcome would we give him! I remember his visit in 1859.

I rejoice in the tributes that have been paid to the mother land. Who can pay them so graciously as our senior senator? We do not forget that one of the causes of our independence was one which we sometimes fail to emphasize. We owe our independence as much to England as to any other nation—to the men of England, Camden, Fox, Pitt, Barry and the rest, who on the floor pleaded our cause.

Nor do we forget that we owe much to the mother of the present King and to Prince Albert for standing by us during the war of the rebellion. Let us not forget that when the recent war with Spain was on, the one power which was in sympathy with us was England. (Cries of "Good! Good!") And in those fateful days at Manila, when Dewey was meeting the unfriendly associations of other nations, the flag of England flying told him that a friend was near. (Applause.)

I join with you therefore as an honorary member, in extending a cordial welcome to our visitors. We are really brothers, brothers in all that makes for human happiness and welfare and, may I not say—aye, it is written—brothers in destiny.

GUESTS AT THE HEAD TABLE.

Col. Hedges Flanked on the Immediate Right by Col. Denbigh and on the Left by Gov. Bates.

The guests at the head table were:

30—Gen. N. A. M. Dudley.
28—Gen. Edmund Rice.
26—Maj. F. Farrington, H. A. C.
24—Rear Admiral Mortimer L. Johnson.
22—Maj. P. W. Legatt, H. A. C.
20—Gen. George M. Cole, adjutant-general of Connecticut.
18—The Hon. A. A. Chamberlin, Governor of Connecticut.
16—George A. Marden, sub-treasurer.
14—Maj. Munday, H. A. C.
12—Gen. William A. Bancroft.
10—Gen. Adna R. Chaffee, U. S. A.
8—Lieut.-Col. Stohwasser, H. A. C.
6—The Hon. George F. Hoar.
4—The Hon. George H. Lyman; collector of port.
2—Col. Denbigh, H. A. C.
1—Col. Sidney M. Hedges, A. & H. A. C.
3—Gov. John L. Bates.
5—Gen. Samuel Dalton.
7—The Hon. P. A. Collins, mayor of Boston.
9—Lieut.-Gov. Curtis Guild.
11—The Hon. J. Q. A. Brackett.
13—The Hon. John D. Long.
15—Maj. C. E. D. Budworth, H. A. C.
17—Capt. C. A. P. Talbot, British consul.
19—The Hon. L. F. C. Garvin, Governor of Rhode Island.
21—George A. Hibbard, postmaster.
23—The Hon. N. J. Bachelder, Governor of New Hampshire.
25—Adjt.-Gen. Aug. D. Ayling of New Hampshire.
27—Gen. John L. Tiernon.
29—The Rev. William H. Eider.
31—Col. Charles K. Darling.

FULL LIST OF GUESTS.

Names of Ancients and Their London Visitors Who Gathered About the Banquet Tables.

Following is an alphabetical index of the Ancients and their distinguished guests who were seated at the banquet tables:

A

Edward W. Abbott.
Frederick L. Abbott.
William V. Abbott.
J. H. Abraham, H. A. C.
Carl Adams.
The Hon. C. E. Adams.
Charles C. Adams.
George Adams.
George E. Adams.
Joseph W. Adams.
Samuel G. Adams.
Wilber F. Adams.
H. M. S. Aiken.
The Hon. Edgar Aldrich.
Samuel Alland.
Capt. E. E. Allen.
George H. Allen.
W. A. Allen, H. A. C.
The Hon. Horace G. Allen.
A. H. Alley.
Alfred Anderson.
Augustus Andrews.
C. Ansell, H. A. C.
Charles W. Arnold.
Thomas Arnold.
William B. Arnold.
Charles S. Ashley.
Thomas C. Ashley.
Fred E. Atteaux.
C. P. Attenborough, H. A. C.
R. H. Attenborough, H. A. C.
J. T. Auerbach.
G. Austin, H. A. C.
Gen. Aug. D. Ayling.

B

George F. Babbitt.
Charles Babson.
Thomas M. Babson.
Sol Bacharach.
Hon. N. J. Bachelder.
Daniel B. Badger.
Col. E. W. M. Bailey.
John C. Baird.
Charles T. Baker.
Charles F. Baker.
Gen. Wm. A. Bancroft.
A. I. Barnett, H. A. C.
Charles B. Barrett.
Col. Richard F. Barrett.
V. Barrett, H. A. C.
O. G. Barron.
E. O. Bartels.
Silas A. Barton.
George C. Bartram.
Walter Barwick.
Nathan B. Basch.
George J. Bascom.
C. E. Batchelder.
William J. Batchelder.
R. W. Bateman, H. A. C.
Edward C. Bates.
G. H. W. Bates.
Gov. John L. Bates.
B. Whiteman Bates.
Willis C. Bates.
William A. Batty.
Arthur H. Beal.
Edward C. Beck.
E. Bennett, H. A. C.
T. H. Bennett.
Jacob Bensemoll.
Col. Everett E. Benton.
F. W. A. Bergengren.
Rev. A. A. Berle.
Capt. H. J. Bertram, H. A. C.
James Berwick.
E. H. Best.
William S. Best.
Albert C. Betteley.
R. S. Bickford.
F. B. Bill.
E. W. Billings.
Lewis J. Bird.
H. L. Bishop, H. A. C.
Louis A. Blackington.
H. A. Blackmer.
A. F. Blades, H. A. C.
James E. Blake.
Denman Blanchard.
Arthur Bliss.
George Bliss.
Gen. Robert A. Blood.
Anthony Blum.
Fred E. Bolton.
S. J. Boreham, H. A. C.
Robert P. Bosa.
Hon. Geo. S. Boutwell.
Frank H. Bowles.
Thomas A. Boyd.
C. H. Boynton.
Hon. J. Q. A. Brackett.
Silas W. Brackett.
The Hon. Edward S. Bradford.
Edwin A. Bradley.
Col. J. Payson Bradley.
J. Tisdale Bradley.
R. W. Bradshaw, H. A. C.
Charles Orrin Breed.
Robert C. Bridgham.
Gen. W. H. Brigham.
F. Y. Bright, H. A. C.
Alfred Britten.
O. H. Brock.
Charles H. C. Brown.
J. Henry Brown.
Joseph H. Brown.
Wilfred G. Brown.
William G. Brown.
P. G. Browne, H. A. C.
Frank C. Brownell.
The Hon. Alex. B. Bruce.
Philip B. Bruce.
C. J. Brymer, H. A. C.
Maj. C. E. D. Budworth, H. A. C.
Capt. George R. H. Buffington.
A. J. Bulger.
Col. Wm. M. Bunting.
C. F. P. Burchmore.
Joseph O. Burdett.
Robert Burlin.
Henry A. Burnham.
Walter Burns.
Charles Butcher.
Col. John G. Butler.
Howard F. Butler.
Robert Butterworth.
S. H. Byron, H. A. C.

C

S. Manning Campbell.
Col. W. C. Cappelle.
John D. Carmody.
Col. Fred B. Carpenter.
William Carter.
Lieut. T. J. Cartland, H. A. C.
H. A. Casion-Smith, H. A. C.
George Cassell.
Gen. Adna R. Chaffee, U. S. A.
The Hon. A. A. Chamberlin.
J. M. Chapple.
Caleb Chase.
Benjamin P. Cheney.
James B. Cherry.
Elmer Chickering.
Morris W. Child.
A. D. Collins, H. A. C.
The Hon. P. A. Collins.
The Hon. Le Baron B. Colt.
Lieut. W. T. Comstock, commander H. M. S. Retribution.
The Hon. Joseph Coupy, M. C.
D. Cookes, H. A. C.
William L. Coon.
J. George Cooper.
J. W. Cooper, M. D.
Lieut. P. C. Cooper, H. A. C.
T. W. Cooper, H. A. C.
Timothy F. Corey.
Paul Corson.
W. W. Corson.
John B. Cotter.
Henry C. Cottle.
Lieut.-Col. C. S. Courtenay.
E. B. Cowles.
Samuel L. Coy.
Edward P. Cramm.
J. Boardman Cramm.
J. Chancellor Crafts.
Maj. W. Culver-James, H. A. C.
Charles E. Cummings.
Thomas Cahill Cummings.
Anthony Cunio.
J. H. Cunningham.
M. P. Curran.
Frank D. Currier.
Joshua M. Cushing.
J. Stearns Cushing.
L. C. Cutbill, H. A. C.
Leonard F. Cutter.

D

Henry M. J. Daggett.
Frank W. Dallinger.
J. Dalton, H. A. C.
Gen. Samuel Dalton.
Kendall H. Damon.
Charles S. Damrell.
John S. Damrell.
J. C. Danforth.
Col. Charles K. Darling.
F. M. Darrow.
Maj. J. H. Davenport.
Frank A. Davidson.
Gen. H. O. Davidson.
E. E. Davies.
Charles G. Davis.
George A. Davis.
James A. Davis.
Maj. Howard S. Dearing.
Col. Denbigh, H. A. C.
Thomas M. Denham.
A. E. DeRosay.
George H. Desmond.
Gen. Henry S. Dewey.
E. H. Dickinson.
Henry F. Dickinson.
F. E. Dickerman.
E. H. Doane.
John S. Doane.
The Hon. Edward I. Donovan.
James Donovan.
Col. William H. Donovan.
The Hon. James H. Doyle.
C. Draycott, H. A. C.
Francis Draz.
L. N. Duchesney.
Dana T. Dudley.
Gen. N. A. M. Dudley.
D. Duncan, H. A. C.
Charles T. Dukelow.
A. G. Durgin.
Charles E. Durgin.
Harry Dutton.
Perlie A. Dyar.
Walter A. Dyar.
S. R. Dyas, H. A. C.

E

Charles E. Eager.
A. L. Eastman.
C. H. Eastwick.
W. Eckstein, H. A. C.
Col. Robert B. Edes.
James Edgar.
William B. Edgar.
Col. T. F. Edmands.
Maj. E. H. Eldredge.
Emmons R. Ellis.
James Ellis.
William H. Ellis.
William H. Emerson.
John A. Emery.
W. B. Emery.
The Hon. W. H. H. Emmery.
Capt. Lloyd England.
O. Engster, H. A. C.
Charles Evans.
H. E. Evans, H. A. C.
Thomas W. Evans.
Fred A. Ewell.

F

George Fairburn.
Frank A. Fales.
James D. Fanning.
H. L. Farmer, H. A. C.
Adjt.-Gen. Augustus D. Farnham.
C. F. Farrington.
Maj. F. Farrington.
C. W. Faulkner, H. A. C.
S. S. Faulkner, H. A. C.
Charles M. Faunce.
F. F. Favor.
Robert R. Fears.
John J. Feeley.
C. H. Fellows.
Frank Ferdinand.
Col. Alex M. Ferris.
William M. Ferris.
Fred F. Field.
George P. Field.
William G. Fish.
E. A. Fisher, H. A. C.
Henry N. Fisher.
Charles D. B. Fiske.
The Hon. John M. Fiske.
John L. Fiske.
The Hon. John F. Fitzgerald.
Maj. C. B. Fitzhenry, R. G. R.
Col. Andrew Fitz.
Charles P. Flagg.
John J. Flaherty.
Capt. A. A. Folsom.
John J. Ford.
Lawrence J. Ford.
S. Fortesque, H. A. C.
William H. Forbes.
A. Forster, H. A. C.
Elmer G. Foster.
Jacob Fottler.
Charles H. Fox.
Charles K. Fox.
George Francis.
Daniel Frank.
A. G. Fraser, H. A. C.
R. H. Fraser.
Milton H. French.
Edwin R. Frost.
Capt. Joseph H. Frothingham.
Col. James A. Frye.
James M. Frye.
Arthur Fuller.
F. W. Fuller.
H. E. L. Fuller, H. A. C.

G

Sebastian Gahm.
William B. Gaines.
A. S. Gamie, H. A. C.
George Gannon.
Gen. Asa Bird Gardner.
Edmund H. Garrett.
The Hon. Elijah George.
Charles Gibson.
Charles E. Giles.
R. Gilling, H. A. C.
Wm. J. Gillespie.
Herbert A. Gillman.
James A. Glass.
Frederick Glassup.
Albert A. Gleason.
Frank E. Gleason.
James M. Gleason.
L. S. M. Glidden.
George E. Glover.
F. H. Glover.
I. N. Goldsmith.
A. H. Goetting.
Charles C. Goodwin.
F. C. Gooding, H. A. C.
Hazen T. Goodrich.
Percy F. Goodwin.
William H. Goodwin.
Col. W. D. Gordon.
A. T. Gordon-Smith, H. A. C.
N. T. Gorham, Jr.
Alex P. Graham.
Capt. G. F. Gratwick.
E. R. Graves.
George M. Gray.
Robert S. Gray.
Thomas L. Green, H. A. C.
J. W. Greenalch.
H. S. Greenwood, H. A. C.
J. F. Greenwood, H. A. C.
F. H. Greeley.
William C. Gregory.
T. F. Griggs, H. A. C.
Col. Harold J. Gross.
L. Tudor Gross.
S. Grossmith, H. A. C.
Emery Grover.
William P. Grovestein, M. D.
Lt. Gov. Curtis Guild, Jr.

H

John N. Haines.
The Rev. Edward E. Hale.
I. ... Hall.
Charles F. Hall.
George E. Hall.
William F. Hall.
Warren E. Hall.
The Rev. William K. Hall.
G. E. Halsey, H. A. C.
Harry Hamilton
Howard H. Hamilton.
E. A. Hamlyn, H.A.C.
Edward A. Hammond.
J. B. Hanscom.
Walter A. Hansen.
Edward E. Hardy.
Freeman A. Hardy.
William A. Hardy.
Lieut. G. Harland, H. A. C.
A. G. Harness, H.A.C.
H. Harris, H. A. C.
J. H. Hartley.
J. Hartnoll, H. A. C.
Elisha T. Harvell.
Thomas E. Hawes.
C. C. Haycraft, H.A.C.
S. D. Haydon, H.A.C.
C. H. Hayes.
Norman P. Hayes.
John P. Hazlett.
E. G. Head, H. A. C.
Col. Sidney M. Hedges.
Philip B. Heintz.
William H. Hennessey.
P. F. Henry, H. A. C.
Lieut. A. F. Herbert.
Lieut. G. Hering, H. A. C.
Thomas Hersom.
E. M. Heustis.
George F. Hewett.
Geroge A. Hibbard.
Col. F. W. ...
A. J. Hilbourn.
S. J. Hilburn.
Edward Hill.
E. Dwight Hill, M. D.
Lew C. Hill.
George W. Hills.
George E. Hilton.
Capt. Frank F. Hitchcock.
The Hon. Edwin R. Hoar.
The Hon. George F. Hoar.
Capt. C. C. Hodges, H. A. C.
Everett B. Hodges.
Commodore H. M. Hodges, U. S. N.
J. F. Hodge.
W. W. Hodges.
Thomas M. Holden.
Julius Hollander.
H. T. Holloway, H.A.C.
C. D. Holmes.
William B. Holmes.
Gustavus C. Holt.
Eugene A. Holton.
F. W. Homans.
W. A. Homans.
George A. Homer.
C. G. Hooper, H.A.C.
C. L. Hornby, H.A.C.
B. W. Horne, H.A.C.
The Rev. Edward A. Horton.
Henry O. Houghton.
Charles W. Howard.
E. S. Howard, H.A.C.
Frank H. Howard.
Charles E. Howe.
Capt. F. S. Howes.
E. H. Hoyt.
Fred J. Hutchinson.
Frank Huckins.
The Rev. Alan Hudson.
W. C. Hulbert, H.A.C.
Harrison Hume.
Henry B. Humphrey.
Charles R. Hunt.
Francis Hartubis, Jr.
Hobart S. Hussey.
Bernard Hyneman.

I

E. W. Ilsley, H. A. C.
H. S. Ilsley, H. A. C.
George H. Innis.
A. Inskipp, H. A. C.
The Hon. Richard W. Irwin.
Frank H. Ivers.

J

William Jackson.
Wolf Jackson.
T. H. James, H. A. C.
Fred P. Jaques.
H. Jarrett, H. A. C.
The Rev. Julian C. Jaynes.
Bernard Jenney, Jr.
David L. Jewell.
Maj. A. M. Johnson.
A. W. Johnson, H.A.C.
C. J. Johnson, H. A. C.
E. C. Johnson.
Frank M. Johnson.
John F. Johnson.
J. M. Johnson.
Nelson M. Johnson.
Rear Admiral M. L. Johnson.
Lieut. C. H. Jones.
Edgar W. Jones.
G. Howard Jones.
H. E. Jones, H. A. C.
J. F. Jones, H. A. C.
Lewis L. Jones.
Wesley Jones.
William B. Jones.
W. Tetley Jones, H. A. C.
Maj. H. G. Jordan.
Dwight O. Judd.

K

I. Kaffenburg.
Edward Kakas.
Henry Kavanagh.
J. Murray Kay.
Charles P. Keeler.
George E. Keeler.
B. F. Keith.
Paul A. Keith.
Jasper N. Kellar.
Capt. W. H. Keeley.
J. C. Kendall, H.A.C.
George B. Ketcham.
George W. Kimball.
Otis Kimball.
Henry L. Kincaide.
A. King, H. A. C.
D. B. Kingsbury.
Charles W. Knapp.

L

Lieut. A. L. Ladenburg, H. A. C.
Benj. F. Lamb.
Charles A. Lamson.
Daniel H. Lane.
William B. Lantz.
A. E. Lathrop.
Samuel C. Lawrence.
I. B. Lawton.
Arthur E. Leach.
Chas. W. Leatherbee.
Frank W. Lee.
H. M. Leland.
Maj. P. W. Legatt, H. A. C.
Charles H. Leggs.
Charles A. Leighton.
Charles Leighton.
George H. Leonard.
George A. Levi.
D. M. Lewis, H. A. C.
Edgar P. Lewis.
E. Frank Lewis.
H. Bradford Lewis.
William C. Lewis.
W. Carl Lewis.
Thomas G. Libby.
Marshall Lincoln.
Capt. Walter M. Lindsey.
J. Lines, Jr., H. A. C.
Henry H. Litchfield.
G. St. John Lobb, H. A. C.
A. E. Lockhart.
W. F. Lockhart.
Capt. Walter E. Lombard.
The Hon. John D. Long.
E. P. Longley.
George L. Look.
James B. Lord.
William H. Lott.
Arthur T. Lovell.
Capt. A. C. Lowe, H. A. C.
The Hon. Arthur H. Lowe.
The Hon. Francis C. Lowell.
George F. Lowell.
C. W. Luce.
Winslow B. Lucus.
H. D. Lumby, H. A. C.
A. G. Lund.
William F. Lunt.
The Hon. George H. Lyman.
Jerome E. Lynch.
Albert W. Lyons.

M

J. C. Macdonald.
Rodney Macdonough.
F. J. Macleod.
A. S. Mattocks.
David C. Makepeace.
Henry A. Meley.
E. A. Maloon.
Theodore A. Manchester.
Charles Mann.
H. K. Mansfield.
A. E. Marcus, H. A. C.
George A. Marden.
Capt. Fred Marsh.
F. K. B. Marter.
Stephen Mason, H.A.C.
Gen. Thomas R. Mathews.
F. P. Matthews, H.A.C.
L. M. Maxham.
George H. Maynard.
William M. Maynard.
A. E. A. McCann.
E. Sherman McCarter.
Charles H. McDermott.
F. R. McDonald.
Maj. T. E. F. McGeagh, H. A. C.
James W. McIndoo.
H. F. McIntire.
William N. McKenna.
Capt. E. J. McKenny.
Andrew McNeil.
Fred McQuesten.
Frank B. McQuesten.
Arthur A. McRae.
T. F. Medina, H. A. C.
Charles A. Merserve.
Francis Meredith, Jr.
William A. Miller.
William J. Miller.
B. T. Mills, Sec. H.A.C.
Col. S. M. Mills.
William H. Mills.
George W. Mirrick.
Col. E. V. Mitchell.
John L. Mitchell.
William H. Mitchell.
Hugh Montague.
Capt. E. K. Moore.
James Morgan.
P. L. Morgan, H. A. C.
Charles F. Morrill.
George H. Morrill, Jr.
George Henry Morrill.
William A. Morse.
George C. Morton.
Charles G. Mosea.
Col. George W. Moses.
Jacob Mosser.
F. A. Mostyn, H. A. C.
A. D. Mowry.
Frank H. Mudge.
R. P. Mugford, H. A. C.
James F. Mullen.
Maj. Munday, H. A.C.
Charles F. Munroe.
L. M. Murdock, H.A.C.
G. F. T. Murnane, H. A. C.
Col. A. Murray, R.G.R.
Charles W. Munro.
Capt. E. H. Myddelton-Gavey, H. A. C.
The Hon. James J. Myers.

N

H. W. Nicholson, H. A. C.
W. E. Nickerson.
W. J. W. Nedder, H. A. C.
A. J. Norris, H. A. C.
K. S. Norwood.
J. K. Norwood.
Capt. Charles F. Nostrand.
George O. Noyes.
F. H. Nunas.

O

Col. William H. Oakes.
Henry P. Oakman.
Thomas L. O'Brion.
W. H. L. Odell.
The Hon. William M. Olin.
C. W. Oliver, H. A. C.
William H. Olmsted.
Col. F. F. Olney.
Thomas J. Olys.
Joseph E. Osborn.
Charles E. Osgood.
William Oswald.
Joseph C. Otis.

P

Frank C. Packard.
E. S. Palfelford.
Francis E. Page.
Milton C. Paige.
W. B. Parazina.
Charles Parker.
Boardman J. Parker.
Capt. Horace B. Parker.
Capt. Samuel D. Parker.
Charles W. Parker.
The Rev. Leighton Parks.
C. F. Parslow, H.A.C.
Charles S. Parsons.
Joseph B. Parsons.
William Parsons.
William E. Patenaude.
George A. Patten.
Henry W. Patterson.
Charles M. Pear.
S. B. Pearmain.
Charles H. Pearson.
Maj. Daniel H. Pearson.
Z. W. Pease.
Clarence A. Perkins.
George A. Perkins.
Henry B. Perkins.
George S. Perry.
H. A. Petre, H. A. C.
Col. W. A. Pew, Jr.
Col. Charles Pfaff.
Henry Pfaff, Jr.
Frederick B. Philbrook.
G. S. Philip, H. A. C.
The Hon. James Phillips, Jr.
Frank P. Pickering.
Adams T. Pierce.
Capt. William H. Pierce.
J. Piggott, H. A. C.
E. M. Pitman.
E. W. Pitman.
C. E. Pittit, H. A. C.
G. H. Pizey, H. A. C.
E. C. Platt, H. A. C.
J. S. Platt, H. A. C.
Henry L. Plummer.
H. Pocock, H. A. C.
J. H. Podmore, H.A.C.
Arthur W. Pope.
Col. A. A. Pope.
Gardner Pool.
Charles H. Porter.
H. H. S. Postans, H. A. C.
George M. Potter.
John C. Potter.
D. B. H. Power.
Samuel L. Powers.
Col. Le Gage Pratt.
Henry S. Pratt.
William H. Preble.
Charles B. Presson.
Fred Preston.
W. H. Prior.
F. M. Purmort.
F. H. Putnam.
The Hon. William L. Putnam.

Q

Maj. George F. Quimby.
George J. Quinsler.
William J. Quinnell.

R

Col. Arnold A. Rand.
J. C. Randlett.
I. A. Ratchesky.
George J. Raymond.
Robert Redford.
John Remby.
Gen. Edmund Rice.
Frank W. Richards.
J. B. Richards.
Capt. John D. Richardson.
Albert L. Richardson.
O. P. Richardson.
Alonzo L. Richardson.
Frank B. Riddell.
The Rev. William H. Rider.
Frank Ridlon.
Charles W. Ripley.
James A. Roarty.
Charles M. Robbins.
C. E. Roberts, H.A.C.
The Rev. Oliver A. Roberts.
William H. Robertson.
James W. Robinson.
Nathaniel G. Robinson.
Wallace F. Robinson.
The Rev. Stephen H. Roblin.
F. F. Roby.
Robert J. Rodday.
John M. Rodocanachi.
J. F. Roesch.
W. H Rolfe, H. A. C.
H. R. H. Ronaldson, H. A. C.
Benjamin W. Rowell.
H. W. Ruff, H. A. C.
Col. Jacob Ruppert.
Col. Harry E. Russell.
Charles A. Russell.
George D. Russell.
Henry O. Russell.
J. H. Russell, H. A. C.

S

R. Salem, H. A. C.
Walter S. Sampson.
Capt. R. Samson, R. G. R.
Walter L. Sanborn.
Capt. Charles F. Sargent.
Thomas Saunders.
Henry N. Sawyer.
H. H. Sawyer.
The Rev. M. K. Schermerhorn.
Andrew Schlehuber.
A. A. Scott, H. A. C.
Manning Seamans.
Sheriff Frederick Seavey.
Augustus B. Seeley.
R. F. V. Seton, H. A. C.
C. W. Severance.
A. W. Sibeth, H. A. C.
George A. Shackford.
W. A. Shattuck.
Abraham Shaw.
Joseph C. Shepherd.
John Shepard, Jr.
John Shepard.
L. H. Shepard.
Thomas Sherwin.
H. T. Sherwood, H. A. C.
William G. Shillaber.
Capt. James A. Shipton, U. S. A.
A. Shuman.
Capt. Skupe.
Walter D. Shurtleff, M. D.
Charles D. Sias.
J. A. W. Silver.
W. F. Skilton.
Edward F. Smith.
Fred M. Smith.
Marcel N. Smith.
William H. Smith.
F. H. Smith, H. A. C.
Augustus L. Smith.
Col. Henry E. Smith.
Daniel H. Smith.
Edgar A. Smith.
F. G. Smith, H. A. C.
F. Laugdon Smith.
George L. Smith.
Ira P. Smith.
R. Frost Smith, H. A. C.
Prof. Justin H. Smith.
Edward E. Snow.
Alfred Sorensen.
George W. Spaulding.
R. Speller, H. A. C.
F. J. Spencer, H. A. C.
F. I. Spielman, H. A. C.
William H. Stacy.
Hugh L. Stalker.
Maj. C. E. Staniels.
Albert H. Stearns.
William L. Stedman.
Isaac A. S. Steele.
W. A. Sterling, H. A. C.
P. N. Steinberg, H. A. C.
Alexander Steinert.
George L. Stevens.
Col. Frank B. Stevens.
John G. Stewart.
C. G. Stewart, H. A. C.
George S. Stockwell.
Lt.-Col. Stohwasser, H. A. C.
Capt. Thomas T. Stokes.
Frank P. Stone.
Amos R. Storer.
William P. Stone.
Robert E. Straine.
M. Strauss, H. A. C.
The Hon. A. W. Sulloway.
The Hon. John A. Sullivan, M. C.
Edward Sullivan.
J. Frank Supple.
W. C. Symes, H. A. C.

T

Thomas Talbot.
Capt. C. A. P. Talbot.
C. F. Taylor, H. A. C.
Eugene S. Taylor.
Gen. Charles H. Taylor.
Nathaniel H. Taylor.
Capt. T. F. Temple.
F. C. Thayer.
William H. Thomas.
Charles G. Thompson.
George M. Thompson.
Perley B. Thompson.
T. P. Thompson, H. A. C.
Gen. John L. Tiernan.
J. J. Tillinghast.
Fred W. Tirrell.
Wm. G. Titcomb.
Benjamin B. Torry.
George N. Towle.
Dr. C. W. Townsend.
N. Tozer, H. A. C.
Capt. E. Treffry, H. A. C.
Lord Trinlestown.
Tracy H. Tucker.
Hon. Henry E. Turner.
Jacob A. Turner.
Thomas J. Tute.
Arthur F. Tyler.
William Tyner.

U

Robert H. Upham.
James M. Usher.

V

A. G. Van Nostrand.
Arthur D. Veasey.
E. Venables, H. A. C.
Irving B. Vose.

W

G. H. A. Wade, H. A. C.
Henry F. Wade.
Horace W. Wadleigh.
E. B. Wadsworth.
C. F. G. Wagstaff, H. A. C.
Col. G. R. Wallace.
Col. Henry Walker.
F. L. Walker.
Gustavus P. Walker.
Freeman A. Walker.
T. G. Waller.
W. F. Walters.
E. P. Wanson.
Lieut. A. L. Ward, H. A. C.
John G. Warner.
E. L. Warren, H.A.C.
Philemon D. Warren.
J. B. Waterbury.
Frank S. Waterman.
William R. Waterman.
J. D. H. Watts, H. A. C.
Arthur N. Webb.
George A. Webber.
William O. Webber.
Frank Webster.
Gen. Fred W Wellington.
Charles D. Wentworth.
F. B. Wentworth.
Charles A. West.
J. H. West, H. A. C.
A. C. Weston, H.A.C.
D. Wheatley.
A. C. Wheaton.
Clarence H. Wheeler.
Charles M. Whelden.
Col. James G. White.
George A. White.
George D. White.
John White.
Joseph L. White.
William S. Whiting.
Gen. J. H. Whitney.
C. C. Whittemore.
Daniel G. Wiggins.
B. F. Wild.
John W. Wilde.
C. F. Wildes.
William L. Willey.
Emile F. Williams.
Horace P. Williams.
John S. Williams.
Joseph Sanford Williams.
Joseph S. Williams.
Henry A. Willis.
J. R. Williston.
H. P. Willmarth.
Edwin Wilcock.
Capt. J. E. Wilson.
George H. Wilson.
J. S. Wilton, H.A.C.
Col. M. A. Winter.
H. C. Wirt.
George L. Witherell.
Charles T. Witt.
A. Wolfson.
Beverly R. Wood.
J. C. Wood, H. A. C.
William B. Wood.
H. C. Woodbury.
Maj. J. O. Woodward.
John H. Woodman.
Lieut.-Col. Charles B. Woodman.
Charles A. Woolley.
James Woolley.
Daniel F. Wright.
L. Wright, H. A. C.
Franklin A. Wyman.
George A. Wyman.

Y

Woodford Yerxa.
Capt. D. A. Young.
James G. Young, Jr.
William A. Young.

THE COMMITTEES.

Men Upon Whom Fell the Duties Pertaining to the Honourables' Banquet.

The committees upon whom devolved the duties pertaining to the banquet were as follows:

Executive—Col. Sidney M. Hedges, chairman; Sergt. E. F. Lewis, Col. J. P. Bradley, Lieut.-Col. A. M. Ferris, the Hon. J. D. Long, J. O. Burdett, Col. W. H. Oakes, A. Shuman, Capt. A. A. Folsom, Capt. E. E. Allen, G. P. Field, G. H. Leonard, Lieut. J. D. Nichols.

Finance—A. Shuman, chairman; Capt. E. E. Allen, Caleb Chase, G. H. Morrill, Jr., Capt. J. Fottler, Capt. S. Hichborn, Sergt. J. Edgar, Lieut.-Col. A. M. Ferris.

Hotels and banquets—Sergt. Fred M. Purmort, chairman; G. L. Stevens, Lieut. J. M. Usher, F. E. Atteaux, W. S. Briggs, Sergt. A. Fuller, Sergt. W. Oswald, D. P. Cheeney, Lieut.-Col. E. W. M. Bailey, A. B. Seeley, Maj. H. G. Jordan, Gen. F. W. Wellington.

Press and printing—Capt. J. Stearns Cushing, chairman; Capt. T. J. Olys, Col. H. E. Smith, Fred McQuesten, Lieut. A. A. Gleason, Capt. E. P. Cramm, Col. C. K. Darling, Capt. E. R. Frost, A. T. Lovell, Maj. C. G. Davis, Lieut. F. C. Brownell.

Transportation—Capt. Albert A. Folsom, chairman; Lieut. E. Grover, Capt. E. Huckins, Sergt. F. J. Hutchinson, Lieut. J. E. Cotter, Capt. J. H. Brown, Sergt. H. W. Patterson, Col. H. Walker, William Firth, Sergt. J. L. White, Sergt. R. W. Bates.

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Sunday's Advertising
781/2 Columns
A Big Gain
Over the Corresponding Sunday of 1902

The Boston Post

TUESDAY, OCTOBER 6, 1903

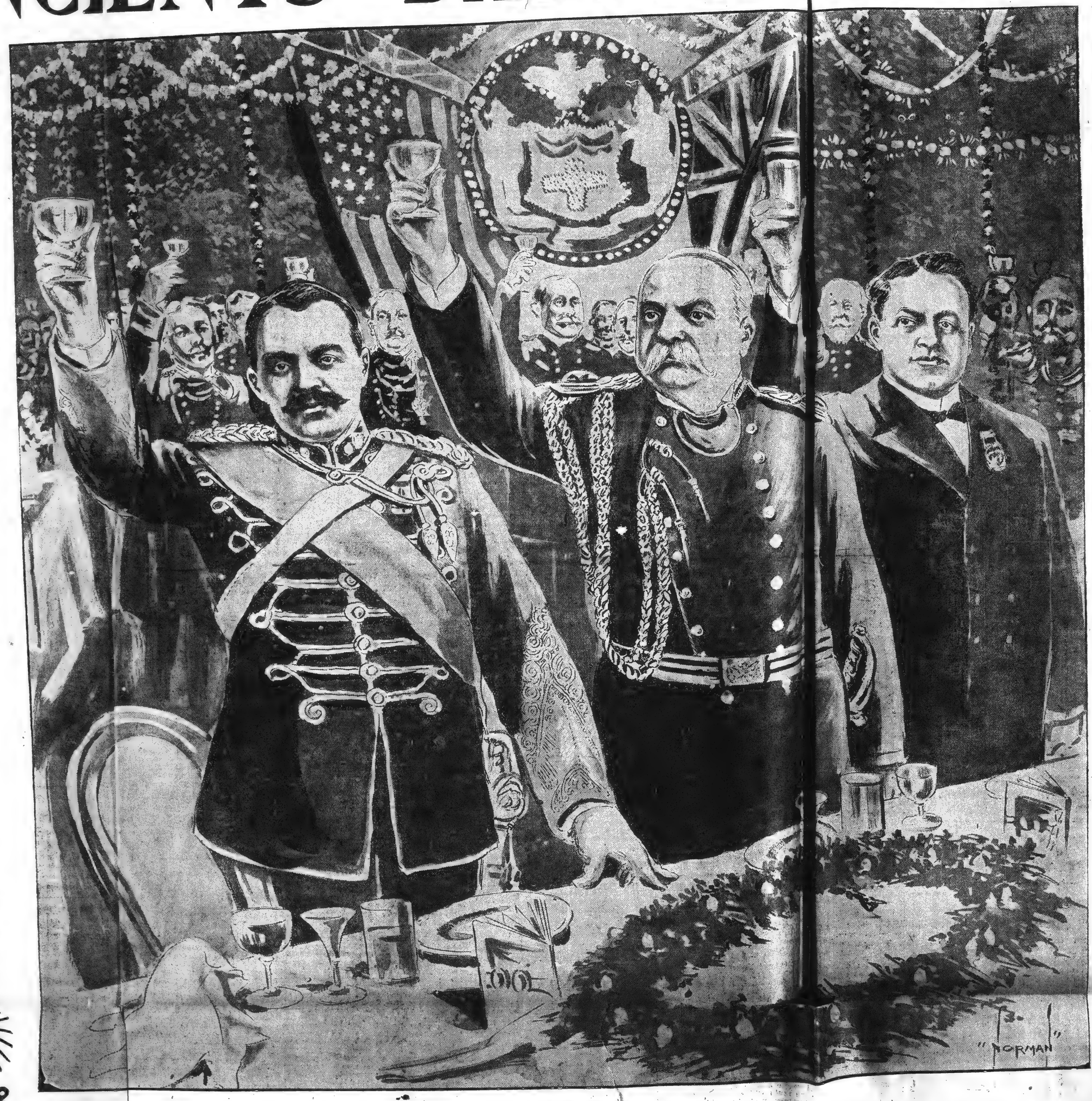
Sunday's Advertising
781/2 Columns
A Big Gain
Over the Corresponding Sunday of 1902

TWELVE PAGES—ONE CENT

TWELVE PAGES—ONE CENT

"This vault a feasting presence full of light;
You are welcome, gentlemen; come, musicians, play."
—Romeo and Juliet

ANCIENTS DAZZLE BRITONS



THE TOAST TO KING EDWARD.
Governor Bates, drank from a goblet filled with clear, sparkling water. The others varied the beverages according to their different tastes and inclinations.

FAIR

Forecast for Boston: Fair Tuesday and Wednesday; cooler Tuesday; warmer Wednesday. Light variable winds.

TEMPERATURE YESTERDAY

Average temperature yesterday, 67 1-4.
Average temperature one year ago yesterday, 59 1-24.

THE MELLOWEST MALT
OLD FOX ALE

Horseshoe Preferred
Hidden Fortune
Eastern Cons. Oil
... these shares special prices. ... any marketable security. JAMES A. CO., 1019 Tremont bldg., Boston.

"BLOODY MONDAY" ENDS IN ARRESTS

Harvard's sturdy sophomores clashed with the verdant members of the entering class of 1907 last evening in the shirt-destroying, bruise-giving, bone-breaking, time-honored and glorious mêlée of Bloody Monday night. For two hours the two classes fought fiercely against each other—the first hour openly and before a dense multitude of undergraduates in the college yard, and the second hour in small cliques and bands which met on terms of more intimate and deadly hostility in the street and in the different dormitories throughout the college grounds.

Seven" had the benefit of numbers, but the Sophs more than made up for this by their grim determination and the concentration of their attack. Consequently, when the two classes mustered their forces and clashed together in front of

Continued on Page 5—Fifth Column

SERIOUS INDIGESTION
Cured by Horsford's Acid Phosphate. It quickly restores the stomach to perfect health. A permanent cure and a most excellent Tonic.

Dr. John's Medicine Cures Colds.

LABOR MEN SCORE THE STATE POLICE

WORCESTER, Oct. 5.—"I ... gence in not executing the ... would give as much time in ... ufacturing districts of the ... spirit, and spend less ... cent Beach, the people of the ... are doing something to earn ...

With these statements, Secretary D. Driscoll of the State branch ... L., startled the 163 delegates ... annual convention of the ... branch at Worcester yesterday ... State police with wilful negli... and factory laws. If the State police ... ing up the conditions obtaining in the manufacturing districts ... to see if the law is observed in letter and ... in such matters as the closing of Crescent Beach, the people of the State might think perhaps that the State police ... salaries."

Denis F. of the 18th ... ration.

Henry Sterling of the State ... on Labor and Capital spoke ... judiciary and its usurpation of the ...

Continued on Page 2

SCENE OF SPLENDOR AT SYMPHONY HALL

KING EDWARD HONORARY MEMBER OF BOSTON ANCIENTS

King Edward was last evening elected an honorary member of the Boston Ancients. The Hon. John D. Long is the only other honorary member.

Hearts and hands of England and America joined in common glory in the crimson glow of Symphony Hall last night, when the welcome of the United States went out to the Honourable Artillery Company of London.

From a flower decked fairyland where golden lights and brilliant flowers made a mass of color, went the message of the common cause. A scene of splendor and a feast of glory, stalwart men with beautiful women looking on, made memorable a gathering of "brothers of the blood."

Peace and good will, welcome and answering thanks, praise for England,

Continued on Page 2

Mrs. R. L. Moseley, a Boston Woman, Says

Quinona
THE DOCTORS PRESCRIPTION

Saved Her From Typhoid Fever

Remarkable cures of

Stomach and Nerve Trouble

Reported by all taking this wonderful preparation.
Gives fresh strength and vitality

TO TIRED OUT PEOPLE

Mrs. R. L. Moseley, 74 Boylston St., Boston, says:

"I was compelled to give up my business this spring because my health was so poor I did not have the strength to do anything. My back ached continually and my nerves were in an awful condition. The doctor said I was coming down with typhoid fever. Someone told me how Quinona cured them when they felt as I did. I bought a bottle and it acted like magic on my system. I began to feel the good it was doing me at once. I took one bottle, but it made a new woman of me. My strength came back, I gained in weight and now I look and feel 10 years younger than I did before taking Quinona."—MRS. R. L. MOSELEY, 74 Boylston St., Boston, Mass.

Cures Stomach Trouble

"I have always had more or less trouble with my stomach, and this fall it was worse than ever. Whether I ate light or substantial lunches, the result was always the same. I came back to the office, felt logy, and my food didn't seem to digest. After supper it was the same way. I also felt faint mornings about 11 o'clock. I tried taking Quinona, a teaspoonful before each meal, and I felt the good it was doing me almost at once. My stomach trouble has completely gone now, and I have more energy and vigor than I have had for years before." (Signed) CHARLES SMITH, 60 State street, Boston, Mass.

Extreme Nervousness Cured

"Quinona quickly took away every bit of my nervousness and that tired-out feeling and built up my general health marvellously. I take it now whenever I have a headache and it soon goes away. It is the only preparation I ever took which did me any good, and I bless the day that I heard of it. Quinona should be in every home." (Signed) MISS KENDRICKS, 85 Westland avenue, Suite 1, Boston, Mass.

☞ We want you to write to or call on these people—We print proofs "near home" for this purpose.

Quickly Builds Up the Run Down System

Quinona will positively cure every case of stomach trouble, no matter how severe or of how long standing. It quickly cures extreme nervousness and prevents nervous prostration. It is not a stimulant, but a purely medicinal formula, which acts quicker and more directly on the nerve system than any other preparation known to medical science. Quinona's cures are certain because it quickly builds up the run-down system, which is the cause of all your ailments; lack of appetite, sleeplessness, headache, constant colds, night sweats, extreme nervousness, bad stomach, backaches, weak action of the heart, poor blood, that all-tired-out feeling disappear as if by magic by taking Quinona, and in their place comes perfect health. We want you to take a teaspoonful of Quinona when you wake up in the morning feeling tired and dragged out. It will give you at once fresh strength and vitality and put you in perfect condition for the day's work. A sip of Quinona will refresh you immediately if you become tired during the day.

We want every woman, tired out from a day's shopping or her work, to take a little Quinona. It will throw off every bit of that tired out feeling. If you have no appetite take a teaspoonful of Quinona before each meal. The way it creates a healthful appetite is wonderful. If your head aches, a little Quinona will at once drive away all head pains. Quinona brings sound, restful sleep. It is the one tonic which gives fresh strength and vitality to those recovering from a long sickness. Quinona quickly breaks up a cold. Four tablespoonfuls taken before retiring will nearly always break up the worst cold before morning.

Every elderly person should take Quinona. It brings new life, freshens up the system and makes them look and feel years younger.

Thin people gain in weight and round out into good physique by taking Quinona. Remember, Quinona is

Not a Patent Medicine

Weeks & Potter Co., wholesale druggists of Boston, sold large quantities of it during the last ten years to retail druggists to supply physicians' prescriptions only. The exact formula and directions for taking it are printed on the label of every bottle. It is a perfectly safe and palatable tonic to take.

ALL DRUGGISTS SELL QUINONA—$1 for Large Bottle
THE QUINONA COMPANY, 1 Hartford St., Boston, Mass.

LADY DENBIGH IN BROOKLINE

Entertained at Lunch by Mrs. Charles F. Sprague and Then by Mrs. Jack Gardner

In her stately mansion overlooking the Country Club at Brookline, yesterday, Mrs. Charles F. Sprague gave a luncheon to Lady Denbigh and 10 guests whom she had invited to meet the charming wife of the Honourables' commander. Lady Denbigh arrived shortly before 1 o'clock, and promptly at that hour the guests sat down to the luncheon.

Lady Denbigh wore a simple yet elegant gown of buff-colored material. Mrs. Sprague was gowned wholly in black and wore a costly necklace of pearls. Mrs. Sprague ordered the workmen upon the new ballroom of the mansion, which is fast nearing completion, to suspend work for the day.

Luncheon over, Lady Denbigh was shown the Sprague mansion and its art treasures. She left at 3:45, during a slight shower, and was driven directly to the country home of Mrs. John L. Gardner, a mile or so distant. Most of Mrs. Sprague's other guests were also driven to Mrs. Gardner's. Three or four of them, however, drove to the station...

SCENE OF SPLENDOR AT SYMPHONY HALL

Continued From First Page

praise for America, prayers for the two and the best hopes of all, were blended in the message which will make the night an ever enduring memory.

Sitting side by side were the men of England and the men of America, cheering each the self same sentiments, doing honor to each flag and rocking the hall with thunder at the "hands across the sea" and the common good will. There was nothing to mar the message. It came stronger and stronger, until the British lion and the American eagle were clasped as brothers in arms.

Briton and Yankee were one last night. To hear Governor Bates declare that America and England will never be at war against each other though they may be at war with each other, sent the skyrocket cheers swelling to the skies. And a moment later Lord Denbigh, in his gracious courtesy, but in a voice of thunder, declared that "Bunker Hill monument will ever stand before Britons as an example of how colonies ought not to be governed." Then broke loose such a roar of cheers that it sounded like storm waves on a rocky coast.

Lord Denbigh's Return

Straight out as did Governor Bates extend the hand of good will, Lord Denbigh clasped it warmer still and his boldness startled all. With never an excuse for England, glorious praise for America and all that America had done, he fitly carved his message and no more eloquently could it have been put.

Lord Denbigh dealt no stinted praise to the men of America. His cup of glory that he extended was full to the brim an running over. From the heart his sentiments came and the sincerity of his voice added effect to his message. He was witty, he was earnest, joking at times, then again dropping into deepest seriousness, his penetrating soldier's voice reaching to the far end of the hall.

Governor Bates was at his best. His speech was an example of eloquence rarely seen at a public dinner. With all the warmth of his splendid delivery the Governor aroused his auditors to a high pitch. Every sentence was cheered, every reference to England as well as to America brought the banqueters to their feet in cheers.

He also could be witty and he also could be serious. When he declared that "we had been at peace with England over 270 years and that it would be 270 more before we had another war," every Englishman was on his feet with shouts and yells.

Wars of Long Ago

There was no malice in the gentle reference to wars of long ago; if there was it would have been swallowed up in the hurrahs that greeted the sentiment that "England and America would ever be hand in hand in advancing Christian civilization."

The sentiments of the Governor were those of all, judging from the whirlwind of enthusiasm that his remarks created. For full five minutes after he sat down the cheers of the audience were still ringing in his ears.

They were still echoing about the hall when Lord Denbigh, who followed Mayor Collins, arose. As if taking up the theme of the Governor the earl made it still stronger. He went further into the question of blood and blood, and when he sat down it was to rise again and again to answer the cheers.

If ever more enthusiasm was bottled up in advance to let loose upon an audience in a Boston hall it was not in the memory of anyone in Symphony Hall.

From the beginning to the end it was one long endless repetition of cheers. Cheers for the music, cheers for the ladies, hurrahs for the speakers, skyrockets for each sentiment made the hall rock like a ship in the wind. There will be hoarse throats today to start away, but happy hearts thinking of a glorious memory.

There was Senator Hoar in his happiest vein, Governor Long never brighter or wittier, the Hon. George H. Lyman to speak for the President, Mayor Collins, suave, silver-tongued, and pleasing with his gentle thrusts at Boston men, Colonel F. W. Hibberd of Montreal to speak for our Canadian neighbors, Professor de Sumichrast of Harvard, ardent Englishmen and lovers of America, General Bancroft to speak for the militia, and Chaplain Ryder to sound the praise of the Ancient and Honorable Artillery Company.

Ladies in Galleries

The galleries filled with ladies added a picturesque setting to the scene in the gayly lighted hall. The white dresses of the ladies, the flashing gems which caught the light and sent dazzling beams of light dancing across the hall, made an imposing halo for the wonderland below.

It was as if some fairy of the days of long ago had waved a wand, as she used to do in the fairy books, and transformed common earth forms into a portion of her domain. Words could not picture the scene of splendor that the hall presented.

Precisely at 7:15 word was signalled to Colonel Hedges, waiting in Horticultural Hall, that the great banquet was ready. Then Colonel Hedges gave the word. He extended his arm to Lord Denbigh and started the procession.

Behind Lord Denbigh and Colonel Hedges were Governor Bates and General Dalton, and the other guests followed.

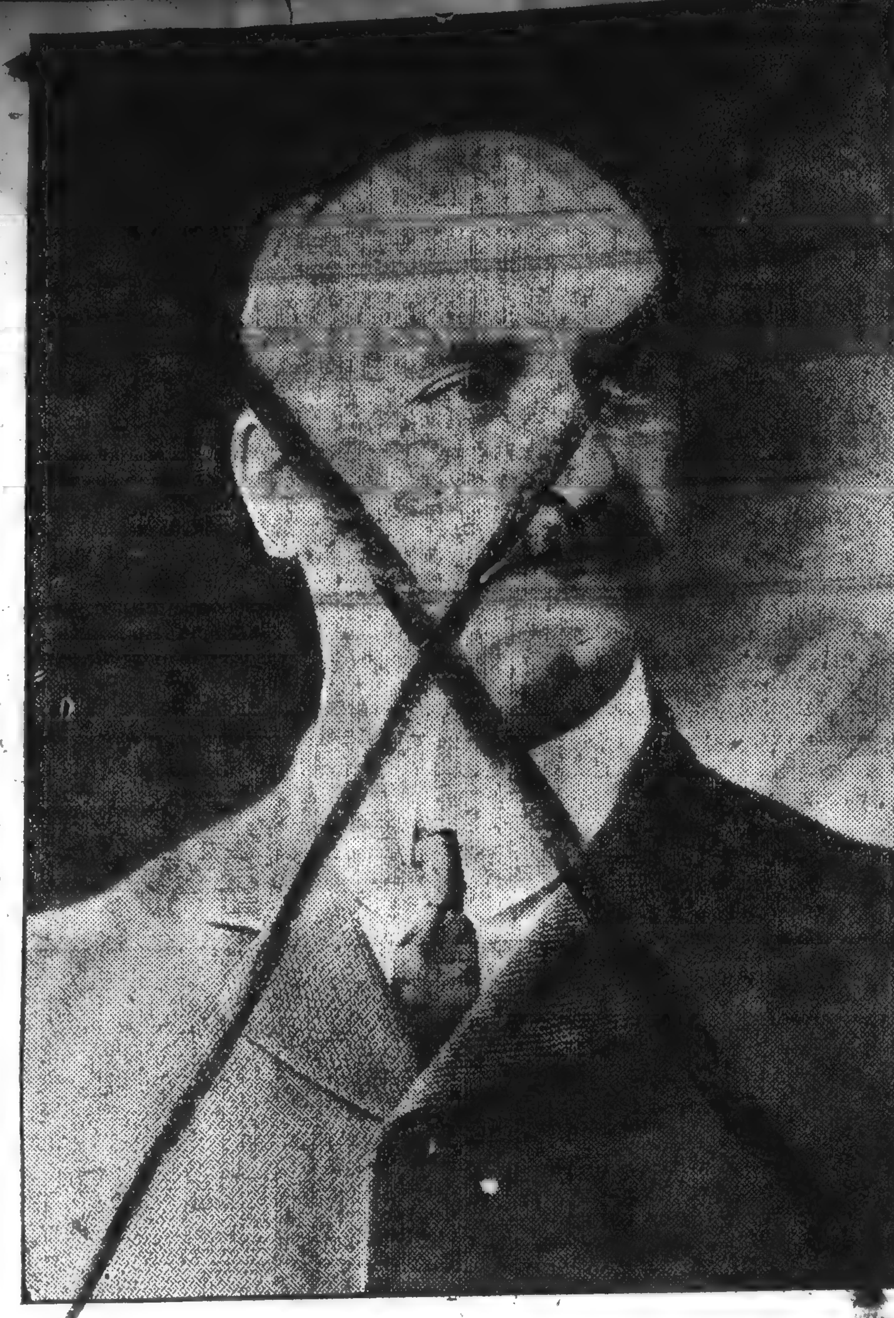
Hardly had the parade to the banquet hall started than Lord Denbigh looked around hastily. He saw Governor Bates behind, and he instantly withdrew his arm from Colonel Hedges's.

"Pardon me, Governor, I did not know I was to precede you," he said, bowing. "I beg that you will kindly lead with Colonel Hedges. It's your place."

Denbigh at the Head

However, Colonel Hedges and the Governor assured Lord Denbigh that his place was at the head, and he then consented to go in the lead.

Across the broad width of Massachu-



(Photo by Conlin.)
JAMES R. CROZIER,
President of the American Federation of Labor, who presided at the national convention in Worcester.

hall, a perfect maze of wondrous glory. The glowing lights tipped every petal, flashed from every green leaf, scintillated on the balcony decoration, making a kaleidoscope wonderland of light and color.

Above the stage were long stretches of golden lights which dropped from the red, green and yellow-tipped crown suspended from the centre of the stage in long lines of gold and smilax.

Every light was agleam on the smilax ropes, shedding a golden light on the tables. Above them were the electric numerals, "1537" and "1638," showing the foundation of the two companies.

Each table, too, was a blaze of color, twisting lines of roses and green being entwined with strings of electric globes to make a dazzling scene on the circular tables.

Spectacular Scene

From above one could look down upon a spectacular scene, a brilliant and amazing spectacle where were mingled scarlet hued uniforms with gold-laced officers and brilliant blue uniforms contrasting with the glow of light.

Great banks of roses lined the hall, each corner having a gorgeous bunch of Jack roses.

Silver and china reflected the sea of light on the tables, dazzling each onlooker with a golden splendor of color.

Such was the wonderful scene in Symphony Hall when visitors and hosts sat down to the banquet which was to be the greatest ever served in Boston.

The service was perfect. Like clockwork the waiters moved, three to each table. Deftly and easily everything moved, each dish sliding on and off the tables like magic.

Over in Two Hours

The banquet was over in just two hours. It was elaborate, but not too much so. Everything was the result of months of work. The wines were especially bottled, the cigars especially chosen, all had been carefully picked out and arranged for last night.

While the dinner was being served the band played martial airs and once in a while when some favorite song, like "Hiawatha" or "Soldiers of the Queen," came floating down from the balcony it was "all join in with a rush." With song and laughter, English and American fraternizing together, the two hours of good fellowship were passed.

At 9 o'clock the appearance of the ladies in the balcony was the signal for a long whirlwind cheer.

A moment later Lady Denbigh, robed in black, came in with Mrs. Hedges and Mrs. Baylor. With one accord the banqueters rose and the long ringing cheers roared out for Lady Denbigh, given with the heartiest will and the stoutest voice.

It was the appearance of the ladies which gave the final touch to the bewildering scene in the hall. It was magnificent, so dazzling that Lord Denbigh confessed that his brain was in a whirl contemplating it.

Boxes of Souvenirs

Before the exercises of the evening great baskets of souvenirs were passed around the hall in brilliant red-covered boxes. They were the famous long-heralded $25 souvenir menus and decorated plates which took two years in the making.

Then came the real treat of the evening, the speech-making, and it was a treat. The finest orators in public life in State and city were on the platform, and such a feast of eloquence has rarely been heard.

As Colonel Hedges called the gathering to order, the Rev. Edward Everett Hale appeared on the stage to offer prayer. Just a few fervent, solemn words, and ... withdrew.

... Charles K. Darling had been ... toastmaster, and his toasts ... ut models of brevity and elo-

... first toast, "The President of ... States," was drunk British ... ngled with American hurrahs, ... the King received the honor ... eone proposed "three cheers for ... ward," and they were given with ... y will.

... Lord Denbigh arose pandemonium ... oose, and if ever the English lord ... royal welcome, he did then.

American Greeting

...eone yelled: "What's the matter ... Denbigh," and loud came the an... : "He's all right." The earl smiled ...adly at the unique American greeting. ...hough Governor Bates and Lord Den... gh were the lions of the evening, the ...her speakers were not forgotten. There ...as applause in plenty for all.

... Senator Hoar, white-haired, but elo... uent still, was a figure the British wanted to see. They had heard of him, and they greeted him royally.

John D. Long was not forgotten, and he spoke as only John D. Long can speak, wittily and pointedly, here poking fun and there serious and powerful.

Mayor Collins, who ever had the faculty of slipping in a joke in a pleasant way, provoked the laughter of the evening.

Collector Lyman made an earnest address; Colonel F. W. Hibberd evoked the loud hearty applause of all, while Professor de Sumichrast was scholarly and patriotic.

General Bancroft's address in behalf of the militia was an eloquent effort, while Chaplain Ryder closed the speaking with words that added to the good fellowship of all.

Colonel F. W. Hibberd of Montreal responded to the toast "Our Canadian Neighbors," apologizing for the absence of Sir Frederick Borden, Canadian minister of war. He expressed the good will of the colony for the American people and hoped to see the good will long continue. He assured his listeners that they would get as hearty a reception in the city of Montreal as in any city they may visit on the continent, although it would be impossible to tender so lavish an entertainment as the present.

After Chaplain Ryder's speech, which closed the exercises, Lord Denbigh arose and called for a salute to Colonel Hedges, and at the word "Present!" the Londoners arose from their seats and gave their peculiar hurrah. The companies then separated at about 12:20.

EX-GOVERNOR LONG

Reviews Kings of England, Placing Edward VII. as the Greatest of Them All

When Governor Long was introduced Tom Olys stood upon a chair and called for three cheers. Governor Long told a story to preface his speech in replying to the toast "The Honorary Members."

Governor Long told how he was proposed for membership at a gathering of the Honorables. He said: "When my name was proposed with others I could not refuse to accept, for I never refuse an honor of that kind, because I follow the good old plan that they should take who have the power and they should keep who can.

"In the group of our honorary members is one who is our brother, and one we have long honored and remember, King Edward VII. (Tremendous applause.)

"You could add nothing to his title if you were to say his Britannic Majesty, for that is a grand title, an historic title, 'the King of England.' (Loud cheers.)

Governor Long then went through the list of kings and queens from the Norman William to his present Majesty, reciting with historical accuracy the deeds for which they were most distinguished; but of all his predecessors, the speaker said, there was none whose memory was so sacred to Americans as the name of Queen Victoria.

"And it is a great thing," he said, "and a very high honor to every member of this organization that King Edward stands at the head of the line as an honorary member. We cannot help but admire his manhood and many actions and his love of liberty. There was a time when kings oppressed their people, but King Edward stands as the representative of Christian civilization. He has given freedom to the Irish people and there is never anything more significant than his reception in Dublin so recently, so enthusiastic and magnificent. Then his visits to the continent have been productive of much good.

"My great hope is that he may some day visit us. I know a royal reception would be given him. When he came here before as a boy—I remember it, about 1859—his simple, unostentatious manners captivated us all. I remember seeing him very well. He must have thought even then that he would be King of Great Britain some day and be colonel of the Honourable Artillery Company, but his wildest flight of fancy never was that he would be an honorary member of the Ancient and Honorable Artillery Company of Boston and be associated with me. (Loud laughter and applause.)

"I rejoice in the friendship shown by our motherland to us. Of course, we have had some quarrels, but they have been family quarrels. You won at Bunker Hill, and we did not know we were beaten, and we have cried over it ever since, but that is a monument to your valor and to us. We do not regret that one of the causes of our independence was the action of some Englishmen, who we are glad to remember as Channing, Fox and Pitt and others in Parliament.

Continued on Page 9, First Column

LABOR MEN SCORE THE STATE PO...

Continued From First Page

of the people, and urge agitati... arouse the citizens of the State.

In his annual report, after wel... the delegates, President Crozier g... detailed account of the work of ... in the settlement of trade disput... said that the total number of s... in Massachusetts during the year ... been 231, the greater number of ... were for higher wages and shorter ... days. Of the 231 strikes, 66 were ... cessful, 46 were compromised, 92 ... five are still pending, and in 2... the result is not known. In spe... of child labor, he said that it wa... necessary to go out of ... to find child labor, and that ... dents Winslow and Jackson ha... considerable time to an investig... had been successful in having ... of children under 14 years ta... of factories.

With reference to the incorpora... trade unions, he said that the ... was impudent and presumptuo... said no friend of the trade uni... believed in it, advocated or ca... it. It was only demanded, he sa... those interests which use eve... at their command to opp... unionism, to counteract its in... destroy it." He recommended ... vention to set its seal of disapp... this movement. He recommended ... propriation from the State bra... the organization of women.

The report of Secretary ... Denis D. Driscoll showed a gre... increase in membership during ... year, and that many towns in ... monwealth, never organized bef... been brought under the contro... State branch. During the year ... unions have obtained membership ... State organization.

A feature of the report was ... cussion of the sanitary conditio... to prevail in the fish factories ... cester, which the secretary de... "a disgrace to humanity." In ... nection he offered very severe ... of the State police, who, he sa... not move against manufacture... ing the laws unless organized ... sisted that something be done ... secretary also said that the ch... laws of Massachusetts were ... lated.

... charge the State police wit... negligence in this matter, and ... mend that this convention tak... action on that negligence," ... Driscoll.

The legislative committee, ... chairman Frank K. Foster, ... reported that three petitions ... with bills covering assignments ... and future earnings and loans ... given leave to withdraw; two ... tions with bills relating to th... ment of women and minors ... facturing or mechanical estab... requiring the posting of time ... mercantile establishments, a... to the employment of minors ... school vacations, had been ... of which six were given lea... draw, four rejected by the ... two referred to the next Gen... A resolve recommending the ... Congress of the Lodge ... bility bill had been voted ... pass. In relation to the h... other than those of women ... two bills were vetoed by ... six had been given leave ... two had been referred to ... General Court, and one had been ... ought not to pass.

At the afternoon session the re... the special committee on child lab... the feature of the session.

The report was in part as foll...

"We have inspected the co... employment in Cambridge, ... Fitchburg, Leominster, Lowell, ... and Maynard. We have foun... children who were not entitled ... ficates working in mills and ... We complained to Chief of Sta... Wade. He assured us that ... children were working illegally ... lay with the authorities who is... certificates. The State poli... Wade claims, could not go be... certificates of a child's age ev... where they felt sure that the ... ing was under the legal age ...

"Owing the descrepancies be... statements of inspectors and ... made the complaints that the ... were working under age with ... certificates, we decided to ... investigate the case.

"In Lowell we learned from ... that since the State branch ... take up the matter the auth... got very active in enforcing ... A great number of children ... who were working without ... were sent out of the mills, ... get certificates or were refu... ment.

"We went to the office of ... officers where school certific... sued, and not being know... good opportunity to watch ... in which certificates were ... words used in condemnation of ... inal careless manner in which ... officers issued certificates ... strong.

"Little children, evidently ... were granted certificates wi... inspection. The administra... oath to parents and guardians ... cal in the extreme. The fa... business of granting school ... was a disgrace and discredit ... of Lowell.

"At the mills we saw ... children who had worked two ... out any certificate and were ... under age.

"Our observations also ... all sorts of schemes and dev... to defeat the aims of the la... buying and selling and giving ... ets of certificates.

"The superintendents of ... all showed a disposition to co-ope... us, gave us every aid, and ... cases told us that they were ... sisted by the State police in e... the laws.

"There should be some change ... manner used by the State police ... vestigating the child labor laws. ... there are not enough of ... officers there should be more. ... officers employed the same quiet ... of personal investigation as did th... mittee instead of taking the w... the mill officials, backed up with a... personal observation, they would ... find many children below the le... employed in the mills of the Sta...

"We have found that many ... are stowed away on fire escapes ... some out of the way place away ... the eyes of the inspector during hi... ence in the building, which is kno... word from the office.

"The conditions in Lawrence are ... ilar with those of Lowell. Ther... 1420 boys and 1118 girls working in ... rence with certificates, and the co... tee is sure that many more are ... ployed without certificates and, ther... illegally."

All delegates attended a banquet ... O. H. Hall in the evening. Pe... Maloney, ex-president of the Wor... C. L. U., presided. Plates were la... 300, and addresses were made by ... and local leaders.

A Bad Stomach

...essens the usefulness and mars the happiness of li...

It's a weak stomach, a stomach that can...t properly perform its functions.

Among its symptoms are distress after ...ing, nausea between meals, heartburn, ...ching, vomiting, flatulence and nervous ...dache.

Hood's Sarsaparilla

...es bad stomach, indigestion and dys...a, and the cure is permanent. ...cept no substitute.

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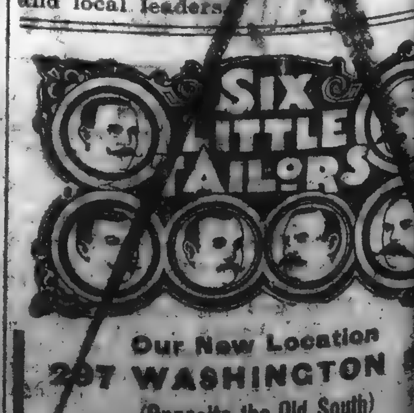

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GUESTS AT ANCIENTS' $60,000 BANQUET AND WHAT THEY FEASTED ON

MENU

PE COD OYSTERS — CLEIR GREEN TURTLE

PRINCE ALBERT SHERRY

AIGUILLETTES OF HALIBUT CARDINAL

CUCUMBERS — POTATOES HOLLANDAISE

HAUT SAUTERNE

TOURNEDOS OF FILET OF BEEF A LA PREVILLOT

STRING BEANS

POMMERY SEC ET BRUT

EPIGRAMMES OF SWEETBREADS SEVIGNE — GREEN PEAS

SORBET A LA MILITAIRE — SQUAB CHICKENS ROASTED

OMAINE AND TOMATO SALAD — BOMBE GLACES INTERNATIONAL

PETITS FOURS

CHEESE — COFFEE — CIGARS — CIGARETTES

TABLE NO. 1

30—General N. A. M. Dudley.
32—General Edmund Rice.
36—Major F. Farrington, H. A. C.
24—Rear Admiral Mortimer L. Johnson.
22—Major P. W. Legatt, H. A. C.
20—General George M. Cole, adjutant-general of Connecticut.
18—The Hon. A. A. Chamberlin, Governor of Connecticut.
16—George A. Marden, sub-treasurer.
14—Major Munday, H. A. C.
12—General William A. Bancroft.
10—General Adna R. Chaffee, U. S. A.
8—Lieutenant-Colonel Stohwasser, H.A.C.
6—The Hon. George F. Hoar.
4—The Hon. George H. Lyman, collector of port.
2—Colonel Denbigh, H. A. C.

1—Colonel Sidney M. Hedges.
3—Governor John L. Bates.
5—General Samuel Dalton.
7—The Hon. P. A. Collins.
9—Lieutenant-Governor Curtis Guild, Jr.
11—The Hon. J. Q. A. Brackett.
13—The John D. Long.
15—Major C. E. D. Budworth, H. A. C.
17—Captain C. A. P. Talbot, British consul.
19—The Hon. L. F. C. Garvin, Governor of Rhode Island.
21—George A. Hibbard, postmaster.
23—The Hon. N. J. Bachelder, Governor of New Hampshire.
25—Adjutant-General Aug. D. Ayling of New Hampshire.
27—General John L. Tiernan.
29—The Rev. William H. Rider.
31—Colonel Charles K. Darling.

Table 2—Colonel Embury P. Clark, Colonel William A. Pew, Jr., Colonel William H. Donovan, Lieutenant G. Harland, H. A. C.; Major Howard S. Dearing, Lieutenant G. Hering, H. A. C.; Captain Horace B. Parker, Thomas L. Green, H. A. C.; Captain Joseph H. Frothingham, Bascom; Wilfred G. Brown; John A. Emery; C. F. Taylor, H. A. C.

Table 9—Arthur T. Lovell; Geo. D. Russell; F. H. Putnam; Fred E. Bolton; Charles H. Pearson; Daniel H. Lane; F. R. McDonald; Joseph O. Burdett; Boston Herald; Boston Globe; Boston Journal; Boston Post; Boston Advertiser; Boston Traveler; Boston Transcript; New York Sun; New York World; Associated Press; Boston Budget; Boston Record; The Republic; Boston Home Journal.

Table 10.—Geo. P. Field; William F. Hall; David L. Jewell; Frank W. Lee; John L. Mitchell; Thomas Talbot; Geo. M. Potter; H. W. Ruff, H. A. C.; C. G. Stewart, H. A. C.; T. L. Clark, H. A. C.; J. H. West, H. A. C.

Table 11—William S. Best, Thomas A. Boyd, Charles W. Howard, Wesley Jones, E. P. Longley, Fred McQuesten, Sullivan B. Newton, A. E. Lockhart, W. H. Rolfe, H. A. C., G. H. A. Wade, H. A. C., J. C. Wood, H. A. C.

Table 12—Frank C. Brownell, A. G. Harness, H. A. C., Harrison Hume, John White, Major F. W. Childs, E. Venables, H. A. C., Sebastian Gahm, William B. Edgar, Henry B. Perkins, William H. Preble, George Cassell.

Table 13—George L. Stevens, James A. Davis, Henry N. Fisher, the Rev. Stephen H. Roblin, the Rev. Leighton Parks, Henry F. Dickinson, Joseph L. White, Walter Burns, George M. Thompson, L. M. Murdock, H. A. C., H. A. Petre, H. A. C.

Table 14—The Hon. Edgar Aldrich, Edward B. Wadsworth, J. Tisdale Bradley, Manning S. Campbell, Samuel C. Lawrence, Harry Dutton, William G. Shillaber, W. Eckstein, H. A. C., H. E. L. Fuller, H. A. C., J. Piggott, H. A. C., C. E. Roberts, H. A. C.

Table 15—Caleb Chase, Charles D. Sias, Walter Barwick, J. Murray Kay, Captain G. F. Gratwick, Charles T. Dukelow, Edmund H. Garrett, J. T. Auerbach, Nathaniel H. Taylor, H. L. Bishop, H. A. C., S. Fortesque, H. A. C.

Table 16—E. Frank Lewis, George F. Babbitt, Colonel George W. Moses, Charles Gibson, the Hon. James Phillips, Jr., General H. O. Davidson, Nathaniel Cobb, F. W. Fuller, P. F. Henry, H. A. C., T. H. James, H. A. C., H. D. Lumby, H. A. C.

Table 17—Albert H. Stearns, Frank A. Davidson, H. F. McIntire, William M. Miller, Theodore A. Manchester, E. A. Maloon, Charles Parker, George A. Perkins, Edward F. Smith, N. Tozer, H. A. C.; L. Wright, H. A. C.

Table 18—Colonel William H. Oakes, Charles W. Knapp, Edward P. Cramm, Frederick L. Abbott, Frank Huckins, Frank H. Mudge, Colonel Frank B. Stevens, James M. Usher, Thomas J. Olys, R. Gilling, H. A. C.; C. L. Hornby, H. A. C.

Table 19—Arthur Fuller, William L. Willey, Frederick B. Fallbrook, Edward Sullivan, Edward E. Snow, Augustus Andrews, Edward W. Abbott, William G. Fish, Charles M. Wheldon, J. C. Kendall, H. A. C.; A. King, H. A. C.

Table 20—Charles C. Goodwin, E. B. Cowles, Bernard Jenney, Jr., Charles A. West, H. M. Leland, Gustavus C. Holt, W. F. Walters, Alfred Britten, Fred E. Atteaux, H. S. Greenwood, H. A. C.; S. Grossmith, H. A. C.

Table 21—Henry F. Naphen, James Ellis, Herbert A. Gilman, John D. Carmody, Samuel L. Powers, Thomas Sherwin, Jasper N. Kellar, Colonel Alexander M. Ferris, J. R. Williston, H. E. Evans, H. A. C.; C. F. Parslow, H. A. C.

Table 22—Colonel LeGage Pratt, T. H. Bennett, Thomas L. O'Brion, Colonel Harry E. Russell, Carl Adams, Bernard Hyneman, Dr. C. W. Townsend, C. H. Eastwick, J. J. Tillinghast, C. F. Farrington, H. C. Wirt.

Table 23—Lieutenant John D. Nichols, Perley B. Thompson, Colonel Everett E. Benton, Arthur W. Pope, Walter S. Sampson, John Shepard, Jr., A. G. Van Nostrand, John J. Feely, E. A. Fisher, H. A. C.; H. T. Holloway, H. A. C.; J. F. Jones, H. A. C.

Table 24—Perlie A. Dyar, J. Frank Supplee, Charles G. Thompson, Joseph S. Williams, Samuel Alland, O. G. Barron, M. P. Clough, G. S. Philip, H. A. C.; R. V. F. Seton, H. A. C.; H. T. Sherwood, H. A. C.; F. G. Smith, H. A. C.

Table 25—George H. Morrill, Jr., Lewis J. Bird, Charles A. Lamson, Robert F. Straine, the Hon. John E. Fitzgerald, Thomas M. Babson, I. A. Ratshesky, E. M. Pitman, Frank E. Gleason, J. H. Abraham, H. A. C.; J. H. Clements, H. A. C.

Table 26—William M. Ferris, Robert C. Bridgham, George Adams, William F. Lunt, J. F. Roesch, Philip B. Bruce, John C. Potter, J. C. Randlett, John G. Warner, R. C. Cole, H. A. C.; C. Draycott, H. A. C.

Table 27—The Hon. John M. Fiske, Captain Walter M. Lindsey, Henry A. Willis, Colonel George R. Wallace, Colonel Richard F. Barrett, Rodney McDonough, Thomas Cahill Cummings, the Hon. Elijah George, R. E. Childers, H. A. C.; O. Engster, H. A. C.; E. E. Davies.

Table 28—James Morgan, Charles G. Moses, Colonel M. A. Winter, Z. W. Pease, Major E. H. Eldredge, C. F. Wildes, T. F. Medina, H. A. C.; F. A. Mostyn, H. A. C.; F. J. McLeod, William Oswald, Colonel F. F. Olney.

Table 29—Joshua M. Cushing, Charles P. Flagg, W. W. Hodges, Lewis L. Jones, Charles A. Lieghton, A. E. A. McCann, Charles E. Osgood, F. H. Smith, H. A. C.; C. F. G. Wagstaff, H. A. C.; J. S. Platt, H. A. C.; M. Strauss, H. A. C.

Table 30—Emery Grover, William Carter, George Bliss, John S. Doane, Major L. N. Duchesney, John S. Damrell, Captain Jacob Fottler, E. H. Best, C. J. Johnson, H. A. C.; H. E. Jones, H. A. C.; A. E. Marcus, H. A. C.

Table 31—Thomas Arnold, William B. Arnold, Elisha T. Harvell, Everett B. Church, James A. Roarty, William P. Grovestein, M. D.; E. Dwight Hill, M. D.; Walter D. Shurtleff, M. D.; James W. Cooper, M. D.; H. Harris, H. A. C.; C. C. Haycraft, H. A. C.

Table 32—Captain J. Stearns Cushing, Major George F. Quinby, Brigadier-General Fred W. Wellington, Colonel Charles Pfaff, Captain Lloyd England, U. S. A.; Captain James A. Shipton, U. S. A.; Lieutenant-Colonel Charles B. Woodman, Colonel James A. Frye, Lieutenant Clarence N. Jones, U. S. A.; G. E. Halsey, H. A. C.; J. Hartnoll, H. A. C.

Table 33—George H. Desmond, Frank M. Johnson, F. M. Purmort, F. E. Dickerman, the Hon. A. W. Sulloway, Edward Hill, Frank D. Currier, Benjamin P. Cheney, A. S. Nichols, F. Newsom-Smith, H. A. C.; W. J. W. Nodder, H. A. C.

Table 34—Henry W. Patterson, Augustus B. Seeley, Francis Draz, Frederick Glassup, Colonel Jacob Ruppert, Major H. L. Chipman, B. F. Keith, Paul A. Keith, F. C. Gooding, H. A. C.; T. F. Griggs, H. A. C.; Major H. G. Jordan.

Table 35—James Donovan, Hugh Montague, Captain Shupe, the Hon. C. E. Adams, Captain George R. H. Buffington, Major James O. Woodward, Lord Trinlestown, Major C. B. Staniels, James Berwick, Charles T. Baker, John M. Rodocanachi.

Table 36—John W. Wilde, George E. Homer, Edward E. Hardy, Charles E. Durgin, N. T. Gorham, Jr., Thomas W. Evans, Manning Seamans, Charles E. Leggs, Charles M. Pear, J. F. Greenwood, H. A. C., B. W. Horne, H. A. C.

Table 37—Charles E. Howe, John C. Baird, Anthony Blum, Percy F. Goodwin, William H. Goodwin, Harry H. Newcomb, the Hon. Alex B. Bruce, Emile F. Williams, Edgar A. Smith, A. Forster, H. A. C., A. T. Gordon-Smith, H. A. C.

Table 38—Albert L. Richardson, Benjamin W. Rowell, Eugene A. Holton, Samuel I. Coy, George E. Hilton, James M. Gleason, W. H. L. Odell, Joseph E. Osborn, George A. Patten, D. Duncan, H. A. C., S. R. Dyas, H. A. C.

Table 39—George J. Raymond, A. J. Hilbourn, S. J. Hilburn, G. Howard Jones, Charles Leighton, George W. Hills, Edwin R. Frost, Joseph B. Parsons, W. Tetley-Jones, H. A. C., J. H. Clark, H. A. C., D. Cookes, H. A. C.

Table 40—G. Austin, H. A. C., William H. Forbes, A. F. Blades, H. A. C., Benjamin B. Torrey, William R. Waterman, George H. Allen, Joseph C. Otis, William A. Young, Frank B. McQuesten, H. M. S. Aiken, Francis Hurtubis, Jr.

Table 41—David C. Makepeace, Arthur A. McRae, Charles P. Keeler, Daniel H. Smith, William H. Smith, William A. Batty, Charles M. Robbins, George L. Witherell, O. P. Richardson, A. A. Scott, H. A. C.; A. W. Sibeth, H. A. C.

Table 42—F. W. Homans, W. A. Homans, Henry A. Burnham, Gardner Pool, John J. Flaherty, George A. Davis, William Parsons, Charles Babson, Isaac A. S. Steele, V. Barrett, H. A. C.; E. Bennett, H. A. C.

Table 43—A. S. Maddocks, Nelson M. Johnson, Joseph C. Shepherd, F. H. Greeley, William G. Brown, Edwin A. Bradley, E. H. Dickinson, E. P. Wanson, Robert R. Fears, R. W. Bradshaw, H. A. C.; F. Y. Bright, H. A. C.

Table 44—William C. Gregory, Benjamin Cole, Jr; Andrew Schlehuber, D. B. H. Power, Charles E. Giles, Jacob A. Turner, James W. Robinson, A. L. Eastman, Walter A. Hansen, P. G. Browne, H. A. C.; H. A. Caslon-Smith, H. A. C.

Table 45—Harry Hamilton, J. F. Hodge, Edgar P. Lewis, James Woolley, Charles A. Woolley, Alonzo L. Richardson, Arthur Bliss, E. W. Pitman, William P. Jones, J. D. H. Watts, H. A. C.; J. S. Wilton, H. A. C.

Table 46—George B. Ketchum, John R. Newman, William B. Holmes, R. Sherman McCarter, Francis E. Page, H. K. Mansfield, George E. Glover, Willis C. Bates, Leonard F. Cutter, R. Speller, H. A. C.; W. C. Symes, H. A. C.

Table 47—Henry C. Cottle, O. H. Brock, Charles Butcher, Robert Butterworth, Robert J. Rodday, Henry F. Wade, L. S. M. Glidden, E. W. Billings, A. G. Lund, C. Ansell, H. A. C., William H. Robertson.

Table 48—E. C. Johnson, D. B. Ringsbury, F. C. Goddard, F. M. Darrow, F. H. Newton, William H. Emerson, William J. Gillespie, W. F. Skilton, Frank W. Richards, G. H. Pizey, H. A. C.; J. H. Podmore, H. A. C.

Table 49—George C. Morton, James B. Lord, William B. Gaines, Colonel Fred B. Carpenter, Colonel William C. Cappelle, C. H. Hayes, Lew C. Hill, William S. Whiting, W. A. Allen, H. A. C.; C. P. Attenborough, H. A. C.; R. H. Attenborough, H. A. C.

Table 50—J. A. W. Silver, Silas W. Brackett, William H. Lott, William H. Thomas, William J. Quinnell, Irving B. Vose, Frank S. Waterman, F. H. Glover, P. N. Steinberg, H. A. C.; T. P. Thompson, H. A. C.; T. W. Cooper, H. A. C.

Table 51—George O. Noyes, J. Henry Brown, Edward A. Hammond, Charles C. Adams, Joseph H. Brown, Charles H. Porter, Amos R. Storer, C. H. Fellows, James D. Fanning, S. S. Faulkner, H. A. C.; E. A. Hamlyn, H. A. C.

Table 52—Eugene S. Taylor, E. O. Bartels, Robert H. Upham, William N. McKenna, Fred W. Tirrell, George H. Wilson, John J. Ford, Hugh L. Stalker, Henry A. Maley, Alexander P. Graham, R. Salem, H. A. C.

Table 53—George L. Look; George Francis; George A. Wyman; R. H. Fraser; William Tyner; Jacob Benseman; Alfred Sorensen; Anthony Cunic; R. Whiteman Bates; H. R. Ronaldson, H. A. C.; I. H. Russell, H. A. C.

Table 54—Philemon D. Warren; William J. Batchelder; William H. Stacy; Daniel F. Wright; M. C. Clark; William H. Mitchell; Charles D. B. Fisk; Daniel B. Badger; William M. Clarke; S. J. Boreham, H. A. C.; A. D. Collins, H. A. C.

Table 55—C. W. Luce; C. H. Boynton; John A. Coffin; John Remby; William B. Lantz; Henry Kavanagh; E. S. Padelford; Chas. H. McDermott; J. B. Richards; Col. E. W. M. Bailey; J. C. Brymer, H. A. C.

Table 56—H. A. Blackmer; Norman P. Hayes; Samuel A. Nell; William B. Wood; Chas. S. Parsons; H. P. Willmarth; A. C. Wheaton; Bordman Hall; Adams T. Pierce; H. S. Ilsley, H. A. C.; H. Jarrett, H. A. C.

Table 57—Charles R. Hunt; Thomas M. Denham; Thomas Hersom; C. H. Batcheldes; Charles H. Fox; John P. Hazlett; Henry L. Plummer; A. J. Bulger; Fred Preston; E. G. Head, H. A. C.; G. W. Ilsley, H. A. C.

Table 58—George Henry Morrill; Philip B. Heintz; Jacob Mosser; Charles W. Arnold; Dana T. Dudley; William C. Lewis; Arthur D. Veasey; Hazen B. Fraser, H. A. C.; A. S. Game, H. A. C.

Table 59—Joseph W. Adams, George E. Adams, John N. Haines, George D. White, J. W. Greenalch, William V. Abbott, Everett B. Hodges, Robert S. Gray, W. F. Adams, S. D. Haydon, H. A. C.; C. G. Hooper, H. A. C.

Table 60—Augustus L. Smith, Frank W. Dallinger, William L. Stedman, William L. Coon, Frank H. Bowles, Emmons R. Ellis, Henry P. Oakman, Henry H. Litchfield, Frank A. Fales, W. C. Hulbert, H. A. C.; A. Inskipp, H. A. C.

Table 61—George M. Gray, Thomas M. Holden, Arthur W. Clapp, Howard H. Hamilton, William M. Maynard, George H. Maynard, Henry Pfaff, Jr., Frank Ridlon, H. H. S. Postans, H. A. C.; C. E. Pettitt, H. A. C.; R. Frost Smith, H. A. C.

Table 62—Colonel Henry Walker, Wm. Jackson, Elmer Chickering, Freeman A. Walker, George H. Innis, Boardman J. Parker, Timothy F. Corey, Arthur E. Leach, Arthur H. Newman, C. W. Oliver, H. A. C.; D. C. Platt, H. A. C.

Table 63—Charles Orrin Breed, James M. Frye, I. N. Goldsmith, Otis Kimball, Charles W. Parker, Henry O. Russell, Tracy H. Tucker, J. B. Waterbury, E. L. Warren, H. A. C.; D. Wheatley, H. A. C.; D. M. Lewis, H. A. C.

Table 64—Gustavus F. Walker, C. F. P. Burchmore, Henry O. Houghton, Hobart S. Hussey, I. Kaffenburg, Winslow B. Lucas, Frank P. Pickering, Frank B. Riddell, H. W. Nicholson, H. A. C.; H. Pocock, H. A. C.; F. I. Spielman, H. A. C.

Table 65—Thomas J. Tuft, Samuel G. Adams, Frank S. Cleghorn, Milton H. French, A. H. Goetting, George E. Hall, H. Bradford Lewis, Andrew McNeil, W. A. Sterling, H. A. C.; A. C. Weston, H. A. C.; L. E. Cutbill, H. A. C.

Table 66—George J. Quinsler, George L. Smith, E. H. Hoyt, Edwin Wilcock, J. Chancellor Crafts, Franklin A. Wyman, Julius Hollander, Thomas C. Ashley, Thomas Saunders, S. H. Byron, H. A. C.; C. W. Faulkner, H. A. C.

Table 67—Frank P. Stone, G. H. W. Bates, Albert C. Betteley, Edgar W. Jones, Elmer G. Foster, Fred I. Clayton, Henry B. Humphrey, Robert Burlin, James A. Glass, A. I. Barnett, H. A. C.; R. W. Bateman, H. A. C.

Table 68—J. K. Norwood, K. S. Norwood, E. R. Graves, Milton C. Paige, Wallace F. Robinson, John L. Fiske, George N. Towle, T. G. Waller, J. Dalton, H. A. C.; H. L. Farmer, H. A. C.; P. L. Morgan, H. A. C.

Table 69—Louis A. Blackinton, J. C. Danforth, Charles E. Eager, Lawrence J. Ford, Warren F. Hall, J. C. Macdonald, A. D. Mowry, E. S. Howard, H. A. C.; A. W. Johnson, H. A. C.; G. St. John Lobb, H. A. C.; Stephen Mason, H. A. C.

Table 70—Thomas J. Clerkton, J. H. Cunningham, A. G. Durgin, Daniel Frank, Charles Mann, Clarence A. Perkins, W. B. Parazina, H. H. Sawyer, R. P. Mugford, H. A. C.; G. F. T. Murnane, H. A. C.; F. J. Spencer, H. A. C.

Table 71—James B. Cherry, William A. Hardy, L. M. Maxham, George S. Perry, John G. Stewart, John S. Williams, Charles A. Meserve, Fred P. Jaques, George W. Spaulding, John H. Woodman, F. W. A. Bergengren.

Table 72—Ira P. Smith, Robert P. Boss, Charles E. Cummings, Morris W. Child, John E. Cotter, J. M. Johnson, Horace P. Williams, I. B. Lawton, Marshall Lincoln, S. B. Pearmain, Henry N. Sawyer, F. Langdon Smith, Charles T. Witt, A. Wolfson, E. Tudor Gross.

Table 73—F. K. B. Marter, Paul Corson, Henry M. Daggett, Jr., George Fairburn, George F. Hewett, Jerome E. Lynch, William E. Patenaude, L. H. Shephard, William P. Stone, J. George Cooper, Charles G. Davis, Fred F. Field, E. M. Heustis, Charles T. Hall.

Table 74—William H. Ellis, Howard C. Woodbury, Charles W. Leatherbee, Charles W. Munro, William H. Prior, Alexander Stoerer, C. W. Severance, F. C. Thayer, George A. White, Nathan B. Basch, Charles B. Barrett, Charles S. Darrell, F. F. Favor, Thomas E. Hawes.

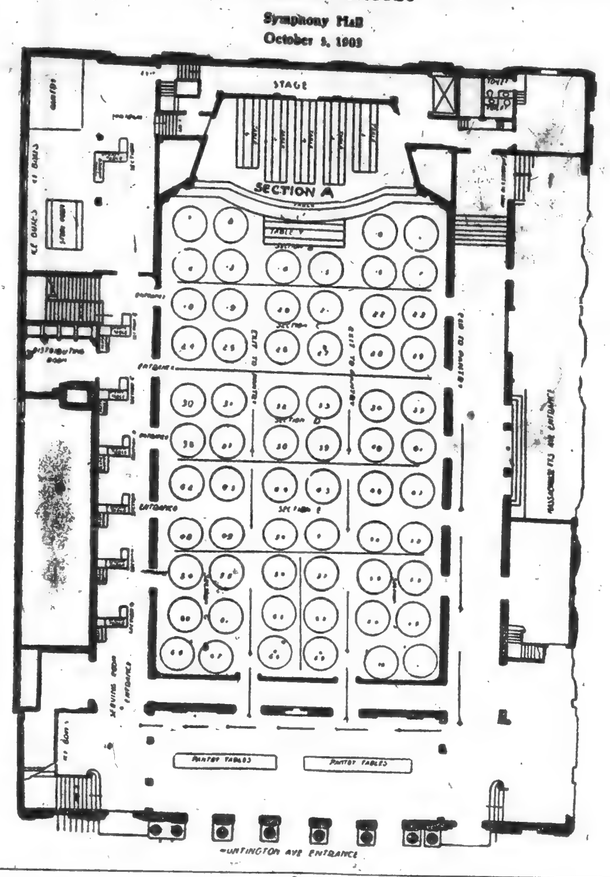
Table 75—Thomas G. Libby, Charles F. Morrill, Frank C. Packard, Captain D. A. Young, Arthur P. Tyler, W. W. Corson, Carroll C. Whittemore, Joseph Sanford Williams.

Table 76 (Annex 1)—Woodford Yerxa, James E. Blake, Edward C. Beck, Frank Ferdinand, Frank H. Howard, George A. Levi, W. Carl Lewis, James F. Mullen, A. E. Lothrop, William J. Miller, George W. Mirrick, Walter L. Sanborn, James W. McIndoo, James Edgar, F. L. Walker, Charles F. Baker, Sol Bacharach, Denman Blanchard, George A. Shackford, William H. Hennessey, Charles F. Munroe, Silas A. Barton, F. P. Roby, J. H. Hartley.

Table 77 (Annex 2)—R. F. Wild, W. E. Nickerson, Charles A. Russell, W. F. Lockhart, C. D. Holmes, William H. Mills, Charles H. C. Brown, Walter R. Dyer, W. B. Emery, Charles K. Fox, George Garnon, Frank H. Ivers, John French Johnson, George E. Keeler, F. H. Nunns, Robert Redford, Benjamin F. Lamb, Charles D. Wentworth, Fred M. Smith, Kendall H. Damon, Charles M. Faunce, George W. Kimball, Edward C. Bates, J. B. Hanscom, Charles H. Wheeler, J. Boardman Cramm, Howard F. Butler, J. M. Chapple, Albert W. Lyons, Freeman A. Hardy, Fred A. Ewell, Charles Evans, Alfred Anderson, Arthur H. Beal, William H. Olmsted, Charles W. Ripley, A. E. DeRosay, F. B. Wentworth, Beverly R. Wood, E. H. Doane, Nathaniel G. Robinson, George F. Lowell, Arthur H. Alley, the Hon. Horace G. Allen, George C. Bartram, F. R. Bill, Lieutenant Walter J. Comstock, Major C. B. Fitzhenry, R. G. R.; Captain F. S. Howes, Colonel A. Murray, R. G. R.; officer, U. S. S. Chicago; officer, U. S. S. Chicago; officer, H. M. S. Retribution; officer, H. M. S. Retribution; Captain R. Samson, R. G. R.; George S. Stockwell, William G. Titcomb, Frank Webster.

DIAGRAM OF TABLES

Symphony Hall
October 5, 1903



The badge worn by the committee of 100 British residents during the visit of the London Honourable Artillery Company.

TOASTS

1—THE PRESIDENT OF THE UNITED STATES—The Hon. George H. Lyman, collector of the port of Boston and Charlestown.
2—HIS BRITANNIC MAJESTY KING EDWARD VII.—The band.
3—WELCOME FROM THE COMMONWEALTH OF MASSACHUSETTS—The Hon. John L. Bates, Governor of Massachusetts.
4—WELCOME FROM THE CITY OF BOSTON—The Hon. Patrick A. Collins, Mayor of Boston.
5—THE HONOURABLE ARTILLERY COMPANY OF LONDON—Lieutenant-Colonel the Earl of Denbigh and Desmond.
6—OLD MOTHER ENGLAND—The Hon. George F. Hoar, United States Senator.
7—OUR HONORARY MEMBERS—Ex-Governor John D. Long.
8—OUR CANADIAN NEIGHBORS—Sir Frederick W. Borden, Minister of Militia and Defence.
9—HARVARD UNIVERSITY—Professor F. C. De Sumichrast.
10—THE VOLUNTEER MILITIA—Major-General William A. Bancroft, Massachusetts Volunteer Militia (retired).
11—THE ANCIENT AND HONORABLE ARTILLERY COMPANY OF MASSACHUSETTS—The Rev. William H. Rider.

SOUVENIR PLATE, CASE AND MENU FOR THE ANCIENTS' BANQUET AT SYMPHONY HALL LAST EVENING.

THE SOUVENIR CHAIRS USED AT THE SYMPHONY HALL BANQUET LAST EVENING.

(Photo by Post Photographer.)

LONDON HONOURABLES PASSING THE PARK STREET CHURCH DOWN TREMONT STREET ON THE WAY TO THE STEAMER FOR THE EXCURSION.

HOW BANQUET DISHES WERE MADE

Chef Graf Gives Post Recipes for Special Courses Set Before Honourables

Emil Graf, the chef of the banquet to the London Honourables at Symphony Hall, gave the Post the following recipes for the special dishes he served last evening:

TOURNEDOS OF FILET OF BEEF A LA PREVILLOT—This was his masterpiece in cookery, his piece de resistance, as he called it. Select your tenderloin with little white streaks in it. Have it cut, not sliced, to a thickness of half an inch in the shape of an oblong with rounded corners. Put it in your baking pan on ice for a couple of hours. When your fire is burning well and the heat strong in the oven put it in to roast. The time will depend on whether you want it rare, medium or well done. Just about medium will give the best results. Season it with red and green pepper. garnish it with mushrooms and serve it with rich brown sauce, truffles and string beans. A little good Madeira wine in the sauce will add to the flavor.

FILET OF HALIBUT, CARDINAL—Have the halibut cut into pieces about three and a half inches thick and then slice these in turn into hearts half an inch thick. The last slicing must be done with your knife parallel to the table so that you cut with the grain, as it were, of the flesh and not against it. Let the fish stay in the pan on ice for an hour or so. Cook it quickly with Hollandaise dressing and serve it covered with rich lobster sauce. Use white wine with the dressing and sauce. Cucumbers and Hollandaise potatoes go with it.

EPIGRAMMES OF SWEET BREAD, SEVIGNE—Cut your sweet breads in halves. Envelop them in bread crumbs and fry them in rice sauce. Serve them with fresh mushroom sauce. Little potatoes go with it.

These were the great dishes, in the preparation of which the greatest of care and the nicest of judgment were used. The clear green turtle soup was made from rich soup stock with a piece of the green part only of the turtle, two inches square, for every person served. The oysters were natural seed oysters, served on the half shell.

Mr. Graf is the chef of the Algonquin Club. He learned his business abroad and has had experience in many of the aristocratic restaurants of Germany, France, England and Italy. He was 28 years abroad and has been 16 years in this country.

BRITONS HAVE MERRY TRIP DOWN HARBOR

Songs of Two Nations a Feature of the Trip Home

The visiting Honourables had their second glimpse of Boston's harbor yesterday.

On Friday morning last, in the gray of dawn, they steamed slowly up the stream, wearied by a week upon the sea and indifferent to the beauty and picturesqueness of their surroundings.

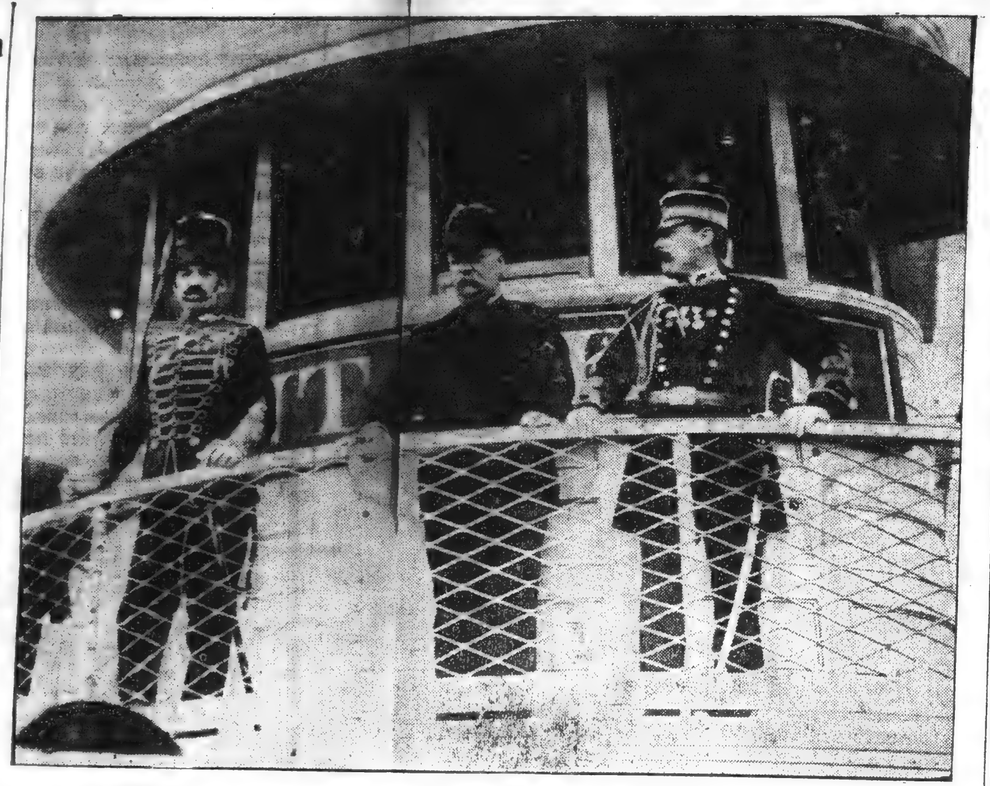
Yesterday, however, with bands playing and colors flying, saluted by every manner of steam craft, hailed enthusiastically from docks and ferries, as well as from the navy yard, they sailed proudly about the harbor and were given plenty of opportunity to admire different points of interest along the north and south shores.

With plenty to eat and drink aboard and a host of jolly good fellows to make the time pass pleasantly, there were few dull moments from the time the steamer Nantasket left Rowe's wharf until its return in the downpouring rain just four hours later.

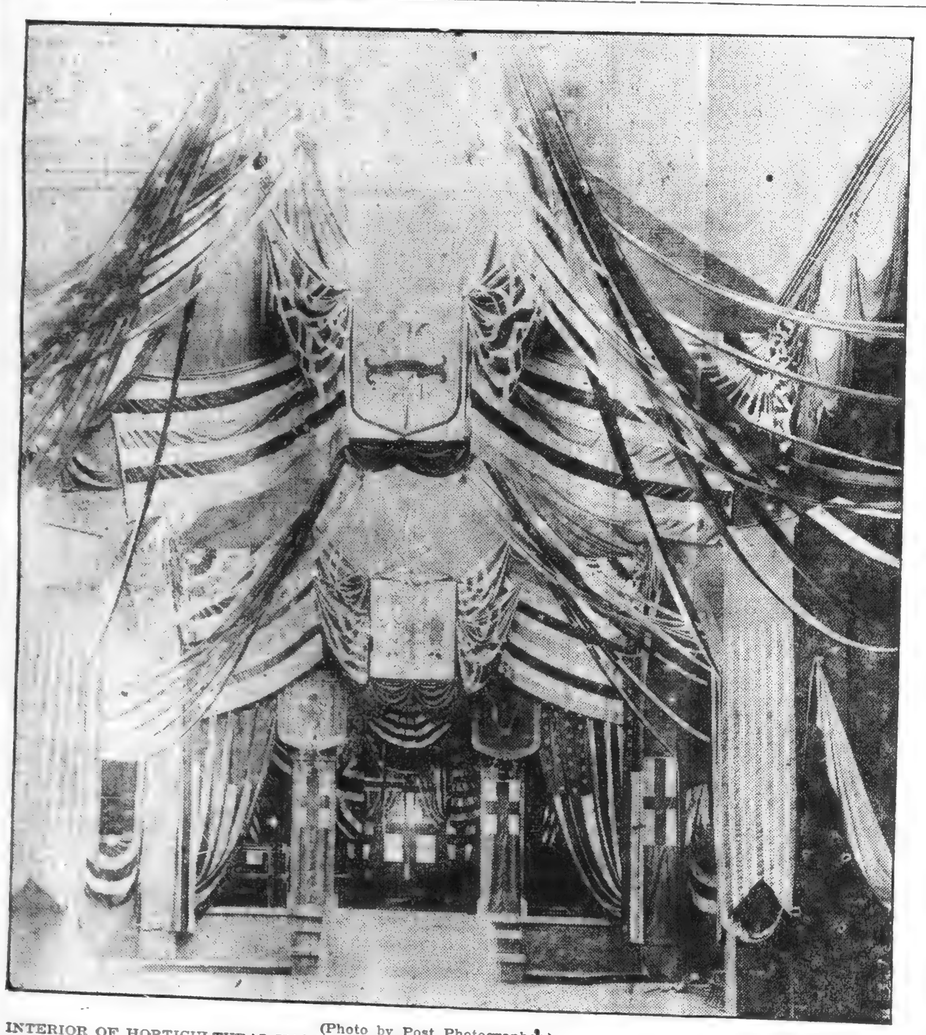
As early as 9:45 o'clock the Ancients had assembled in front of Faneuil Hall, and when, some 15 minutes later, the Boston company sent word to their guests that they were awaiting them, the latter were found already drawn up in Court square, impatiently awaiting the signal for departure.

The Earl of Denbigh and Lady Denbigh, Mrs. Baylor and Mrs. Hedges drove into the square in open landaus, and Lord Denbigh took immediate command of the Honourable Artillery, and the line of march was taken up through Court and Washington streets and Dock square to South Market street, where the London visitors were deployed in line, facing the line of the Ancients.

They then gave a very graceful and pretty present to the colors of the Ancient and Honorable Artillery Company. Colonel Hedges and the home company responded with an equally handsome present to the colors of the Honourable Artillery. This was an idea which Lord Denbigh suggested to Colonel Hedges.



Lord Denbigh. Colonel Sidney Hedges. Colonel Darling, adjutant.
(Photo by Post Photographer.)
THREE COLONELS ON THE BRIDGE OF THE EXCURSION STEAMER.



(Photo by Post Photographer.)
INTERIOR OF HORTICULTURAL HALL DECORATED FOR MONDAY'S FESTIVITIES OF THE ANCIENTS.

American and British bands combined, in all 70 pieces, broke forth into "God Save the King," as the Honourables' colors dropped in salute, and then, as Old Glory, with the white flag of Massachusetts, drooped, the strains of the "Star Spangled Banner" caused every head for blocks around to be uncovered.

The line of march was then taken up through Washington, Boylston, Tremont, School, Washington, Milk and Broad streets to Rowe's wharf, where the steamer left her moorings at 11:28 a. m.

The three ladies accompanied the party only as far as the dock.

From the time that the steamer left the slip until it had gotten some distance down the stream, the Nantasket's big whistle was kept blowing constantly in answer to salutes.

Instead of heading directly down the harbor, the big pleasure boat skirted the East Boston docks and turned about, passing by the navy yard, where the visitors got a good glimpse of the government buildings and the new dry dock just building.

Lord Denbigh, who stood in front of the pilot house, together with Colonels Hedges and Darling, was the first to call attention to this.

"Hi there! Doctor!" he yelled out to someone on the deck below. "Just look at that new dry dock. Isn't it a bully one?"

Everyone rushed to the side of the boat to catch a glimpse of the big basin. Everyone concurred with their leader in his statement that the new dock surely was a monster affair.

Passing H. M. S. Retribution, the Englishmen fired a salute and gave three cheers for their countrymen who were gathered on the deck in plain view. The cheers were returned with a will.

Going by the forts the gun on the Nantasket kept booming constantly.

Considerable comment was expressed by the Englishmen on the fact that the majority of the cottages and summer houses at the different summer resorts that were passed were built of wood. They thought that stone would have been "so much nicer and cooler," as well as safe from fire.

Nix's Mate some of the party at first thought a monument for some one of America's naval heroes, and one critical Briton thought it was a strange place "to build anybody's tomb, don't you know." Of course explanations were in order, so the story of the mate had to be told. The visitors were considerably awed when told that the prediction of more than a century ago had been verified.

Passing Calf Island, where B. P. Cheney's summer mansion is located, a salute of gun and whistle combined was given and in answer six puffs of black smoke marked the volley that the strong wind made it impossible to hear.

At Nantasket Landing the boat slackened its speed and many thought that the party were going to land, but the steamer merely turned about and then skirted the Hingham shore where the steel mast of the Independence was doing penance as a flag pole.

This was just before the return trip was begun, and the rain which started to fall drove the party from their exposed position on the deck to the shelter of the cabins. Here the fun started.

The band had for some time been playing a series of lively tunes, and when "Mr. Dooley" and others of the better known airs were given, Englishmen and their hosts joined in a jovial refrain. Then solos were in order.

Lieutenant-Colonel J. F. Supplee of the Fourth Maryland Regiment pretended to be bashful, but the fun had reached that stage where self-sacrifice was in order. So the colonel had to get up and sing "Maryland, My Maryland," and the crowd liked his singing so well that they would not let him sit down till he had finished up with the "Star Spangled Banner."

No sooner had Supplee been released from further duty than he turned and pointed out the unlucky Lieutenant John E. Cotter as a singer of the first order. The latter was so surprised that before he was given a chance to escape he was drawn into the charmed circle and soberly ordered to "sing, sing, sing." Protests were of no avail and finally in a weak mezzo-soprano he gave a trembling rendition of the "Blue and Gray." When he finally did escape, he retired into an obscure corner and would take no notice of Supplee's repentant explanations.

Then Captain Lowe, D. S. O., of the Londoners insisted on being given a chance. He sang several comic songs in a peculiarly catching voice and the crowd beat time with their feet. He was willing to sing all the afternoon if the crowd had only allowed him. F. B. K. Marter of the Boston Ancients and his brother, F. C. Marter of Brookline, sang "Soldiers of the Queen," and were warmly applauded by Ancients and Honourables.

Just before the dock was reached, while the band was playing both American and English patriotic airs, an impromptu international cakewalk was arranged on the outer deck. Encouraged by the spectators, including Lord Denbigh, who laughed heartily at the sight, the contestants were dancing away for all that was in them when the boat drew into the slip and nearly lifted them off their feet.

The rain was pouring heavily when the party landed, and, notwithstanding that a large crowd had gathered in expectation of seeing the homeward march, ranks were broken and the excursionists told to get home at once as best they could. They did by means of cabs and the convenient L.

Among those who went on the trip were Brigadier-General Samuel C. Lawrence of Medford and Colonel M. A. Winter, first regiment of minute men, District of Columbia militia.

Of the past commanders of the Ancients were Captain Jacob Fottler, Thomas J. Olys, Colonel J. Payson Bradley, and, besides these, were Colonel Cann of the Governor's staff of Wyoming; Brigade Engineer William F. Webber, First Brigade, M. V. M.; Major Meredith of the Fifth Infantry; Captain E. B. Wadsworth, Lieutenant-Commander Dillaway, Lieutenant J. Boyle Carmody, U. S. N. reserve.

WHAT THE HONOURABLES ARE

Corps Is a Connecting Link Between Regular and Militia Troops

The military position of the Honourable Artillery Company of London is understood by few Englishmen and by still fewer Americans. The corps stands in a unique position. While it is not a part of the regular army of Great Britain it may be called on for active duty just as any of the regiments of the line.

It is the connecting link between the regulars and the militia and volunteer forces. There is no initiation fee and any young man of good character who can pass the doctor is eligible for admission. Having been accepted, although a citizen soldier, he must abide by the regulations and can be punished as though he belonged to the line for any infraction.

While the yeomanry and volunteers of Great Britain can only be called on for home defence the Honourables can be ordered to any of the British dependencies at any moment.

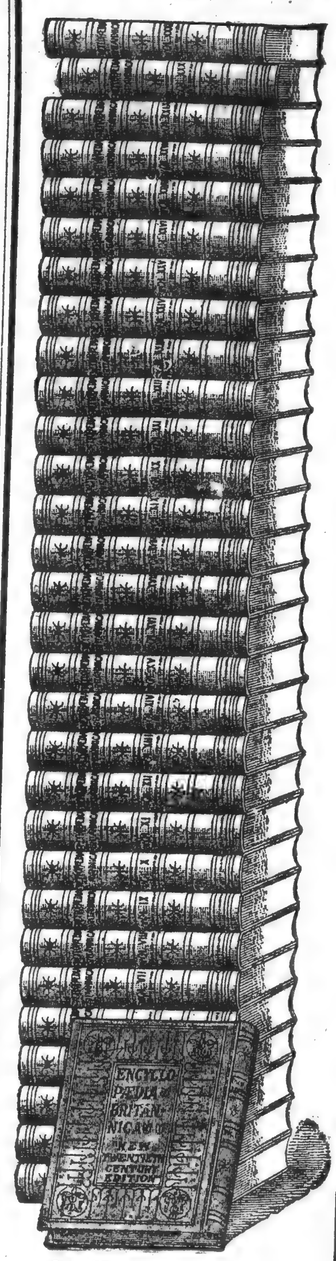
In case the household troops should be engaged in a foreign country the Honourables might be called upon to do service in the guarding of the royal residences, but this has never occurred.

They differ entirely from the Ancients of Boston in that they pay no initiation fee and have no subscription to pay other than their actual service, which is most exacting.

Catholic Societies to Meet

Mayor McNamee of Cambridge will preside, and the Hon. Thomas A. Mullen, the Rev. James T. O'Reilly and others will speak at a public meeting of the Middlesex County Federation of Catholic Societies in Prospect Hall, Cambridgeport, next Sunday, at 3 p. m.

Why Some M



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THE POST'S ORIGINAL
Short Story

To Short Story authors—Please read the rules of the Short Story competition on the Editorial page in the Sunday Post.

SAMPSON FANNING GODFREY

By Elizabeth Bradford, 6 Monponsett Street, Hyde Park, Mass.

Sampson was 6 years old. Everybody called him Sample, and of all the dear youngsters Sampson was the dearest. His mother and father loved him with all their hearts and Uncle Harry worshipped him.

Uncle Harry was mother's brother and made his home with the Godfreys. He was a handsome young fellow of 25, and worked in a bank, the president of which was his uncle. As Uncle Harry, and, of course, Sample's "mother, dear," had lost their father, Uncle Kimball was very near to them and Sample called him grandfather.

Uncle Harry and little Sample had such jolly romps in the nursery.

Then all of a sudden Uncle Harry became less jolly and the romps weren't quite as much fun, and then some mornings he didn't come to the nursery, and now he scarcely ever came home to dinner and was away all evening, so that Sample began to wonder.

One morning he came to play a while and his face looked so sad and tired that little Sample crawled on his knee and asked him the trouble. Uncle Harry looked at the boy and the boy's sympathy made the tears come in his eyes and he squeezed the boy closer to him. "You wouldn't understand, little chap. And, say, Samp, would you miss me if I shouldn't ever come home again?"

Sample sat and thought and thought; and when nurse came he didn't even remonstrate with her for combing his light matted curls. Finally he brightened. Yes, he had made up his mind. He would see grandfather. Grandfather was an invalid, so was at home most of the time. Sample resolved to go to his home and see him privately. When nurse had put on his little military coat and pulled the red stocking-leg cap over his ears, he requested that the drive should be to grandfather's. Arriving there, he asked that he might see his grandfather alone, so the nurse, astonished out of her senses, remained in the reception room, and Sample was shown into the library. Grandfather was delighted, and the boy climbed on the arm of his chair and told him about Uncle Harry. "And, grandfather," he said, in conclusion, "you must keep it a secret."

Grandfather promised, and then walked with the aid of his cane to the mahogany desk and wrote a note, which he told Sample to give to Uncle Harry and not to let anybody else know, and, as he stooped to kiss the boy, added: "And, Sample, dear, when you grow up to be a man leave speculating alone." Sample tucked the note in his pocket and they resumed their drive.

That night he waited for Uncle Harry, but a telephone message to mother said that he would remain down town. Sample was disappointed; but see Uncle Harry he must; so, after he had been tucked into bed and waited and waited for nurse to go, pinching his little fat legs all the time, to keep him awake, he laid his plans. After nurse had gone, he sneaked from his little bed and noiselessly opened the door and then closed it after him and

Harry's room.

It was terribly dark, self he must not be af the room and crawled bed, holding fast the fist. Then he went

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"Pinks," "Pansies" or "Forget-me-nots"	1 lb. 50c.; ½ lb. 30c.
"Golfers"	1 lb. 50c.; ½ lb. 30c.
"Colonial Dames"	1 lb. 50c.; ½ lb. 30c.
"Chocolate Peppermints"	10c. and 25c.
"Chocolate Almonds"	15c., 25c. and 60c.

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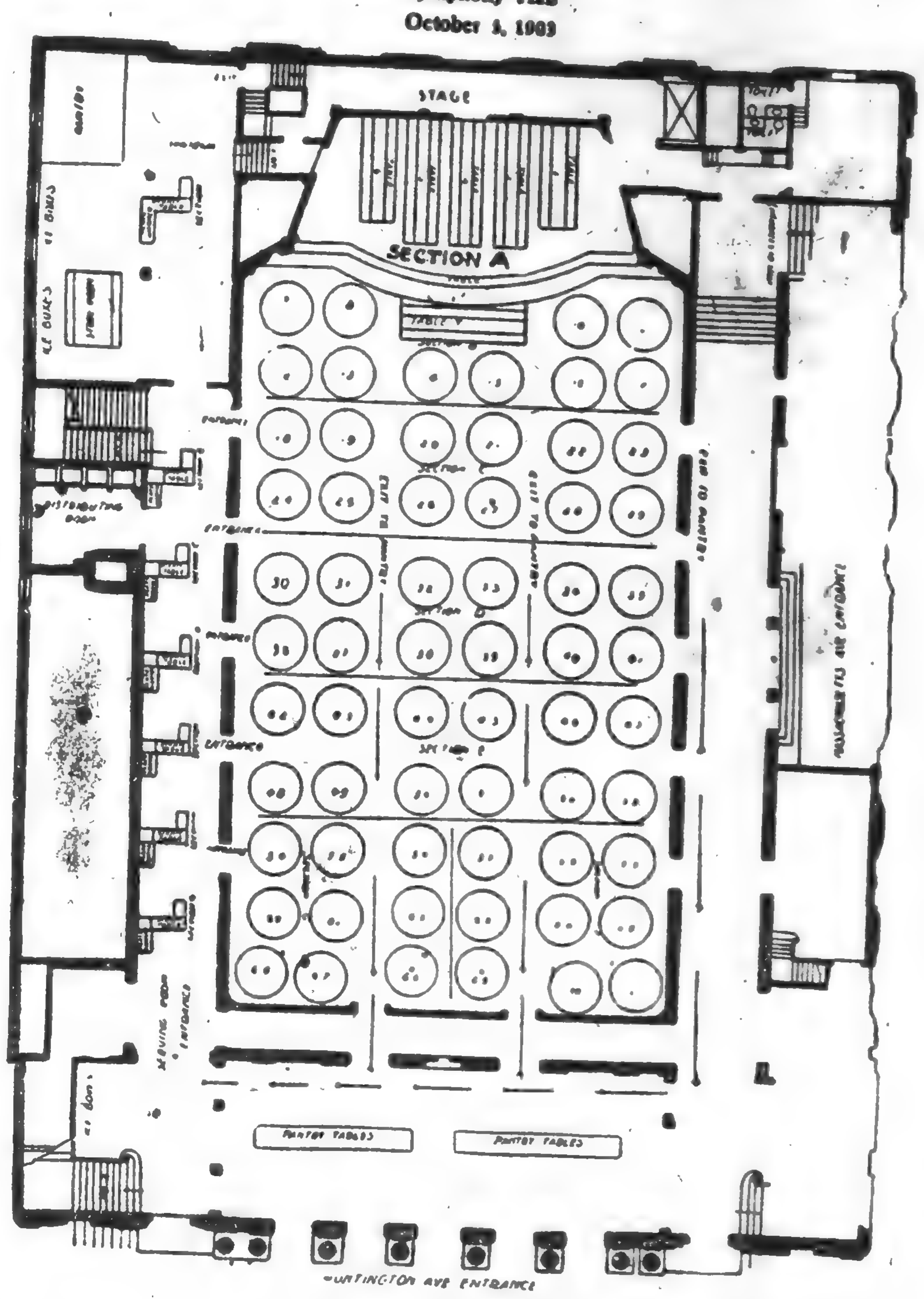
GUESTS AT ANCIENTS' $60,000 BANQUET AND WHAT T

MENU

CAPE COD OYSTERS
CLEIR GREEN TURTLE
PRINCE ALBERT SHERRY
AIGUILLETTES OF HALIBUT CARDINAL
CUCUMBERS
POTATOES HOLLANDAISE
HAUT SAUTERNE
TOURNEDOS OF FILET OF BEEF A LA PREVILLOT
STRING BEANS
POMMERY SEC ET BRUT
EPIGRAMMES OF SWEETBREADS SEVIGNE
GREEN PEAS
SORBET A LA MILITAIRE
SQUAB CHICKENS ROASTED
ROMAINE AND TOMATO SALAD
BOMBE GLACES INTERNATIONAL
PETITS FOURS
CHEESE COFFEE CIGARS CIGARETTES

DIAGRAM OF TABLES
Symphony Hall
October 5, 1903



The badge worn by the committee of 100 British residents during the visit of the London Honourable Artillery Company.

TABLE NO. 1

30—General N. A. M. Dudley.
28—General Edmund Rice.
26—Major F. Farrington, H. A. C.
24—Rear Admiral Mortimer L. Johnson.
22—Major P. W. Legatt, H. A. C.
20—General George M. Cole, adjutant-general of Connecticut.
18—The Hon. A. A. Chamberlin, Governor of Connecticut.
16—George A. Marden, sub-treasurer.
14—Major Munday, H. A. C.
12—General William A. Bancroft.
10—General Adna R. Chaffee, U. S. A.
8—Lieutenant-Colonel Stohwasser, H.A.C.
6—The Hon. George F. Hoar.
4—The Hon. George H. Lyman, collector of port.

2—Colonel Denbigh, H. A. C.

1—Colonel Sidney M. Hedges.
3—Governor John L. Bates.
5—General Samuel Dalton.
7—The Hon. P. A. Collins.
9—Lieutenant-Governor Curtis Guild, Jr.
11—The Hon. J. Q. A. Brackett.
13—The John D. Long.
15—Major C. E. D. Budworth, H. A. C.
17—Captain C. A. P. Talbot, British consul.
19—The Hon. L. F. C. Garvin, Governor of Rhode Island.
21—George A. Hibbard, postmaster.
23—The Hon. N. J. Bachelder, Governor of New Hampshire.
25—Adjutant-General Aug. D. Ayling of New Hampshire.
27—General John L. Tiernan.
29—The Rev. William H. Rider.
31—Colonel Charles K. Darling.

Table 2—Colonel Embury P. Clark, Colonel William A. Pew, Jr., Colonel William H. Donovan, Lieutenant G. Harland, H. A. C.; Major Howard S. Dearing, Lieutenant G. Hering, H. A. C.; Captain Horace B. Parker, Thomas L. Green, H. A. C.; Captain Joseph H. Frothingham, Bascom; Wilfred G. Brown; John A. Emery; C. F. Taylor, H. A. C.

Table 9—Arthur T. Lovell; Geo. D. Russell; F. H. Putnam; Fred E. Bolton; Charles H. Pearson; Daniel H. Lane; F. R. McDonald; Joseph O. Burdett; Boston Herald; Boston Globe; Boston Journal; Boston Post; Boston Advertiser; Boston Traveler; Boston Transcript; New York Sun; New York World; Associated Press; Boston Budget; Boston Record; The Republic; Boston Home Journal.

Table 10—Geo. P. Field; William F. Hall; David L. Jewell; Frank W. Lee; John L. Mitchell; Thomas Talbot; Geo. M. Potter; H. W. Ruff, H. A. C.; C. G. Stewart, H. A. C.; T. L. Clark, H. A. C.; J. H. West, H. A. C.

Table 11—William S. Best, Thomas A. Boyd, Charles W. Howard, Wesley Jones, E. P. Longley, Fred McQuesten, Sullivan B. Newton, A. E. Lockhart, W. H. Rolfe, H. A. C., G. H. A. Wade, H. A. C., J. C. Wood, H. A. C.

Table 12—Frank C. Brownell, A. G. Harness, H. A. C., Harrison Hume, John White, Major E. W. Childs, E. Venables, H. A. C., Sebastian Gahm, William B. Edgar, Henry B. Perkins, William H. Preble, George Cassell.

Table 13—George L. Stevens, James A. Davis, Henry N. Fisher, the Rev. Stephen H. Roblin, the Rev. Leighton Parks, Henry F. Dickinson, Joseph L. White, Walter Burns, George M. Thompson, L. M. Murdock, H. A. C., H. A. Petre, H. A. C.

Table 14—The Hon. Edgar Aldrich, Edward B. Wadsworth, J. Tisdale Bradley, Manning S. Campbell, Samuel C. Lawrence, Harry Dutton, William G. Shillaber, W. Eckstein, H. A. C., H. E. L. Fuller, H. A. C., J. Piggott, H. A. C., C. E. Roberts, H. A. C.

Table 15—Caleb Chase, Charles D. Sias, Walter Barwick, J. Murray Kay, Captain G. F. Gratwick, Charles T. Dukelow, Edmund H. Garrett, J. T. Auerbach, Na- C., T. H. James, H. A. C., H. D. Lumby, H. A. C.

Table 17—Albert H. Stearns, Frank A. Davidson, H. F. McIntire, William M. Miller, Theodore A. Manchester, E. A. Maloon, Charles Parker, George A. Perkins, Edward F. Smith, N. Tozer, H. A. C.; L. Wright, H. A. C.

Table 18—Colonel William H. Oakes, Charles W. Knapp, Edward P. Cramm, Frederick L. Abbott, Frank Huckins, Frank H. Mudge, Colonel Frank B. Stevens, James M. Usher, Thomas J. Olys, R. Gilling, H. A. C.; C. L. Hornby, H. A. C.

Table 19—Arthur Fuller, William L. Willey, Frederick B. Philbrook, Edward Sullivan, Edward E. Snow, Augustus Andrews, Edward W. Abbott, William G. Fish, Charles M. Wheldon, J. C. Kendall, H. A. C.; A. King, H. A. C.

Table 20—Charles C. Goodwin, E. B. Cowles, Bernard Jenney, Jr., Charles A. West, H. M. Leland, Gustavus C. Holt, W. F. Walters, Alfred Britten, Fred E. Atteaux, H. S. Greenwood, H. A. C.; S. Grossmith, H. A. C.

Table 21—Henry F. Naphen, James Ellis, Herbert A. Gillman, John D. Carmody, Samuel L. Powers, Thomas Sherwin, Jasper N. Kellar, Colonel Alexander M. Ferris, J. R. Williston, H. E. Evans, H. A. C.; C. F. Parslow, H. A. C.

Table 22—Colonel LeGage Pratt, T. H. Rennett, Thomas L. O'Brion, Colonel

Table 28—James Morgan, Charles G. Moses, Colonel M. A. Winter, Z. W. Pease, Major E. H. Eldredge, C. F. Wildes, T. F. Medina, H. A. C.; F. A. Mostyn, H. A. C.; F. J. McLeod, William Oswald, Colonel F. F. Olney.

Table 29—Joshua M. Cushing, Charles P. Flagg, W. W. Hodges, Lewis L. Jones, Charles A. Lieghton, A. E. A. McCann, Charles E. Osgood, F. H. Smith, H. A. C.; C. F. G. Wagstaff, H. A. C.; J. S. Platt, H. A. C.; M. Strauss, H. A. C.

Table 30—Emery Grover, William Carter, George Bliss, John S. Doane, Major L. N. Duchesney, John S. Damrell, Captain Jacob Fottler, E. H. Best, C. J. Johnson, H. A. C.; H. E. Jones, H. A. C.; A. E. Marcus, H. A. C.

Table 31—Thomas Arnold, William B. Arnold, Elisha T. Harvell, Everett B. Church, James A. Roarty, William P. Grovestein, M. D.; E. Dwight Hill, M. D.; Walter D. Shurtleff, M. D.; James W. Cooper, M. D.; H. Harris, H. A. C.; C. C. Haycraft, H. A. C.

Table 32—Captain J. Stearns Cushing, Major George F. Quinby, Brigadier-General Fred W. Wellington, Colonel Charles Pfaff, Captain Lloyd England, U. S. A.; Captain James A. Shipton, U. S. A.; Lieutenant-Colonel Charles B. Woodman, Colonel James A. Frye, Lieutenant Clarence N. Jones, U. S. A.; G. E. Halsey, H. A. C.; J. Hartnoll, H. A. C.

Table 33—George H. Desmond, Frank Hilbourn, S. J. Hilburn, G. Howard Jones, Charles Leighton, George W. Hills, Edwin R. Frost, Joseph B. Parsons, W. Tetley-Jones, H. A. C., J. H. Clark, H. A. C., D. Cookes, H. A. C.

Table 40—G. Austin, H. A. C., William H. Forbes, A. F. Blades, H. A. C., Benjamin B. Torrey, William R. Waterman, George H. Allen, Joseph C. Otis, William A. Young, Frank B. McQuesten, H. M. S. Aiken, Francis Hurtubis, Jr.

Table 41—David C. Makepeace, Arthur A. McRae, Charles P. Keeler, Daniel H. Smith, William H. Smith, William A. Batty, Charles M. Robbins, George L. Witherell, O. P. Richardson, A. A. Scott, H. A. C.; A. W. Sibeth, H. A. C.

Table 42—F. W. Homans, W. A. Homans, Henry A. Burnham, Gardner Pool, John J. Flaherty, George A. Davis, William Parsons, Charles Babson, Isaac A. S. Steele, V. Barrett, H. A. C.; E. Bennett, H. A. C.

Table 43—A. S. Maddocks, Nelson M. Johnson, Joseph C. Shepherd, F. H. Greeley, William G. Brown, Edwin A. Bradley, E. H. Dickinson, E. P. Wanson, Robert R. Fears, R. W. Bradshaw, H. A. C.; F. Y. Bright, H. A. C.

Table 44—William C. Gregory, Benjamin Cole, Jr; Andrew Schlehuber, D. B. H. Power, Charles E. Giles, Jacob A. Turner, James W. Robinson, A. L. Eastman, Walter A. Hansen, P. G. Browne, H. A. C.; H. A. Caslon-Smith, H. A. C.

Table 45—Harry Hamilton, J. F. Hodge, Edgar P. Lewis, James Woolley, Charles A. Woolley, Alonzo L. Richardson, Arthur Bliss, E. W. Pitman, William P. Jones, J. D. H. Watts, H. A. C.; J. S. Wilton, H. A. C.

Table 46—George B. Ketchum, John R. Newman, William B. Holmes, R. Sherman McCarter, Francis E. Page, H. K. Mansfield, George E. Glover, Willis C. Bates, Leonard F. Cutter, R. Speller, H. A. C.; W. C. Symes, H. A. C.

Table 47—Henry C. Cottle, O. H. Brock, Charles Butcher, Robert Butterworth, Robert J. Rodday, Henry F. Wade, L. S. M. Glidden, E. W. Billings, A. G. Lund,

1—THE ...
Lyman, co...
2—HIS ...
3—WEL...
—The Ho...
4—WEL...
Collins, M...
5—THE...
tenant-Col...
6—OLD...
Senator.
7—OUR...
8—OUR...
of Militia...
9—HAR...
10—TH...
Massachus...
11—TH...
MASSACH...

moll; Alfred ... R. Whitema... H. A. C.; ... Table 54—P... J. Batchelder... F. Wright; ... Mitchell; ... B. Badger; ... Boreham, H. A. C.

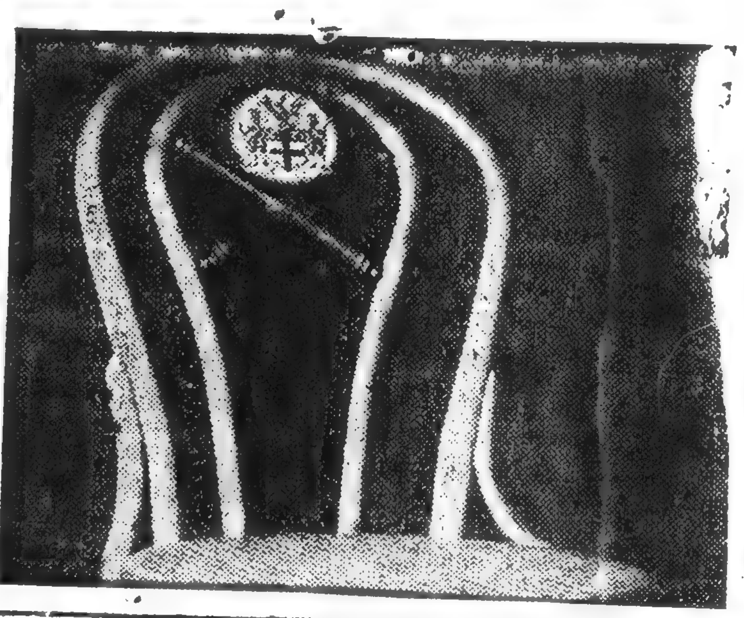
Table 55—... John A. Co... B. Lantz; ... ford; Chas. ... ards; ... Bryner, H. ...

Table 56—... Hayes; ... Wood; Chas. ... marth; A. ... Adams T. ... H. Jarrett, ...

Table 57—... M. Denham, ... Batchelder, ... Hazlett; Hen... ger; Fred ... G. W. ...

Table 58—... B. Heintz, ... Arnold, ... Lewis, Arthur ... Goodrich; ... Fraser, H. A. ...

Table 59—... Adams, John ... J. W. Green... Everett B. H...



One morning he came to play a while and his face looked so sad and tired that little Sample crawled on his knee and asked him the trouble. Uncle Harry looked at the boy and the boy's sympathy made the tears come in his eyes and he squeezed the boy closer to him. "You wouldn't understand, little chap. And, say, Samp, would you miss me if I shouldn't ever come home again?"

Sample sat and thought and thought; and when nurse came he didn't even remonstrate with her for combing his light matted curls. Finally he brightened. Yes, he had made up his mind. He would see grandfather. Grandfather was an invalid, so was at home most of the time. Sample resolved to go to his home and see him privately. When nurse had put on his little military coat and pulled the red stocking-leg cap over his ears, he requested that the drive should be to grandfather's. Arriving there, he asked that he might see his grandfather alone, so the nurse, astonished out of her senses, remained in the reception room, and Sample was shown into the library. Grandfather was delighted, and the boy climbed on the arm of his chair and told him about Uncle Harry. "And, grandfather," he said, in conclusion, "you must keep it a secret."

Grandfather promised, and then walked with the aid of his cane to the mahogany desk and wrote a note, which he told Sample to give to Uncle Harry and not to let anybody else know, and, as he stooped to kiss the boy, added: "And, Sample, dear, when you grow up to be a man leave speculating alone." Sample tucked the note in his pocket and they resumed their drive.

That night he waited for Uncle Harry, but a telephone message to mother said that he would remain down town. Sample was disappointed; but see Uncle Harry he must; so, after he had been tucked into bed and waited and waited for nurse to go, pinching his little fat legs all the time, to keep him awake, he laid his plans. After nurse had gone, he sneaked from his little bed and noiselessly opened the door and then closed it after him and tiptoed to Uncle Harry's room.

It was terribly dark, but he told himself he must not be afraid. He reached the room and crawled into Uncle Harry's bed, holding fast the note in his little fist. Then he went to sleep. In the morning he woke in his own little bed, and Uncle Harry was sitting beside him, and Uncle Harry cried and told him he was the dearest, bravest boy in the whole world. That evening the romps commenced again and they were jollier than ever.

Item.

... he yelled out to ... ck below. "Just look ... ock. Isn't it a bully ... The latter was so surprised that before he was given a chance to escape he was drawn into the charmed circle and soberly ordered to "sing, sing, sing." Protests were of no avail and finally in a weak mezzo-soprano he gave a trembling rendition of the "Blue and Gray." When he finally did escape, he retired into an

Catholic Societies to Meet

Mayor McNamee of Cambridge will preside, and the Hon. Thomas A. Mullen, the Rev. James T. O'Reilly and others will speak at a public meeting of the Middlesex County Federation of Catholic Societies in Prospect Hall, Cambridgeport, next Sunday, at 3 p. m.

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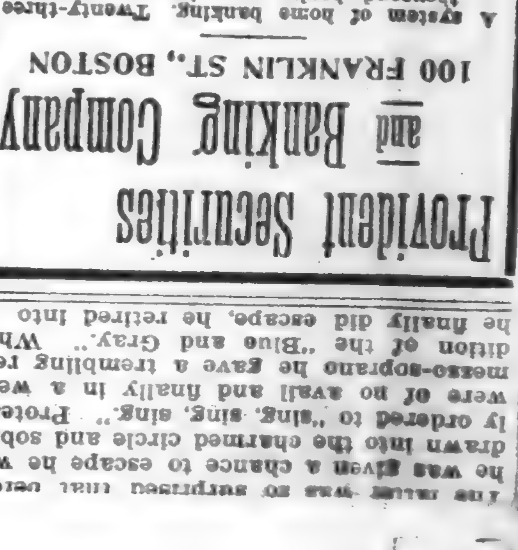

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If you are a young man, it is just the time to begin. If you are not a young man you cannot afford to wait any longer.
It is as good for Women and Girls as for Men and Boys. If you cannot call, send for "How to Make Money" and other circulars.
101 Tremont St., Cor. Bromfield
FRANK E. BURBANK, Sec'y and Treas.

Liquid Kidney Remedies Contain Dangerous Alcohol

MRS. REBECCA T. SAULTNER WAS CURED AFTER YEARS OF KIDNEY TROUBLE

Aug. 26, 1903, Mrs. Rebecca T. Saultner of 1770 Girard Ave., Minneapolis, Minn., *wrote: "For a long time I had severe pains and lameness through my kidneys with brick dust deposit in the urine. Years ago I had a similar attack and was cured by using Dr. Pettingill's Kidney-Wort Tablets, which relieved me at once, and I am now in perfect health. No one need suffer from kidney troubles when they can secure Kidney-Wort Tablets."*

"We could not hold our intelligent class of patrons a day," said one of Boston's high class druggists, "if we sold liquid kidney remedies that we know contain dangerous alcohol. We do recommend Kidney-Wort Tablets, because the Tablets are free from alcohol and prepared from a well-known prescription of Dr. Pettingill. Every day we hear from persons who have been cured by Kidney-Wort Tablets."

Has your urine, your back, your general health led you to wonder if your kidneys are sound? Write Dr. Pettingill, Burlington, Vermont. Give him your symptoms, he will advise you free.

DR. PETTINGILL'S
Kidney-Wort Tablets
Non-Alcoholic
Concentrated Doses
Sure Preventive

FEAST OF ORATORY AND MUSIC MADE ANCIENTS' BANQUET MEMORABLE

THE POST ARTIST GIVES AN IDEA OF THE GREAT QUANTITIES OF FOOD AND DRINK CONSUMED AT THE ANCIENTS' BANQUET

(Photo by Post Photographer.)

TALLEST AND SHORTEST MEMBERS OF THE LONDON HONOURABLES. SERGEANT GILLING STANDS 6 FEET 7 INCHES IN HIS STOCKINGS AND WITH HIS BUSBY MEASURES 7 FEET 10 INCHES. DRIVER PIZEY IS 5 FEET 2 INCHES TALL.

COLONEL HEDGES

He Recalls Welcome Given to the Boston Ancients When They Visited London in 1896

Colonel Sidney M. Hedges in his speech recalled the trip of the Boston Ancients to London in 1896, concluding:

"Can we ever forget the gracious welcome of her Majesty Queen Victoria, whose name will ever stand in history for strength of character and rare qualities of mind and heart that can never be excelled.

"We remember with deepest appreciation our reception by their Majesties, King Edward and Queen Alexandra, to whom today, I am sure, every member of the Ancient and Honorable Artillery Company would be glad to send a message of best wishes for a long and glorious reign.

"Let us hope that your voyage in the new Mayflower may prove a harbinger of events no less important in the history of our land and race! Whatever years may have in store for us let us all here resolve that, in storm and sunshine, those great emblems of justice, freedom and daring, the Union Jack and the Stars and Stripesl shal, be found floating side by side!

"America has fought no war and has engaged in no enterprise of national interest in which members of this corps have not borne important parts, so it is perhaps eminently fitting that the Ancient and Honorable Artillery Company of Massachusetts should give you a national welcome.

"May these festivities, while they give us joy for the hour, nor fail in their deeper and more significant meanings. As both nations look on let us hope that these mighty tides which flow in the blood of kindred people may mingle in a great stream of unity and power which shall have important results for the future of the human race.

"Tonight we send a message of greeting to your beloved and royal commander, his Majesty King Edward, and to all of your brethren in arms in England, and so, as Tiny Tim observed: 'May God bless us, every one!'"

COLLECTOR LYMAN

Draws Lesson From Significance of the Emblems of Both Nations Joined in the Decorations of the Hall

George H. Lyman, collector of the port of Boston, spoke in part as follows:

"Look upon these banners, their folds so beautifully and artistically draped and blending in fraternal strength the might of England's standard and the glory of the Stars and Stripes. On the one side is the crowned king of beasts, a lion rampant, and his battle cry is first 'For God' and then for 'his right.' And yonder the king of birds, the American eagle, with pinions raised and talons spread, and his battle cry is 'Union.' And beside the two, ready for attack or defence, stand the shields of both. How noble an ideal is set forth in such a union! ... is the true soldier of civilization and each the knight errant of virtue, ... both proclaim by act and precept the ... germ and principle of all true ... and success—moral force.

"... signifies that the lion of Great Britain and all he represents, and the ... of America and all he represents, ... know that for every reason, selfish ... such a union stands for one ... alone among all the dwellers on this ... It means that its component parts ... dwell apart, but that no other race ... will dare to come between them. ... that if ever joined in common ... for God and right, they ... march together under the unconquerable banner of progress. It means that however its different peoples may be separated by land or sea, however diverse may be their personal aims or business interests, the history of the past, the needs of the present, the hopes of the future, all point out with unerring hand, as the champion of this world's onward march of civilization, the race of the Anglo-Saxon."

GOVERNOR BATES

Tells the London Honourables It Is Unnecessary for Him to Extend the State's Greeting to Them

In extending the greetings of the State Governor Bates said:

"I am asked to do something unnecessary, but yet most agreeable—to extend the greetings of the Commonwealth of Massachusetts to the guests of this occasion. Unnecessary, gentlemen of England, because the welcome has already been spoken by the people of Massachusetts; spoken by them as they gathered by thousands and tens of thousands on the day of your arrival; spoken again yesterday by the multitude that like a great torrent flowed through the streets of this city; spoken in the holiday vestments with which our metropolis has clothed itself; spoken in every grasp of the hand, in the smile of every face, in the cheer that has rent the air wherever you have gone—spoken in the intermingling of the Stars and Stripes with the crosses of St. George and St. Andrew; and this we trust has satisfied you that, however your predecessors may have fared among us, you are in no danger except from our attempted kindness.

"While unnecessary, therefore, it is nevertheless a privilege to say to you, Lord Denbigh, and to you, soldiers of the Honourable Artillery Company of London, welcome to Massachusetts, welcome to her hospitality, welcome to her homes and to her firesides.

"You bring with you the sabre and the gun, but there is no threat in them, rather are they the symbols of that military spirit that has made possible England's greatness and America's future; and while we all look forward to the day when the war-drum shall throb no longer and all the battle flags be furled in the parliament of man and the federation of the world,' yet we would not purchase the dawn of such a day at the sacrifice of that spirit that from the beginning of the tribes of men has been productive of traits of courage and manliness essential to human character.

"Aye, we know further that the dawn of such a day can never come except the would-be wrong-doer among men and nations realizes that there is behind the calm of peace that same forceful spirit that will fight to avenge the wrongs of the weak and prevent the aggressions of the despoiler.

"For our countries the scenes that have been witnessed on the shores of New England these last few days have a peculiar interest. Formerly parts of one nation, now separated, we are witnesses of the depth of interest that the one has in the welfare of the other. Then we were but a child, we quarrelled with you oftener than with any other people, but the exercise developed strength in us both. We have had no serious trouble these scores of years. We have been settled on the shores of Massachusetts Bay, more or less settled, for two hundred and eighty-three years, and during that time we have been at war with you eleven years and at peace with you two hundred and seventy-two years. From present appearances it will be two hundred and seventy-two years more before we shall again declare war against you.

"Better than that, we believe that America has fought her last war against England. And this we believe, not because we send you ten million barrels of flour a year, and other necessaries of life in proportion, so that you would starve while fighting us; not because the inventions in modern warfare make it a contest of annihilation; not because the one is afraid and the other dare not, for the British Lion and the American Eagle have never blinked an eye when facing each other—but because hands have clasped across the seas and hearts have joined, and the ties of blood and the instincts derived from the common origin compel us to march all one way—for the liberty of the individual, the overthrow of the oppressor, the uplifting of the downtrodden, and the advancement of the Christian civilization throughout the world."

SENATOR HOAR

Assures the English Visitors of Their Welcome in Boston, Quoting the Indian Sachem Samoset

George F. Hoar, the senior Senator from Massachusetts, spoke as follows, in part:

"The first speech ever made on this continent is still one of the best. It was made by the Indian Sachem Samoset to the Pilgrim Fathers at Plymouth on the 16th of March, 1621. It sums up in two words everything needed to be said on this occasion: 'Welcome Englishmen!'

"Our English friends may be sure of their welcome. They are in the house of their friends, in the dwelling-place of their brethren. We cannot show you wonders like those you have left behind. We have few glories of architecture and of art. We have little antiquity. We have no palaces or castles or cathedrals or galleries like those to which you are accustomed at home. Yet possibly we also may have something to exhibit, in a modest way, of the fruitage of the tree of English liberty. We must yield the palm cheerfully to other nations in art and architecture and music. We have tried to emulate them, if not to excel them, in the things which constitute the strength and happiness of a free people. We have gone without the architectural glories of palaces and castles and cathedrals. We have tried to perfect the architecture of the people's dwellings, and you will find the English bible and the English Shakspere upon their shelves. The canvas does not live or breathe for us under the touch of Guido or Raphael. We have no Lawrence or Reynolds to preserve the features of high-born beauty. But at least health paints here with her roses the cheek of the factory girl. The music of Beethoven or Handel may not here rise and swell till it fills the dome which Angelo or Wren builded. But we have the music of children's voices in the well-paid workmen's homes.

"We hope you may feel at home while you are here. When you go back to old mother England, tell her her boys are contented and happy and growing. Give her our best love. Tell her we think of her with nothing but friendliness and good will. We have no sore feeling left, even for the spankings she used to give us. If she did not spare the rod, she did not spoil the child.

"We mourned with you for the loss of your gracious Queen, alike the type of gentlest womanhood and the most illustrious sovereign in history. We look with you with confident anticipation and desire for a long and happy reign for her successor."

PROFESSOR DE SUMICHRAST

Speaks on the Brotherhood of the Anglo-Saxon Races—Each Land Proud of Its Great Men in Peace and War—Same-Colored-Flags Symbolic of Our Humanitarian Duties

Professor F. C. de Sumichrast spoke on the brotherhood of the two great Anglo-Saxon races as exemplified by the banquet. He said in part:

"The keynote of this meeting of the Ancient and Honorable Artillery Company of Boston and the Honourable Artillery Company of London is 'brotherhood,' not military brotherhood alone, but the brotherhood of the two great Anglo-Saxon nations.

"The same race—a fighting, though not a military race—are ours. Each land has its proud record of great generals—America with its Grant, its Sherman, its Hooker and so many more, and Britain with its Marlborough, its Wellington, its Napier, its Roberts, its Kitchener, to single out but a few from the immortal list.

"Lords of the sea are both Americans and Britons, and the call of Decatur, Lawrence, Farragut, Dewey, awakes as quick response in a British breast as does the sound of Drake and Frobisher, of Anson and Howe, of Collingwood and Duncan, and most of all of Nelson, who, ere he died on the Victory's blood-stained decks, bequeathed to us the unforgetable signal: 'England expects every man this day to do his duty'—and every man did it.

"The real duty of the United States and Great Britain, the real duty of our united nations, of our race, which is one, of our stock, which is the same, of our blood, which Perry proclaimed by the thunder of his guns to be alike in the veins of Americans and Britons, our duty is not to foster and keep alive ancient grudges and hatreds of yore, but to fulfil the mission intrusted to us, to carry out the noblest task ever laid upon a race—the bearing through the wide world the light of political truth; the bestowing on all nations the blessing of true liberty; the giving to all men their birthright of equality before the law; the establishment in all lands of even-handed justice; the spread among all inhabitants of the universe of the benefits of the highest Christian civilization.

"We have the same flag—the red, white and blue—ours with beams radiating to every point of the compass; yours with the starry field and the far outstretching stripes of light and blood—both flags symbolic of our mission here; flags that we love, flags for which our own and preceding generations have freely shed their blood, flags that mean freedom, justice, equality, protection wherever they wave—and where do they not wave?—flags that together will ever be invincible so long as those who bear them stand shoulder to shoulder and are true to the noble and lofty ideals their flags represent.

"We have the same national anthem, and the words of 'God Save the King' mingle harmonious and resonant with those of 'My Country, 'Tis of Thee, Sweet Land of Liberty, of Thee I Sing.' So let them ever be heard together, sung with heart and soul by Britons and Americans together, typical of that union which is the more real, the more firm, the more lasting that it is not embodied in any treaty or written document, but in the hearts and lives of the men of each land, that it is the right and natural outcome of the consciousness of a kinship we prize, of similar responsibilities and privileges conferred upon us by the Lord of all, and that, with the help of that Lord, we mean, Americans and Britons together, to carry out for man's advantage, come what may!"

GENERAL BANCROFT

Speaks for the Militia and Recalls the Origin of Both the Boston Ancients and the London Honourables

Major-General William A. Bancroft's speech was as follows:

"The militia, both of this Commonwealth and of the country, will feel much pleased, I am sure, to know that it has been named upon an occasion of so much distinction, and indeed it is highly appropriate that this institution of government should have formal attention at this extraordinary festivity; for nearly 400 years ago, this institution brought into existence one of these famous corps, and, transplanted to another continent, brought also into existence the other a hundred years later.

"History tells us that the London company first received royal recognition as the company which exercised arms in the 'Artillerie Garden.' It is a long time since this company began to resort to that London garden, and we hope, after an experience of centuries, that the company will find the flowers of such of the gardens of America as it has an opportunity to visit quite as attractive as were those to be seen in the London garden in 1537.

"I am sure the militia in this community had never a more agreeable duty to perform than they had when privileged to escort the Boston company and its guests through the streets of this town. I am equally sure that our militia appreciated the highly martial appearance which the London company made. Your command, my lord, looked so 'very smart' (I believe that is what they would say at home), and I say this of our militia, who are accustomed to be astonished every year at the marching of the Boston company, of whom a certain commander-in-chief said some years ago that he had never seen anything like it. It is certainly a very great pleasure to witness such soldierly bearing and such soldierly precision of movement.

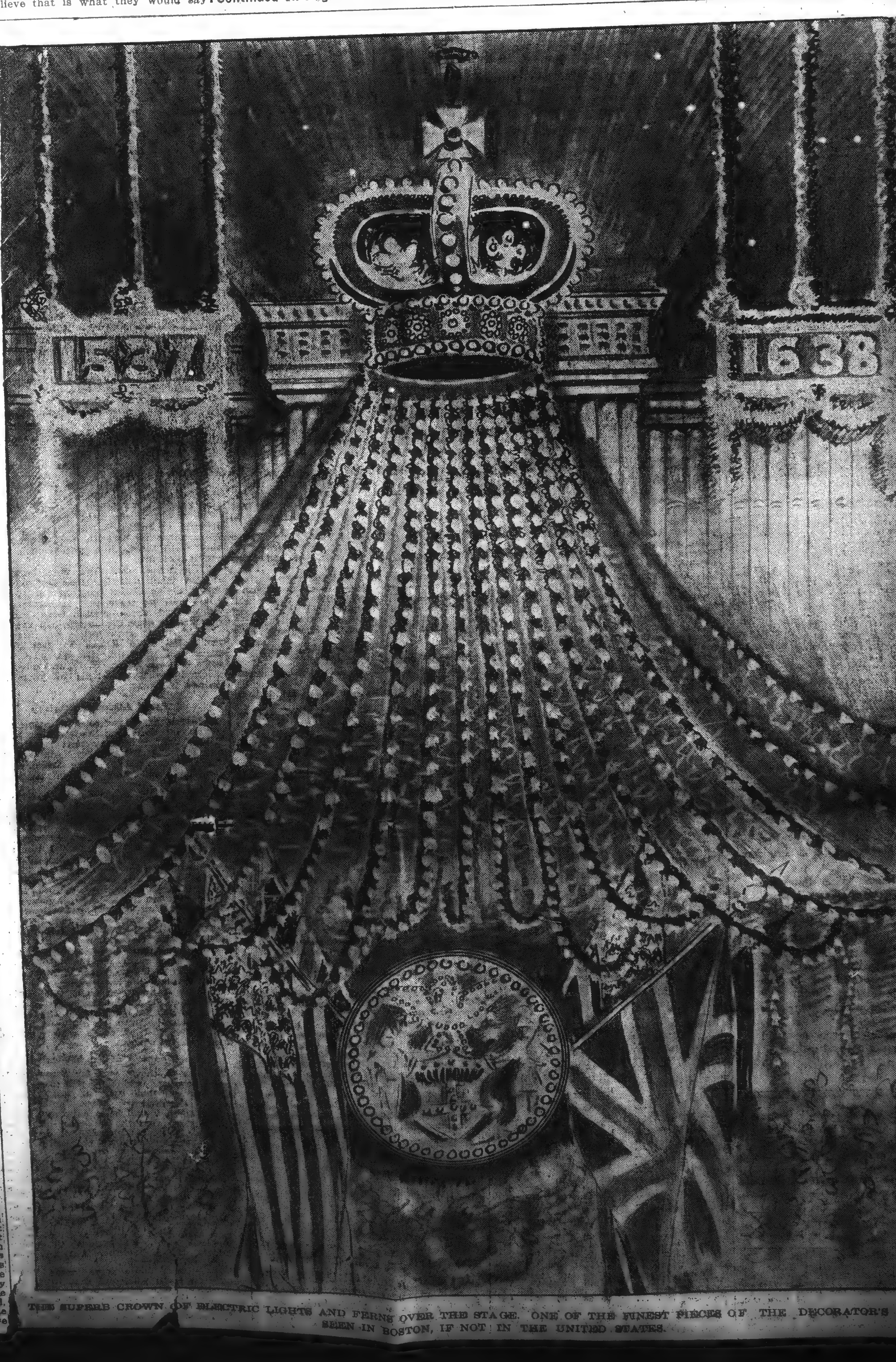
"You have named, sir, the militia—the militia in its broad sense in distinction from the profession of arms. In fact, there is much difference between them; but if we are to believe Sir William Blackstone, your accomplished and learned writer on the common law, the spirit of the British constitution did not find a place for the professional soldier. While what Sir William wrote is not now so keenly felt, yet in theory, at least, I understand it is as true today as it was in 1765. He says: 'In free states the profession of a soldier, taken singly and merely as a profession, is justly an object of jealousy. In these days no man should take up arms but with a view to defend his country and its laws; he puts not off the citizen when he enters the camp; it is because he is a citizen, and would wish to continue so, that he makes himself for a while a soldier. The laws, therefore, and constitution of Great Britain know no such state as that of a perpetual standing soldier, bred up to no other profession that that of war.'

"The same idea is expressed in the motto upon the seal of our Commonwealth of Massachusetts: 'Ense petit placidam sub libertate quietem'—which a gallant officer of our militia has somewhat freely translated: 'He will have peace even if he has to fight for it.' The Congress also expresses the idea in our small regular army. In other words, the British and the American conception of military force is an organized body of citizens trained in the art of war, and, while in practice it is found expedient that some men should devote their time and thought constantly to the military service, just as it is expedient that some men should act constantly as firemen or as police-

Continued on Page 10—Third Column

FOREVER.

The design on the last page of the menu of the banquet to the London Honourables, significant of the feeling of "Hands Across the Sea" prevailing.



THE SUPERB CROWN OF ELECTRIC LIGHTS AND FERNS OVER THE STAGE. ONE OF THE FINEST PIECES OF THE DECORATOR'S ART EVER SEEN IN BOSTON, IF NOT IN THE UNITED STATES.

DULL TRADING AND SAGGING PRICES

Wall Street, Oct. 5.

Today's stock market dropped into a professional rut, and there was a shrinkage in the dealings to about half the recent daily average. The movement of prices was exceedingly sluggish, and showed little disposition to get far from last week's level.

The bullish professionals, who had formed a hope that the considerable strength shown last week would serve to reassure buyers, and bring them into the market, were decidedly disappointed. When the failure of buying was perceived the traders sold the market, with the result of slowly sagging prices all through the early part of the day.

The news of today was rather favorable than otherwise, but there was very little of it bearing on security values. Tomorrow is the day set for action on the dividend on United States Steel common. Offers were made in the curb market today of the prospective dividend at a fraction of 1 percent. Reports from London, that several million pounds sterling were afloat for that centre, from India and Africa, were a reassuring factor on the local money market, for it promises means to supply American demany upon London for gold, should the exigencies of the money market demand it. Call money here was firm, but quotations for loans on time were somewhat shaded. Stocks which have been saved from sacrifice by response to call for margins, the enormous decline in price of securities, must, of course, have involved the placing of very large additional funds.

Stocks thus held through long decline are a threat hanging over the market on any considerable advance in prices. There was some slight recovery at different times, but the demand was nothing more than shortcovering; and the closing was heavy and nearly stagnant.

Most of the speculative bonds were weak, but some of the higher grade issues were bought in moderate amounts. Total sales par value $2,224,000.

United States bonds were unchanged on call.

In New York large amounts of time money have recently been loaned to commercial houses at 5 1-2 per cent which is a sure indication of returning ease. The usual table follows:

	New York.	Boston.
Call loans	3 @4	3
Time money	5 1-2@6	5 1-2@6
Commercial paper	6 @6 1-2	6 @6 1-2
Clearing house rate	3	.....
New York funds	5c. discount	.....
Exchanges	$17,982,565	$146,662,860
Balances	1,273,954	7,221,159

NEW YORK STOCKS

RAILROADS.

	Sales.	High-est.	Low-est.	Closing Bid.
Atchison	88,220	64	63	63⅜
do pref	655	88¾	88⅛	88⅛
Baltimore & Ohio	16,130	75⅝	73¾	74⅝
do pref	312	87	86¾	86
Canadian Pacific	910	120⅝	120¼	120⅜
Chesapeake & Ohio	1,100	30¼	29⅝	29½
Chicago & Alton	700	22¼	21¾	21¾
do pref	200	61¾	61¾	61¼
Chicago & Great West	385	15½	15	15⅛
Chicago & Northwestern	1,200	157¾	157½	156½
Chicago Ter & Trans	10	10	10	9½
Colorado Southern	200	12⅜	12¾	12¼
do 1st pref	200	50¼	50¼	49½
do 2d pref	150	20¾	20¾	20½
Delaware & Hudson	980	153	154	153
Denver & Rio Grande	100	20⅝	20⅝	20
do pref	410	71	70	70
Erie	46,150	28⅝	27½	27¼
do 1st pref	2,200	66¾	65⅝	65⅝
do 2d pref	1,150	48¾	47	47½
Hocking Valley pr	500	79	79	78
Illinois Central	600	130⅝	129⅜	129½
Iowa Central	100	10	10	9⅝
Kansas City Southern pr	100	35⅞	35⅞	35
Louisville & Nashville	3,710	98¾	97⅝	98
Manhattan L	1,775	131⅜	130⅜	130
Metropolitan St Ry	3,980	107½	105	105⅜
Missouri Pacific	10,170	89⅞	88½	89
Missouri, Kansas & Tex	100	17½	17¼	17
do pref	400	36¼	35½	35
National R R of Mex pr	200	37	37	36¾
New York Central	3,700	117	116	116⅜
Norfolk & Western	2,060	58	57	58
Ontario & Western	950	21¼	20⅝	20¾
Pennsylvania	31,588	119	117⅞	118¼
Reading	27,120	48⅜	47	47½
do 1st pref	600	75	75¼	75½
Rock Island Co	6,230	25	24½	24¾
do pref	500	59	58½	59¼
St Paul ex-div	28,250	137⅜	136	136
Southern Pacific	1,000	42⅜	41¼	41⅜
Southern Railway	3,600	19½	18⅝	18⅞
do pref	600	77¼	76⅛	76
Texas & Pacific	300	23⅜	22½	23½
Toledo, St Louis & West	100	17⅜	17⅜	17½
Union Pacific	45,450	71⅜	70	70½
Wabash	1,700	19⅝	18½	19⅝
do pref	3,000	31⅜	30½	30⅝
Wheeling & Lake E	100	14⅜	14⅜	15
Wisconsin Central	100	16⅜	16¾	16½
do pref	100	36½	36½	36

EXPRESS COMPANIES.

Wells-Fargo	100	200½	200½	200

MISCELLANEOUS.

Amalgamated Copper	20,650	41⅜	40⅝	40⅞
Am Car & Foundry	1,250	26⅛	25½	25⅝
Am Locomotive	200	15⅝	15½	15¼
do pref	1,160	80½	80	80⅜
Am Smelting & Ref	1,630	42⅝	42¼	42
do pref	300	88	87	87
Am Sugar Refining	1,800	111¼	110½	111¼
An conda Mining Co	200	71	71	70½
Brooklyn Rapid Transit	8,276	34⅜	33¼	33½
General Electric	210	149⅜	147⅜	147
Int Paper pref	275	63	61⅜	61⅜
National Lead	695	14	13⅜	13¼
New York American	100	73	73	73
Pacific Mail	500	19⅜	19	19½
People's Gas	645	92¼	91¼	91⅜
Pressed Steel Car	280	34½	34	34
do pref	110	77	77	77
Republic Steel	600	9½	9⅛	9¼
do pref	900	63	61½	61⅜
Rubber Goods	400	15	14⅜	15
Tennessee Coal & Iron	775	34	32½	32½
U S Leather	3,000	7⅝	7¼	7⅜
do pref	500	77½	76½	76½
U S Steel	31,630	18	16⅞	17⅛
do pref	29,200	64⅝	63¼	63⅞
Western Union	400	82	81½	81½

Total sales, 383,600 shares.

PLYMOUTH

properties promise to repeat the history of the Homestake and Treadwell mines.

1st—Because "The Kingman Group," as they are known, is the best in the district. Experted by John W. Winwood, whose reputation stands back of this statement, and by H. J. West, who is vouched for by the Arizona Central Bank.

2d—Because of the large ore bodies.

3d—Because of the nominal cost of mining and milling.

Why not own a copy of our 8-page "Guide to Investors." We mail it free, also send for our "Daily Market Letter." Correspondence solicited.

Haight & Freese Co.

STOCKS, BONDS, GRAIN, COTTON

84 STATE STREET

BOSTON, MASS.

"Determining the character and financial responsibility of your broker is as important as selection of right stocks."

American Telephone & Telegraph Co.

A dividend of One and a Half Dollars per share will be paid on Thursday, Oct. 15, 1903, to stockholders of record at the close of business on Wednesday, Sept. 30, 1903.

The transfer books will be closed from Oct. 1 to Oct. 14, 1903, both days included.

WILLIAM R. DRIVER, Treasurer.

Boston, Sept. 16, 1903.

State Street, Oct. 5.

Boston was content to wait today, trading being very dull with the exception of that in two or three specialties. Prices showed a receding tendency in sympathy with the New York market. It was the sort of market to encourage the bears and there was some short selling early in the day. When they found out, however, that they could not make any move toward covering without quickly putting prices back again, they, too, fell into a do-nothing mood, and the day closed with prices about half-way between the opening and the lowest figures. Very likely they will go a little lower in the morning with a good rally later.

So far as the bulls go, both leaders and followers are not likely to do very much until they know what the Steel common dividend, to be declared tomorrow will be. The majority of those who are best posted say it will be the usual distribution of $1. It was offered at 75 cents on Wall street today, however, but that may have been done for market effect.

Most positive assertions are made by those who claim to know that the enforced liquidation came to an end last week when some ten or a dozen weak big accounts were taken over by a pool in which Standard Oil, Gould and Morgan interests were prominent. It is asserted that dominant interests in Wall street have attained certain ends they have aimed at for months, and if both these assertions are correct two very menacing factors have been removed from the situation and it would seem as though there was very little to oppose an improvement in market tone and prices.

Coppers, aside from Copper Range, were pretty well neglected today, and even that was much less active than usual. It showed a net loss of 1-2 to 49 3-8.

Amalgamated broke 41 three times but closed at 41 1-8, a net loss of 7-8. Utah was off 1 to 24 3-4 on very light trading. There were fractional losses by Centennial, Osceola, U. S. Mining and Winona.

Daly-West also lost 1-2 to 39 1-2. This stock, while yielding about 20 per cent at present, has a record otherwise that is rarely equalled by a copper stock in that it has paid in dividends 100 per cent of its promotion price in about three and one-half years, has raised its dividend five times within that period and has never reduced its dividend or passed it.

Trading in American Telephone was active all day and it sold as high as 129 in the early trading, receding to 127 3-8, at which figure it showed a net gain of 5-8.

United Fruit gained 1 to 95, Dominion Coal lost 3-4 to 71. The general list otherwise was dull and price movements narrow and irregular.

On the Mining and Stock Exchange Boston Consolidated sold at $4.75, Bradwell at $5, Majestic at $2 and Nipissing 3-4 and Jupiter Steel at 19 cents.

The second instalment of 50 cents per share on the capital stock of the Old Colony Copper Company will be payable at the office of the company on Oct. 19, 1903, by stockholders of record Oct. 17, 1903.

Hayden, Stone & Co. have been the principal buyers of Copper Range lately and it is estimated that they have purchased fully 25,000 shares within a few weeks.

The following named directors of the National Suffolk Bank have been chosen to the board of directors of the Second National Bank to hold office until the annual meeting of the latter in January next: Augustus P. Loring, Edward Lovering, Robert Winsor, J. M. Prendergast, Henry L. Day, Ezra H. Baker.

George J. Gould is quoted as saying: "It is true that an almost unaccountable wave of pessimism is now overwhelming Wall street. This wave is erratic and sporadic and is not justified by the business conditions existing in the country at large. My own personal observations show that crops are exceedingly large—the corn crop being a bumper; that railroad earnings must necessarily increase; and that as soon as the money which has been advanced from this financial centre for the purpose of moving the crops and the furtherance of railroad extensions and enterprises reverts to its normal channels, as is inevitable, the country at large will enter upon a new and much greater era of prosperity"

J. Francis Brown, head of the brokerage firm of J. Francis Brown & Co., which firm recently failed, has filed a petition in bankruptcy, giving assets as $200,525 and liabilities as $245,383.

The annual meeting of the shareholders of Massachusetts Gas Companies will be held in this city Oct. 13. An estimate of the net earnings of these companies, based upon the results publicly reported up to June 30, gives a total of $1,376,930, or 4 per cent on the preferred and 1 1-2 per cent on the common stock.

An article published in some of the Boston papers states that Osceola, "as an individual producer, ranks second in the lake district to Calumet & Hecla only." Just what is meant by "individual producer" is not known, but the output in mineral of Osceola Consolidated, usually spoken of as "Osceola," for September was 1155 tons, while that of Copper Range Consolidated, including all of the Baltic, half of the Champion and all of the Trimountain, was 1588 tons. Copper Range Consolidated is certainly entitled to rank as the second producer at the lake and the paragraph referred to above is misleading, though it may not have been intended to be so. HEATH.

THE BOSTON MARKET

BONDS.

	Sales.	High.	Low.	Closing Bid Oct. 5	Oct. 3
Am Tel & Tel 4s	$3,000	94	94	94	94
A, T & S F 4s	5,000	98½	98	97½	98
Bur & Mo 4s, 1910	5,000	98		98½	98½
C, B & Q joint 4s	1,000	90	90	89½	89½
Fre & E H 6s	1,000	135½	135½	135	135
Western T & T 5s	2,000	100	100	99½	99½

STOCKS.

	Sales.	High.	Low.	Closing Bid Oct. 5	Oct. 3
Amalgamated Min	2,8	41⅝	40⅝	41	41⅝
Am Ag Chemical	0	13½	13½	13	13
Am Pneu Service	00	3½	3½	3½	3½
Am Sugar Ref	386	112¾	110¾	111⅝	111⅝
do pref	212	117½	117	117	117
*Am Tel & Tel	2,768	129	127⅝	127½	127¼
*Am Woolen	300	70⅝	70½	70½	70
A, T & S F	215	63⅝	63¼	63½	63⅝
do pref	84	89	87⅝	88	88⅝
Boston Elevated	58	137	136½	136½	136
Boston & Albany	11	246⅞	246	246	246
Boston & Lowell	10	235	235	231	231
Boston & Maine	21	166½	166	166	...
Calumet & Hecla Min	4	430	423	430	425
Central Mining Min	150	16½	16½	16¾	16¼
Cin & Stk Yds	10	135	135	135	...
Con Gas	7	118	118	118	...
Copper Range Min	2,678	50¼	48½	49	49¼
Daly-West Min	90	39¾	39½	39½	39½
Dom Coal Mining	105	72	71	70½	71¾
do pref	10	107	107	108	108
Dom Iron & Steel	290	10⅞	10⅜	10⅝	11
Edison, El Ill	45	230	230	227	227
Fitchburg pref	112	135½	185½	135	135½
*Gen Electric	82	150¾	148½	146	148
Guanajuato Min	275	.75	.75	.50	.50
Mass Electric	2	20½	20½	20	...
do pref	20	78	78	77½	77½
Mass Gas	250	33½	33	33	33
do pref	140	77½	77	76¾	77¼
Mass Mining	25	5	5	4¾	4¾
Mayflower Min		.87½	.75	.75	.62½
Mohawk Mining		39¼	39½	38½	39
N Y, N H & H	3,0	196	194	194	194
Old Colony RR	50		202		
Old Dom Mining	5		7	6¼	6¼
Osceola Mining	100	6	6½	51	52½
Pere Marquette	100	74	74		...
Phenix Mining	15	4¾	4¼	4½	4½
Pullman Co	68	210		210	210
Quincy Mining	20	85		85	80
Rutland pref	12	37		34	33
Shannon Mining	100	10	10	9¾	9¾
Tamarack Min	5	90	90	75	75
Union Pacific pref	5	84	84	83½	83¾
*United Fruit	155	95½	94		94
*United Shoe Ma	90	39	39		39
*do pref	30	27¾	27½	27	27
U S Coal & Oil	50	10	10	9¾	9¾
U S Mining	400	18	18	17⅝	...
U S Steel	2,085	18¼	16⅞	17¼	17¼
do pref	1,120	64½	63½	63⅞	64
Utah Mining	358	25½	24¾	24¾	25
Victoria Mining	200	3	3	3	3⅛
W End St Ry pref	49	109	109		108
*Westing Elec	20	75	75	75	72
Winona Mining				7	7
Wolverine Min			63	63	63

*Ex-dividend. Total sales, listed stocks, 13,228 shares; bonds, $24,000, unlisted stocks, 5160 shares.

KLEINERT'S RUBBERS

A NEW CLUETT TAB IN QUARTER SIZES—AT YOUR FURNISHERS

CLUETT, PEABODY & CO. MAKERS

(Photo by Post Photographer.)

LIEUTENANT-COLONEL BAILEY, CAPTAIN CUSHING, COLONEL PFAFF, MAJOR BUDWORTH, ENSIGN CARMOLLY.

Interesting group of London and Boston Honourables, taken on board the steamship during the excursion.

FEAST OF ORATORY

Continued from Page 9

men, in our political plan, every regular soldier is a citizen, temporarily performing special duties for the good of all.

"It is, however, peculiarly the part of the militiaman, the citizen soldier, by whatever name he may be called, to exemplify the spirit both of the British constitution and that of the republic of the United States. He studies and practises the profession of arms as a public spirited citizen. He does not undervalue the proficiency of the professional soldier, neither does he underestimate the horrors of warfare. Individually he regards military service as he regards jury duty, or fire extinction, or guards the exercise of the suffrage. Individually he devotes himself to military service because he may conceive that he is better fitted for it or because it needs him, and, indeed, he is quite as likely to make a personal sacrifice as though he entered some branch of the civil service. He may enter both services.

"He has no quarrel, however, with any other branch of the public service; on the contrary, he expects to be called upon to aid the civil power in all its branches of administration. He has no jealousy, either, of the professional soldier. He admires his attainments, and when opportunity puts him upon an equal footing he emulates his accomplishment. Time was, it may be, when the poet Dryden, in satirical mood, might have said with some truth:

"'And, raw in fields, the rude militia swarms;
Mouths without hands; maintained at vast expense;
In peace a charge, in war a weak defence;
Stout once a month they march, a blustering band,
And ever, but in times of need, at hand.'

"But I am very sure, sir, that in neither country could this now be justly said of the militia, and I should wish to include broadly by this term, my lord, not only technically your militia, but also your volunteers and yeomanry, and in this country the national guard, which is on precisely the same footing as the militia, although called by another name. They stand for order as against disorder; they stand for law as against anarchy; they stand for civilization as against barbarism; they stand for peace as against war.

"May I couple, sir, the citizen soldier of the empire and the citizen soldier of the republic, one in language, one in civilization, one in spirit? Together may they uphold the principles of the great English speaking peoples

"'Till the war drum throbs no longer
and the battle flags are furled
In the parliament of man, the federation
of the world.'

"Citizens always; soldiers when needed. Duty alone determines. Zealous, devoted! Loving country! Loving liberty under law! Such a soldier, I make bold to say, had you in Arthur, Duke of Wellington; such a soldier had we in Washington. May their

"'Great example stand
Colossal, seen of every land,
And keep the soldier firm, the statesman pure,
Till in all lands and thro' all human story
The path of duty be the way to glory.'"

EARL DENBIGH'S ADDRESS

Praises American Hospitality and Pays a Compliment to the American Press

Colonel Denbigh said: "Your Excellency, your Honors, ladies and gentlemen: At the hour of 3 a. m. this morning, just when I was finishing a four hours' conversation with your indefatigable chairman and our equally indefatigable secretaries on the subject of the arrangements for next week, I asked him if he could tell me how many weeks we had been in Boston. Colonel Hedges assured me on his word of honor as a citizen of the United States and the commander of the Ancient and Honorable Artillery Company that we had only arrived on Friday.

"This morning, when I was engaged in doing my 247th quick change of uniform since my arrival, I observed to the valet who was assisting me that I had never done so much dressing before in my life, and his reply was: 'I have assisted a good many gentlemen to dress, but the way you slide in and out of your clothes just takes my eye.' (Applause.) I mention this little incident in order to try to convey to you some small idea of the abject bewilderment in which I find myself—the bewilderment which makes it extremely difficult to make up my mind as to what I should say.

"The other day we visited Providence—that industrial city—which turned out and gave us a most magnificent welcome. We were afterwards entertained—at what I suppose Colonel Hedges would call a little lunch—by our kind friends, led by Colonel Gross, and I had occasion to observe that I had a great grudge against Colonel Hedges for the meagre facts he had given me relative to the reception awaiting us.

"We were told we were to go to Providence and enjoy a little clambake. Now, I am surprised at Colonel Hedges. Colonel Hedges is a distinguished citizen of a great country, which possesses many remarkable attributes, and one of the most remarkable of these is the great press, and to whom I beg to tender our thanks, in the name of our company, for the kind way in which they have received us.

"I know that I am only paying a compliment when I say one of the most distinguishing marks of that press is its resourcefulness and its graphic power of description both of things that have happened and of things that might happen.

"Well, ladies and gentlemen, I do not profess to be what is known as a professional descriptive reporter; but considering the education that Colonel Hedges has had in this country I am honestly surprised at the meagreness of his power of description. For my part if I could not do better than he does in giving an accurate description of future events, before they occur, I would hide my head and retire from business. (Laughter.)

"Well, I say for our side, after all we have gone through, that he is the real cause of my object bewilderment.

"We arrived, as I have been informed, Friday last. One of the first things we saw was the Union Jack flying from the top of Bunker Hill monument (applause), a monument which it is superfluous in these days for me to say that we in England have long felt we could regard without any ill will and regard it as a reminder to the British nation as to how colonies ought not to be governed. (Applause.)

"In consequence of this I think that we can henceforth regard that monument in another light as a monument to the memory of brave men whom we honor. (Applause.)

"Well, ladies and gentlemen, we steamed into a somewhat lonely and desolate dock. We disembarked. The shed was lonely looking and gave the impression of a vault.

"We had been told what a hearty welcome awaited us. Presently we began our march. We found a crowd outside. We were not surprised to find our old friends, or rather, I should say, our ancient offspring, because we had been told they were there. We greeted them with much pleasure.

"We passed on. We then began to realize what was in store for us. We found Union Jacks hanging out of windows and we were told in strict confidence that there would have been 10 times more only the supply had run out.

"The crowds grew larger and more enthusiastic. We began to feel rather proud and, after all, that we were somebody in particular. We found ourselves going between the lines of your well trained militia.

Saluted American Colors

"We had the pleasure of saluting their colors. I believe it is the first time in the history of the country that Englishmen carrying the British flag and wearing the British uniform have marched on American soil and saluted American colors.

"It has been one unbroken series of enthusiastic greetings and acts of kindness to us. We had a great reception at Providence, of which I have already spoken. We had that great sight in the streets yesterday, when, I am told, the crowd was larger than has ever before been seen on the streets of Boston.

"We had all the militia and your picturesque corps turning out to do us honor, and today we have had an interesting parade and an equally enthusiastic reception when we were proud to go to Faneuil Hall to pay military honor to the colors of our friends.

"Now matters have culminated in the gorgeous scene we see before us, a scene such as I have never before beheld, and I doubt if you have either.

"I do not know whether this reflects the more credit on the generosity of those who provided upon those who organized it, on the culinary skill, or on the decorative skill of those who provided this beautiful s[cene].

The Meaning of the Welcome

"I have to thank you for these handsome souvenirs, which we will take away with us and look upon as family heirlooms. (Applause.) Now, ladies and gentlemen, it would be affectation on my part to deny the welcome has come from far beyond the ranks of our real hosts. It would at the same time, intolerable conceit on the part of us to suppose for a moment that this welcome was meant for ordinary hum-drum individuals, as we are. We must go back further for and obtaining the proper meaning of all this.

"We once had a reference on the subject of tea. (Applause.) We thought the tea ought to be made in hot; you thought it ought to be made in salt water, (Laughter.) That was a trifling th[ing] flown the Bunker Hill has now [to]ok.

"Well, there were some hard knocks on either [side], and then at intervals there were hard words. Then, it was after the [addi]tion of hard words, came the new [the] Ancients were to visit London authorities of England said: 'We bear our friends across the water no ill will for what they have said against us; let us see if they bear any ill will toward us. Let us see if we cannot give them a downright good reception.' We did our best. (Applause.)

"The reception was led by our late gracious Queen. (Applause.) I cannot say that you got as good a reception in London streets as we have had in Boston. We Britishers are a desperate prosaic, hum-drum lot, and it takes a deal to arouse us, but if you come again it will be different.

"When our country got involved in troubles elsewhere, and then some other things happened, and we began to think 'Why should we be enemies?' Each has advantages that the other has not got. Just as two negatives make a positive, why cannot we two enemies unite into one mutual admiration, and why cannot we bring about a whole-hearted feeling between these two nations? (Applause.) That is where matters have run at the present moment." (Applause.,

The earl continued: "Tomorrow we have to give a temporary farewell to kind and generous Boston, and we are going to some of your other great cities, where, we are informed, we shall be as well received as we have been here, and, if so, it shall be shown that the feeling we have met with is not confined to the Commonwealth of Massachusetts.

"We are going to have the honor of being received by your President. (Applause.) The British colors will be dipped to the President in salute. (Applause.)

"Well, I have nothing more to say, except that we are proud to be here—all of us are proud—and we shall be ten times more proud if the friendship between the two countries, which now seems to be assured, should be similar to the picture on your label (the menu souvenir), which says 'Forever.'"

When Lord Denbigh concluded the applause that followed lasted for several moments. The band played and the men and women shook the napkins and handkerchiefs. As the applause subsided, Lord Denbigh stood up and shouted in a clear military tone:

"Men of the Honourable Artillery Company: Fire for the Ancients; ready, present, fire."

Then there broke over the hall that short crisp yell of the Britishers, which defies adequate description. It took everyone by storm and won a hearty round of applause from the American people present.

Colonel Hedges then read a telegram from the dramatic profession, which read as follows: "Representatives of the dramatic profession of both countries extend best wishes to the Honourable Artillery Company of London. We hope that they may enjoy the hospitality extended here as we have enjoyed that which has been extended to us in their country." The telegram was signed by William H. Crane, John Drew, Hautrey, Warren, and others.

The next speaker was the Hon. John D. Long, who responded for the honorary members of the Ancients' company, there being but two, King Edward and himself.

MAYOR COLLINS'S SPEECH

Extends Boston's Welcome and Refers to Hospitality of the Ancients

Mayor Collins said: "Colonel Hedges, my Lord Denbigh, your Excellency, ladies and gentlemen: I tender to you my heartiest welcome, but the first thing I do wish to refer to is the republican simplicity of this occasion.

"My first salutation is to the ladies. Colonel Hedges, I rise in response to your summons as a pleasure. But, my Lord Denbigh and the artillery company, whatever I might have been able to say in welcome to you has already been anticipated by the Governor of the Commonwealth.

"The welcome of Boston does not need to be expressed by my lips or by any other official. From the time you landed until now the welcome has been everywhere given and is so hearty that everyone of you must have seen it. (Applause.) If you came on a hostile mission you might have had another sort of welcome.

"You, gentlemen, and my lord, the welcome is such that you will need, to use the word of our military President, to lead a strenuous life. (Laughter and applause.)

"If you are to be under the guidance of this body of the Ancient and Honorable Artillery Company of Boston you will find that they are men with splendid constitutions, tough people, and of large experience. (Laughter.)

"But, as perhaps the only individual present who knew you in London, I think you can hold your own. You will come back after a brief glimpse of a fringe of this great country and we shall meet again and you will return to old England with the impression that here there is a friendly sentiment to all men and for peace on earth.

"We bid you God-speed and shall take great pleasure in wishing you God-speed to your homes and all within your lands." (Loud applause.)

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VOL. XXIX—No. 37.

THE RINGVILLE BUGLE

MARRIAGES

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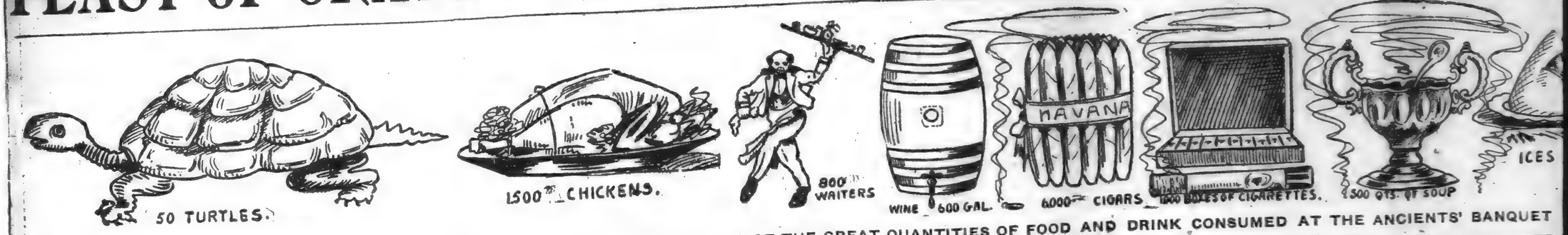
FEAST OF ORATORY AND MUSIC MADE ANCIENTS' BANQ



THE POST ARTIST GIVES AN IDEA OF THE GREAT QUANTITIES OF FOOD AND DRINK CONSUMED AT THE ANCIENTS' BANQUET

FILM AS THOUGH ATTACHED TO PAGE

(Photo by Post Photographer.)

TALLEST AND SHORTEST MEMBERS OF THE LONDON HONOURABLES. SERGEANT GILLING STANDS 6 FEET 7 INCHES IN HIS STOCKINGS AND WITH HIS BUSBY MEASURES 7 FEET 10 INCHES. DRIVER PIZEY IS 5 FEET 2 INCHES TALL.

COLONEL HEDGES

Colonel Dowdy's call: "Your Excellency, your Honour, ladies and gentlemen: At the hour of 8 a. m. this morning, just when I was finishing a four hours' conversation with your understandable secretaries on the subject of the Ancients' and our equally understandable society, I could tell me how many weeks we had been in Boston. Colonel Hedges assured me on his word of honor as a citizen of the United States and the commander of the Ancient and Honorable Artillery Company that we had only arrived on Friday.

"This morning, when I was engaged in doing my 24th quick change of uniform since my arrival, I observed to the valet who was assisting me that I had never done so much dressing before in my life, and his reply was: 'I have assisted a good many gentlemen to dress, but the way you slide in and out of your clothes just takes my eye.' (Applause.) I mention this little incident in order to try to convey to you some small idea of the abject bewilderment in which I find myself—the bewilderment which makes it that however its different peoples may be separated by land or sea, however diverse may be their personal aims or business, they are one in the sight of God, that however the nations may be arrayed against each other in the contest of annihilation; not because the one is afraid and the other dare not, for the British Lion and the American Eagle have never blinked an eye when facing each other—but because hands have clasped across the seas and hearts have joined, and the ties of blood and the instincts derived from the common origin compel us to march all one way—for the liberty of the individual, the overthrow of the oppressor, the uplifting of the downtrodden, and the advancement of the Christian civilization throughout the world."

SENATOR HOAR

Assures the English Visitors of Their Welcome in Boston, Quoting the Indian Sachem Samoset

George F. Hoar, the senior Senator from Massachusetts, spoke as follows, in part:

"The first speech ever made on this continent is still one of the best. It was made by the Indian Sachem Samoset to the Pilgrim Fathers at Plymouth on the 16th of March, 1621. It sums up in two words everything needed to be said on this occasion: 'Welcome Englishmen!'

"Our English friends may be sure of their welcome. They are in the house of their friends, in the dwelling-place of their brethren. We cannot show you wonders like those you have left behind. We have few glories of architecture and of art. We have little antiquity. We have no palaces or castles or cathedrals or galleries like those to which you are accustomed at home. Yet possibly we also may have something to exhibit, in a modest way, of the fruitage of the tree of English liberty. We must yield the palm cheerfully to other nations in art and architecture and music. We have tried to emulate them, if not to excel them, in the things which constitute the strength and happiness of a free people. We have gone without the architectural glories of palaces and castles and cathedrals. We have tried to perfect the architecture of the people's dwellings, and you will find the English bible and the English Shakspere upon their shelves. The canvas does not live or breathe for us under the touch of Guido or Raphael. We have no Lawrence or Reynolds to preserve the features of high-born beauty. But at least health paints here with her roses the cheek of the factory girl. The music of Beethoven or Handel may not here rise and swell till it fills the dome which Angelo or Wren builded. But we have the music of children's voices in the well-paid workmen's homes.

"We hope you may feel at home while you are here. When you go back to old mother England, tell her her boys are contented and happy and growing. Give her our best love. Tell her we think of her with nothing but friendliness and good will. We have no sore feeling left, even for the spankings she used to give us. If she did not spare the rod, she did not spoil the child.

"We mourned with you for the loss of prize, of similar responsibilities and privileges conferred upon us by the Lord of all, and that, with the help of that Lord, we mean, Americans and Britons together, to carry out for man's advantage, come what may!"

GENERAL BANCROFT

Speaks for the Militia and Recalls the Origin of Both the Boston Ancients and the London Honourables

Major-General William A. Bancroft's speech was as follows:

"The militia, both of this Commonwealth and of the country, will feel much pleased, I am sure, to know that it has been named upon an occasion of so much distinction, and indeed it is highly appropriate that this institution of government should have formal attention at this extraordinary festivity; for nearly 400 years ago, this institution brought into existence one of these famous corps, and, transplanted to another continent, brought also into existence the other a hundred years later.

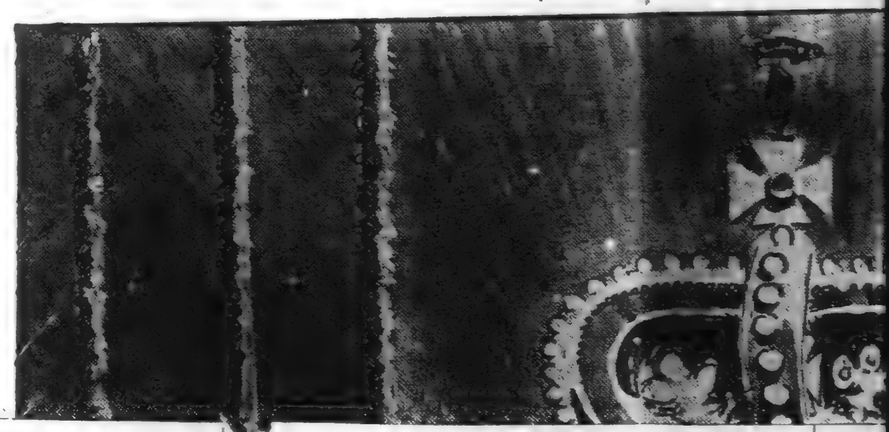
"History tells us that the London company first received royal recognition as the company which exercised arms in the 'Artillerie Garden.' It is a long time since this company began to resort to that London garden, and we hope, after an experience of centuries, that the company will find the flowers of such of the gardens of America as it has an opportunity to visit quite as attractive as were those to be seen in the London garden in 1537.

"I am sure the militia in this community had never a more agreeable duty to perform than they had when privileged to escort the Boston company and its guests through the streets of this town. I am equally sure that our militia appreciated the highly martial appearance which the London company made. Your command, my lord, looked so 'very smart' (I believe that is what they would say at home), and I say this of our militia, who are accustomed to be astonished every year at the marching of the Boston company, of whom a certain commander-in-chief said some years ago that he had never seen anything like it. It is certainly a very great pleasure to witness such soldierly bearing and such soldierly precision of movement.

"You have named, sir, the militia—the militia in its broad sense in distinction from the profession of arms. In fact, there is much difference between them; but if we are to believe Sir William Blackstone, your accomplished and learned writer on the common law, the spirit of the British constitution did not find a place for the professional soldier. While what Sir William wrote is not now so keenly felt, yet in theory, at least, I understand it is as true today as it was in 1765. He says: 'In free states the profession of a soldier, taken singly and merely as a profession, is justly an object of jealousy. In these days no man should take up arms but with a view to defend his country and its laws; he puts not off the citizen when he enters the camp; it is because he is a citizen, and would wish to continue so, that he makes himself for a while a soldier. The laws, therefore, and constitution of Great Britain know no such state as that of a perpetual standing soldier, bred up to no other profession that that of war.'

"The same idea is expressed in the motto upon the seal of our Commonwealth of Massachusetts: 'Ense petit placidam sub libertate quietem,' which a gallant officer of our militia has somewhat freely translated: 'He will have peace even if he has to fight for it.' The Congress also expresses the idea in our small regular army. In other words, the British and the American conception of military force is an organized body of citizens trained in the art of war, and, while in practice it is found expedient that some men should devote their time and thought constantly to the military service, just as it is expedient that some men should act constantly as firemen or as police-

Continued on Page 10—Third Column



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BOSTON SUNDAY GLOBE

OCTOBER 11, 1903.

BOSTON SYMPHONY ORCHESTRA.

The first Friday afternoon public rehearsal and Saturday evening concert of the Boston Symphony orchestra, Mr Wilhelm Gericke conductor, will take place the coming week. Mr Harold Bauer will be the soloist, and the program will be as follows: Overture, "Euryanthe," Weber; concerto for pianoforte, No. 1, Tschaikowski; Entr Acte from "Messidor" (first time), Bruneau; symphony No. 2, Brahms.

EVENING TRANSCRIPT.

SATURDAY, OCTOBER 10, 1903

Mr. Harold Bauer, the distinguished pianist, will be the soloist at the fi st Boston Symphony Concert of the season. Soon after, he will give a recital in Steinert Hall and after that will visit nearly every city in New England giving recitals.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. CXIV., NO. 103.

SUNDAY, OCT. 11, 1903.

Mr. Harold Bauer, pianist, will be the soloist at the first Boston Symphony concert of the season. Soon after, he will give a recital in Steinert Hall.

BOSTON TIMES

BOSTON, MASS., OCTOBER 10, 1903.

The programme of the first concert of the Boston Symphony orche tra, Mr. Gericke conductor, on Friday and Saturday, Oct. 16 and 17, will be as follows: Overture, "Euryanthe," Weber; concerto in B minor for piano, Tschaikowsky; Entr'acte from "Messidor," (first time in Boston) Bruneau; Symphony No. 2 in D major, Brahms. Mr. Harold Bauer will be the pianist.

N.Y. Tribune Oct 11-03.

Twenty-two years with always a high ideal is a flattering record for any organization, and another record of every seat in the house sold for the season for both series of concerts at a premium at the annual auction sales ever since the occupancy of the new Symphony Hall in Boston, three years ago, is the most satisfactory evidence of the public appreciation of the Boston Symphony Orchestra at home. A generous founder and patron with the courage of his convictions, a conductor with ten years of service, in two terms of five years each, ninety-four performers selected from the best in this country and Europe, and a long list of the most distinguished assisting artists available, are the chief factors which are combined in this success.

Wilhelm Gericke will again be welcomed as the conductor for the eleventh season. The management make their eighteenth annual announcement for the coming season of five Thursday evenings, November 5, December 10, January 14, February 18 and March 17, at 8:15; and five Saturday matinees, November 7, December 12, January 16, February 20 and March 19, at 2:30, at Carnegie Hall.

The list of solo singers is as usual a notable one, and includes Mme. Melba, who returns after an absence of two years, and who will make positively her only appearance in this city this season; Mme. Gadski, Mr. Gilibert, Mr. Busoni, who in his nine years' absence in Europe has made a splendid reputation; Miss Maud MacCarthy, T. Adamowski, Mr. Arbos, the new first violin and concert master; Mr. Krasselt, the new first violoncello, and others to be announced. Already the renewals of last year's subscribers and many new applications for seats indicate that the flattering attendance of last season, when the entire house was sold for nearly every performance, will be duplicated.

N. Y. Press Oct 11-03.

BOSTON SYMPHONY CONCERTS.

Boston again will provide for New York a series of symphony concerts of the sort known here only through the medium of the Symphony Orchestra from the Hub. In beautiful finish and artistic ensemble this orchestra has reached a point of excellence, under the careful guidance of Wilhelm Gericke, never before attained in America. The dates for the concerts in Carnegie Hall are the evenings of November 5, December 10, January 14, February 18 and March 17, and the afternoons of November 7, December 12, January 16, February 20 and March 19. Melba, Gadski, Gilibert, Busoni, Maud MacCarthy and T. Adamowski are a few of the soloists who will appear. Mr. Arbos, the new concert master, and Mr. Krasselt, the new first violoncello, also will appear as soloists. Jacques Thibaud, the French violinist, will appear for the first time in America in the first of Hermann Hans Wetzler's symphony concerts. He will play the Mozart concerto. Improvement will be noticed in Mr. Wetzler's orchestra. Several prominent violin virtuosi have been engaged, including Leopold Lichtenberg and Michael Banner. Mr. Lichtenberg will be concert

N. Y. Times Oct 11-03.

THE BOSTON ORCHESTRA.

Announcement of Dates and Soloists for Its Coming Season.

Mr. Wilhelm Gericke will again be welcomed as the conductor of the Boston Symphony Orchestra for his eleventh season in New York, a record which speaks for itself and in a most convincing way. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr. Henschel conducted for the first three years, and previous to the visits of the orchestra to New York Mr. Gericke for the next five years, then Mr. Nikisch for four years, Mr. Paur following with five years, and last season was the fifth year of Mr. Gericke's second régime.

The management of the Boston Symphony Orchestra make their eighteenth annual announcement for the coming New York season of five Thursday evenings, Nov. 5, Dec. 10, Jan. 14, Feb. 18, and March 17, at 8:15, and five Saturday matinées, Nov. 7, Dec. 12, Jan. 16, Feb. 20, and March 19, at 2:30, at Carnegie Hall.

The list of soloists is, as usual, a notable one, and includes Mme. Melba, who returns after an absence of two years, and who will make her only appearance in New York this season; Mme. Gadski, Mr. Gilibert, Mr. Busoni, who during his nine years' absence in Europe has made a splendid reputation; Miss Maud MacCarthy, Mr. T. Adamowski, Mr. Arbos, the new first violin and concertmaster; Mr. Krasselt, the new first violoncello, and others to be announced.

Already the renewals of last year's subscribers and a host of new applicants for seats indicate, according to the management, that the large attendance of last season, when the entire house was sold for nearly every performance, will be duplicated.

N. Y. Staats Zeitung Oct 11-03.

Endlich läßt auch das Bostoner Symphonieorchester von sich hören. Wie zuvor, wird es auch in diesem Winter zehn Symphonie-Konzerte in Carnegie Hall veranstalten, fünf an Donnerstag Abenden und fünf an Samstag-Nachmittagen. Die Daten sind: 5. und 7. November, 10. und 12. Dezember, 14. und 16. Januar, 18. und 20. Februar und 17. und 19. März. Das Orchester und seine Konzerte bedürfen natürlich der besonderen Anpreisung nicht. Wer sich in New York überhaupt für Orchestermusik interessirt, weiß genau, welche Leckerbissen ihm in den Konzerten der Bostoner dargeboten werden. Es wäre also aufdringlich, hier rekapituliren zu wollen, was New Yorker, Philadelphiaer und Baltimorer Zeitungen über die Leistungen des Bostoner Symphonie-Orchesters gesagt haben. Die Hoffnung, daß dieses Virtuosenorchester durch den Austritt von mehreren hervorragenden Mitgliedern — Kneisel, Löffler, Schröder und Svecensky — nicht gelitten habe, und daß der Ersatz für vollgültig angesehen werden wird, geht hoffentlich gleich am ersten Konzertabend in Erfüllung. Der neue Konzertmeister, Herr Arbos, und der neue Solocellist, Herr Krasselt, werden in den New Yorker Konzerten auch als Solisten auftreten. Außerdem sind als Solisten für diese Konzerte engagirt worden: Melba, Gadski, Gilibert, Busoni, Adamowski und Fräulein Maud MacCarty. Ob die letztere im Laufe von zwölf Monaten diejenige künstlerische Reife erlangt hat, die sie im vorigen Winter bei ihrem hiesigen Auftreten so sehr vermissen ließ, muß natürlich abgewartet werden. Die übrigen Solisten sind so wohl accreditirt, daß sich wahrscheinlich jeder Abonnent über deren Engagement freuen wird. —

N. Y. Mail & Express. Oct 10'03.

Soloists at the Boston Symphony Orchestra's Carnegie Hall concerts this winter will include Mme. Melba, who returns after an absence of two years, and who will then make her only appearance in New York this season; Mme. Gadski, Mr. Gilibert, Mr. Busoni, Miss Maud MacCarthy, Mr. T. Adamowski, Mr. Arbos, the new first violin and concert master; Mr. Krasselt, the new first violoncello and others.

The concert dates are Thursday evenings, November 5, December 10, January 14, February 18 and March 17, and Saturday matinees, November 7, December 12, January 16, February 20 and March 19. Each of the ten concerts has a separate programme.

N. Y. Sun Oct. 11-03.

This Season's Boston Symphony Concerts.

The Boston Symphony Orchestra announces that its soloists for the coming season of ten concerts in Carnegie Hall will be Mmes. Melba, Gadski and Maud MacCarthy and MM. Busoni, Gilibert, T. Adamowski, Arbos, the new concert master of the orchestra, and Krasselt, the new 'cellist. Wilhelm Gericke is again the conductor. The concerts are to be given on five Thursday evenings and five Saturday matinées.

[28]

N. Y. American Oct 11'03

Wilhelm Gericke will again be the conductor for the eleventh season of the Boston Symphony Orchestra, and the management for their eighteenth annual announcement this season have selected for their concerts Thursday evening, November 5, December 10, January 14, February 18 and March 17, at 8:15; and five Saturday matinees, November 7, December 12, January 16, February 20, and March 19, at 2:30, at Carnegie Hall.

N. Y. Commercial Advertiser. Oct 10-03.

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THE MUSICAL COURIER.

Oct 14-03

Boston Symphony Soloists.

THE soloists for the Boston Symphony concerts in New York will be Busoni, Mrs. Melba, Miss Maud MacCarthy, T. Adamowski, Arbos, Krasselt and others.

BOSTON JOURNAL-

-SATURDAY,

OCTOBER 17, 1903.

SYMPHONY REHEARSAL BRINGS OUT SOCIETY

Many Fine Gowns Displayed at Yesterday's Concert.

Society was well represented yesterday afternoon at the initial public rehearsal at Symphony Hall. Mrs. Timothee Adamowski attended in a modish gown of black cloth with hat to match. She was with Miss Madelaine Boardman, the latter very chic in a dark blue cloth.

Mrs. "Ollie" Ames was with her mother, Mrs. Preston West.

Mr. Francis Wilson, the comedian, was with his wife, whose costume was a white peau de cynge waist and black skirt.

Mrs. Henry L. Higginson had Mrs. Alexander Higginson with her. Mrs. Neal Rantoul was with her sister, Miss Rosamund Saltonstall. Mrs. Rantoul wore a dark gray tailor gown. Miss Saltonstall was in dark blue veiling trimmed in narrow blue satin ribbons. She wore a blue flat hat.

Others present were Mrs. Gorham Hubbard, Mrs. Wilhelm Geriche, looking well in white silk waist and gray tailor gown; Mrs. J. Montgomery Sears, Miss Higginson, Miss Allison Houghton and her mother, Mrs. E. Houghton, Mr. Holker Abbott, president of the Copley Society; his sister, Mrs. William P. Fay, and her daughter, Miss Katherine Fay, Mrs. Fred R. Comee, Mrs. L. H. Mudgett, Miss Sears, Mrs. Alfred T. Waite, Mr. Honore Norris, Mr. Arthur S. Hyde (cousin of Mme. Eames-Story), Mr. Dennis, Mr. J. Wallace Goodrich, Miss Fay, Mr. Lythgow Devens, Mr. Stoddard, Mrs. Aspinwall, Mrs. George Sanger, Mr. R. H. Stearns, Mr. Arthur Foote and his daughter, Miss Katherine Foot, Mrs. Knowlton, Mrs. Motley, Mrs. Harry Pratt McKean, Mrs. John Lowell, Miss Thorndike, Miss Juliet Higginson, Miss Molly Johnson and her sister. Mrs. Jack Lavalle, Mrs. Edward A. Horton, Miss Mary Pecker, Mrs Rudolph Agassiz, the Misses Susie and Annie Milk, Mrs. Wagniere and her sister, Mrs. Arthur W. Blake, Mrs. Arthur Sargent and her sister, Mrs. Thomas Wales, Mrs. Harold D. Corey, Miss Pancoast, Mr. and Mrs. Lee, Miss Amory, Miss Winthrop, Miss Burnham, Miss Susie Howe, Mrs. King, Miss King, Miss Iasigi.

BOSTON TIMES

OCTOBER 17, 1903.

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Mr. Harold Bauer, pianist, will be the soloist at the first Boston Symphony concert of the season. Soon after he will give a recital in Steinert hall.

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BOSTON TIMES

BOSTON, MASS., OCTOBER 10, 1903.

The programme of the first concert of the Boston Symphony orchestra, Mr. Gericke conductor, on Friday and Saturday, Oct. 16 and 17, will be as follows: Overture, "Euryanthe," Weber; concerto in B minor for piano, Tschaikowsky; Entr'acte from "Messidor," (first time in Boston) Bruneau; Symphony No. 2 in D major, Brahms. Mr. Harold Bauer will be the pianist.

Twenty-two years with always a high ideal is a flattering record for any organization, and another record of every seat in the house sold for the season for both series of concerts at a premium at the annual auction sales ever since the occupancy of the new Symphony Hall in Boston, three years ago, is the most satisfactory evidence of the public appreciation of the Boston Symphony Orchestra at home. A generous founder and patron with the courage of his convictions, a conductor with ten years of service, in two terms of five years each, ninety-four performers selected from the best in this country and Europe, and a long list of the most distinguished assisting artists available, are the chief factors which are combined in this success.

Wilhelm Gericke will again be welcomed as the conductor for the eleventh season. The management make their eighteenth annual announcement for the coming season of five Thursday evenings, November 5, December 10, January 14, February 18 and March 17, at 8:15; and five Saturday matinees, November 7, December 12, January 16, February 20 and March 19, at 2:30, at Carnegie Hall.

The list of solo singers is as usual a notable one, and includes Mme. Melba, who returns after an absence of two years, and who will make positively her only appearance in this city this season; Mme. Gadski, Mr. Gilibert, Mr. Busoni, who in his nine years' absence in Europe has made a splendid reputation, Miss Maud MacCarthy, T. Adamowski, Mr. Arbos, the new first violin and concert master; Mr. Krasselt, the new first violoncello, and others to be announced. Already the renewals of last year's subscribers and many new applications for seats indicate that the flattering attendance of last season, when the entire house was sold for nearly every performance, will be duplicated.

BOSTON SYMPHONY CONCERTS.

Boston again will provide for New York a series of symphony concerts of the sort known here only through the medium of the Symphony Orchestra from the Hub. In beautiful finish and artistic ensemble this orchestra has reached a point of excellence, under the careful guidance of Wilhelm Gericke, never before attained in America. The dates for the concerts in Carnegie Hall are the evenings of November 5, December 10, January 14, February 18 and March 17, and the afternoons of November 7, December 12, January 16, February 20 and March 19. Melba, Gadski, Gilibert, Busoni, Maud MacCarthy and T. Adamowski are a few of the soloists who will appear. Mr. Arbos, the new concert master, and Mr. Krasselt, the new first violoncello, also will appear as soloists.

Jacques Thibaud, the French violinist, will appear for the first time in America in the first of Hermann Hans Wetzler's symphony concerts. He will play the Mozart concerto. Improvement will be noticed in Mr. Wetzler's orchestra. Several prominent violin virtuosi have been engaged, including Leopold Lichtenberg and Michael Banner. Mr. Lichtenberg will be concert master.

N. Y. Times
Oct 11-03.

THE BOSTON ORCHESTRA.

Announcement of Dates and Soloists for Its Coming Season.

Mr. Wilhelm Gericke will again be welcomed as the conductor of the Boston Symphony Orchestra for his eleventh season in New York, a record which speaks for itself and in a most convincing way. As a matter of interest to the many patrons who regularly attended the concerts from the beginning, Mr. Henschel conducted for the first three years, and previous to the visits of the orchestra to New York Mr. Gericke for the next five years, then Mr. Nikisch for four years, Mr. Paur following with five years, and last season was the fifth year of Mr. Gericke's second régime.

The management of the Boston Symphony Orchestra make their eighteenth annual announcement for the coming New York season of five Thursday evenings, Nov. 5, Dec. 10, Jan. 14, Feb. 18, and March 17, at 8:15, and five Saturday matinées, Nov. 7, Dec. 12, Jan. 16, Feb. 20, and March 19, at 2:30, at Carnegie Hall.

The list of soloists is, as usual, a notable one, and includes Mme. Melba, who returns after an absence of two years, and who will make her only appearance in New York this season; Mme. Gadski, Mr. Gilibert, Mr. Busoni, who during his nine years' absence in Europe has made a splendid reputation; Miss Maud MacCarthy, Mr. T. Adamowski, Mr. Arbos, the new first violin and concertmaster; Mr. Krasselt, the new first violoncello, and others to be announced.

Already the renewals of last year's subscribers and a host of new applicants for seats indicate, according to the management, that the large attendance of last season, when the entire house was sold for nearly every performance, will be duplicated.

N. Y. Staats Zeitung
Oct 11-03.

Endlich läßt auch das Bostoner Symphonieorchester von sich hören. Wie zuvor, wird es auch in diesem Winter zehn Symphonie-Konzerte in Carnegie Hall veranstalten, fünf an Donnerstag Abenden und fünf an Samstag-Nachmittagen. Die Daten sind: 5. und 7. November, 10. und 12. Dezember, 14. und 16. Januar, 18. und 20. Februar und 17. und 19. März. Das Orchester und seine Konzerte bedürfen natürlich der besonderen Anpreisung nicht. Wer sich in New York überhaupt für Orchestermusik interessirt, weiß genau, welche Leckerbissen ihm in den Konzerten der Bostoner dargeboten werden. Es wäre also aufdringlich, hier rekapituliren zu wollen, was New Yorker, Philadelphiaer und Baltimorer Zeitungen über die Leistungen des Bostoner Symphonie-Orchesters gesagt haben. Die Hoffnung, daß dieses Virtuosenorchester durch den Austritt von mehreren hervorragenden Mitgliedern — Kneisel, Löffler, Schröder und Svecensky — nicht gelitten habe, und daß der Ersatz für vollgültig angesehen werden wird, geht hoffentlich gleich am ersten Konzertabend in Erfüllung. Der neue Konzertmeister, Herr Arbos, und der neue Solocellist, Herr Krasselt, werden in den New Yorker Konzerten auch als Solisten auftreten. Außerdem sind als Solisten für diese Konzerte engagirt worden: Melba, Gadski, Gilibert, Busoni, Adamowski und Fräulein Maud MacCarty. Ob die letztere im Laufe von zwölf Monaten diejenige künstlerische Reife erlangt hat, die sie im vorigen Winter bei ihrem hiesigen Auftreten so sehr vermissen ließ, muß natürlich abgewartet werden. Die übrigen Solisten sind so wohl accreditirt, daß sich wahrscheinlich jeder Abonnent über deren Engagement freuen wird. —

N. Y. Triad
Oct 11-03.

Soloists at the Boston Symphony Orchestra's Carnegie Hall concerts this winter will include Mme. Melba, who returns after an absence of two years, and who will then make her only appearance in New York this season; Mme. Gadski, Mr. Gilibert, Mr. Busoni, Miss Maud MacCarthy, Mr. T. Adamowski, Mr. Arbos, the new first violin and concert master; Mr. Krasselt, the new first violoncello and others.

The concert dates are Thursday evenings, November 5, December 10, January 14, February 18 and March 17, and Saturday matinees, November 7, December 12, January 16, February 20 and March 19. Each of the ten concerts has a separate programme.

N. Y. Sun.
Oct 11-03.

This Season's Boston Symphony Concerts.

The Boston Symphony Orchestra announces that its soloists for the coming season of ten concerts in Carnegie Hall will be Mmes. Melba, Gadski and Maud MacCarthy and MM. Busoni, Gilibert, T. Adamowski, Arbos, the new concert master of the orchestra, and Krasselt, the new 'cellist. Wilhelm Gericke is again the conductor. The concerts are to be given on five Thursday evenings and five Saturday matinées.

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N. Y. American.
Oct 11'03

Wilhelm Gericke will again be the conductor for the eleventh season of the Boston Symphony Orchestra, and the management for their eighteenth annual announcement this season have selected for their concerts Thursday evening, November 5, December 10, January 14, February 18 and March 17, at 8:15; and five Saturday matinees, November 7, December 12, January 16, February 20, and March 19, at 2:30, at Carnegie Hall.

N. Y. Commercial Advertiser
Oct 10-03.

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall. The dates are the evenings (Thursdays) of Nov. 5, Dec. 10, Jan. 14, Feb. 18, and March 17, and the afternoons (Saturdays) of Nov. 7, Dec. 12, Jan. 16, Feb. 20, and March 19. Among the soloists will be Melba, who then makes her only appearance in New York; Gadski, Gillibert, Busoni, Maud MacCarthy, Adamowski, Arbos, the new concert master, and Krasselt, the new first 'cellist.

THE MUSICAL COURIER.

Oct 17-03

Boston Symphony Soloists.

THE soloists for the Boston Symphony concerts in New York will be Busoni, Mrs. Melba, Miss Maud MacCarthy, T. Adamowski, Arbos, Krasselt and others.

BOSTON JOURNAL-

-SATURDAY,

OCTOBER 17, 1903.

SYMPHONY REHEARSAL BRINGS OUT SOCIETY

Many Fine Gowns Displayed at Yesterday's Concert.

Society was well represented yesterday afternoon at the initial public rehearsal at Symphony Hall. Mrs. Timothee Adamowski attended in a modish gown of black cloth with hat to match. She was with Miss Madelaine Boardman, the latter very chic in a dark blue cloth.

Mrs. "Ollie" Ames was with her mother, Mrs. Preston West.

Mr. Francis Wilson, the comedian, was with his wife, whose costume was a white peau de cynge waist and black skirt.

Mrs. Henry L. Higginson had Mrs. Alexander Higginson with her. Mrs. Neal Rantoul was with her sister, Miss Rosamund Saltonstall. Mrs. Rantoul wore a dark gray tailor gown. Miss Saltonstall was in dark blue veiling trimmed in narrow blue satin ribbons. She wore a blue flat hat.

Others present were Mrs. Gorham Hubbard, Mrs. Wilhelm Gericke, looking well in white silk waist and gray tailor gown; Mrs. J. Montgomery Sears, Miss Higginson, Miss Allison Houghton and her mother, Mrs. E. Houghton, Mr. Holker Abbott, president of the Copley Society; his sister, Mrs. William P. Fay, and her daughter, Miss Katherine Fay, Mrs. Fred R. Comee, Mrs. L. H. Mudgett, Miss Sears, Mrs. Alfred T. Waite, Mr. Honore Norris, Mr. Arthur S. Hyde (cousin of Mme. Eames-Story), Mr. Dennis, Mr. J. Wallace Goodrich, Miss Fay, Mr. Lythgow Devens, Mr. Stoddard, Mrs. Aspinwall, Mrs. George Sanger, Mr. R. H. Stearns, Mr. Arthur Foote and his daughter, Miss Katherine Foot, Mrs. Knowlton, Mrs. Motley, Mrs. Harry Pratt McKean, Mrs. John Lowell, Miss Thorndike, Miss Juliet Higginson, Miss Molly Johnson and her sister, Mrs. Jack Lavalle, Mrs. Edward A. Horton, Miss Mary Pecker, Mrs Rudolph Agassiz, the Misses Susie and Annie Milk, Mrs. Wagniere and her sister, Mrs. Arthur W. Blake, Mrs. Arthur Sargent and her sister, Mrs. Thomas Wales, Mrs. Harold D. Corey, Miss Pancoast, Mr. and Mrs. Lee, Miss Amory, Miss Winthrop, Miss Burnham, Miss Susie Howe, Mrs. King, Miss King, Miss Iasigi.

BOSTON TIMES

OCTOBER 17, 1903.

The Boston Symphony orchestra announces its usual series of ten concerts in Carnegie hall, New York. The dates are the evenings (Thursdays) of Nov. 5, Dec. 10, Jan. 14, Feb. 18 and March 17, and the afternoons (Saturdays) of Nov. 7, Dec. 12, Jan. 16, Feb. 20 and March 19. Among the soloists will be Melba, who then makes her only appearance in New York; Gadski, Gillibert, Busoni, Maud MacCarthy, Adamowski, Arbos, the new concert master, and Krasselt, the new first 'cellist.

Mr. Harold Bauer, pianist, will be the soloist at the first Boston Symphony concert of the season. Soon after he will give a recital in Steinert hall.

BOSTON SUNDAY POST, OCTOBER 18, 1903

SYMPHONY ORCHESTRA BEGINS 23D SEASON

The first concert of the 23d season of the Boston Symphony Orchestra was given last evening in Symphony Hall, with this programme:

Overture, "Euryanthe".....Weber
Concerto for pianoforte, op. 23,
.....Tschaikowsky
Entr'acte from "Messidor".....Bruneau
Symphony No. 2, in D.....Brahms

The well-known countenance of Franz Kneisel, for so many years the concert-master, is missed from the orchestra. His successor, Fernandez Arbos, made a pleasing impression, as one who would fill the position acceptably. His abilities as a virtuoso will be in evidence this coming week, as he will be the soloist at the second rehearsal and concert.

The new 'cellist, Mr. Krasselt, was not observed, and it was stated that he was unable to arrive in time for this concert, but will be on hand at the concert to follow.

The work of the orchestra last evening was highly satisfactory, especially as it was the first concert of the series, where the best work can hardly be expected. The "Euryanthe" overture is familiar to all, and calls for no extended comment. It is a work that continues to be a favorite, although inferior in general interest to "Oberon" and "Der Freischutz" overtures.

The entr'acte from Bruneau's opera, "Messidor," was heard last evening for the first time in this city. Its full title is "Entr'acte Symphonique," and it precedes Act IV. in the opera. "Messidor," which was originally given at Paris in 1897, the text by Emile Zola, has had, it is stated, but little success thus far, and has never been given in America as might naturally be surmised.

The entr'acte heard last evening impresses one mainly by some effective scoring of the impressionist sort, and without hearing the opera itself the meaning of the excerpt was practically an unknown quantity. The performance was excellent and the applause perfunctory.

The feature of the concert was the performance by Harold Bauer of Tschaikowsky's concerto for pianoforte, No. 1, in B flat minor, op. 23.

The work is one that grows in interest with each succeeding performance. Purists may probably take exceptions to certain parts of the concerto as not being strictly orthodox in form, but there is no gainsaying the fact that Tschaikowsky's concerto is a work of genius in the best sense, and a colossus among works of its kind.

There is enough melody and inventive power in it to furnish stock in trade to a dozen among present day composers that might be named.

Mr. Bauer, who is now justly considered a member of that glorious and yet exceedingly limited company that constitute the world's great pianists, gave to the concerto an interpretation that was memorable for clearness in outline, technical mastery and authoritative in its mental picture, without affectation or exaggeration.

It was a performance to delight the mind, and one that will remain long within the memory. Mr. Bauer received an immense ovation and numerous recalls, a deserved tribute to an acknowledged master of the pianoforte.

The concert closed with a fine performance of Brahms's second symphony in D, Op. 73, a work now admired by all and once but little understood or appreciated—a fact nowadays hard to realize.

The programme of the second rehearsal and concert this coming week will include a new symphony by Glazounow, Beethoven's overture Op. 115, the "Waldweben" from Wagner's "Siegfried," and violin works by Mendelssohn and Arbos. Mr. Fernandez Arbos will be the soloist.

he Symphony rehearsal Friday afernoon proved another rallying place for society, and the usual representative throng of people listened to the initial programme of the season. As

Boston Sunday Globe.
SUNDAY, OCT 18, 1903.

FIRST SYMPHONY CONCERT.

Twenty-Third Season Opens in Symphony Hall—Harold Bauer Soloist —New Faces in the Orchestra.

With the opening of the 23d year of the Boston symphony orchestra, the local musical season may be said to be fairly under way, and for six months at least the outlook presages great activity in the realms of melody, with many famous artists announced to appear in this city and almost innumerable concerts and recitals, vocal and instrumental, scheduled at the various halls. New quartets, prominent orchestras from other cities and grand opera companies will be in evidence during the fall and winter, and no lover of music of the higher class will have any reason to complain either of the quality or quantity of the musical surfeit which is promised by the advance heralding.

This season's symphony orchestra shows some changes in membership. The first desk of the first violins is now allotted to Mr Arbos, the new concert master, and Mr Adamowski. Back of them are seated Mr Birmbaum, a new member, and Mr Roth. Mr Krasselt, the new first cellist, will appear at the second concert. There is a new viola player, Mr Ferir, and the second violins have a new leader, Mr Barleben, formerly of this organization.

One Symphony audience is like another nowadays, and has been for years, and the opening rehearsal and concert were given before the usual large gatherings with the same hearty greetings for Mr Gericke when he first appeared upon the platform. The program introduced Mr Harold Bauer as soloist in Tschaikowsky's first concerto, for piano. The orchestral numbers were the "Euryanthe" overture, Weber; entr'acte from "Messidor," Bruneau, for the first time, and Brahm's D major symphony.

Mr Bauer is very popular in this city, and deservedly so, for his honors have been won by an honest musicianship displayed in the many concerts and recitals in which he has assisted. He is a skilful artist, modest and wtihout affection; an interpreter who does not exploit the abilities of the performer at the expense of the composer. The Tschaikowsky concerto was played beautifully throughout. The octave chords in the opening theme were given with a grandeur and verve that balanced perfectly with the heavy orchestral background; the peculiar rythmic dialogue between the solo instrument and the orchestra went as smoothly as one could wish and in the fortissimo finale the piano maintained its proper relations with the orchestral contingents. The daintier second movement was sung with charming effect, the lullaby, of course, showing Mr Bauer's legato fingering to special advantage. The characteristic Slav melody of the last part was given with delightful abandon and clavity of tone, despite the rapid temoo, and the climax was reached midst applause, for the audience did not wait for the closing measures before beginning its plaudits. Mr Bauer made many journeys from the retiring room to the stage before his delighted auditors allowed him to finally retire.

The orchestral work was of the usual high standard. The novelty number, Bruneau's entr'acte music, is a pleasing descriptive piece in which the various themes are well contrasted, one movement suggesting the "Pilgrim" chorus from "Tannhauser," and the others showing originality in ideas. The piece is admirably scored, the strings having some charming passage work, and the horns showing up well in the earlier part of the movement. There were no difficulties which the orchestra could not readily meet, and the interpretation was thoroughly commendable.

The familiar "Euryanthe" overture by Weber, with the exquisite pianissimo measures for the strings, which were faultlessly played, and ending with a rousing coda given with excellent effect, open the concerts auspiciously and were cordially received. The Brahms symphony went well, and although to some there are many moments which may be described as uninteresting and vague, the performance lacked nothing in merit

This week's program will be as follows: Overture in C, Beethoven; "Waldweben," from "Siegfried," Wagner; Glazounow's fourth symphony, and Mr E. F. Arbos will appear as violin soloist, playing a Mendelssohn concerto and a Spanish morceau of his own composition.

——The first Symphony rehearsal Friday afternoon drew a larger audience than usual at a first performance, and very many patrons came from their seaside and country homes. Every seat was taken, and Mr Gericke received a demonstration of applause as he came upon the stage. Mr Harold Bauer, the soloist, was recalled again and again after his playing of the concerto, and he has lost none of his former prestige. The places formerly filled by Mr Kneisel and Mr Loeffler were taken by Mr Arbos, the new concert master, who will be the soloist at next week's concerts, and Mr Timothee Adamowski. A few in the audience were Mrs James H. Beal, Mr and Mrs Francis H. Peabody, Mr and Mrs Converse (Miss Tudor), Mrs Irving Wood, Miss Heloise Hersey, Mrs Curtis Guild Jr, Miss Mollie Johnson, Mrs Albert Nickerson, Mr E. Pierson Beebe, Judge Charles Allen, Mrs Gericke and her little daughter, Mrs Mudgett, Mrs Arthur H. Sargent, Mrs Hall Curtis, Mrs William P. Fay, Miss Katherine Fay, Miss Margaret Dana, Miss Susie Amory, Mr Wallace Goodrich, Miss Madeline Boardman, Mrs Frederic R. Comee, Mrs George Mann, Mrs Arthur Stanwood, Mr Arthur Foote, Miss Foote, Miss Estelle Kimball, Miss Manning, Mrs Thomas Wales and Mr James P. Stearns. Mrs John L. Gardner was not in her accustomed seat, as she is still in Washington. Mrs Adamowski was looking well in a black cloth costume, with black hat, and wearing a corsage bouquet of violets. Mr Ellis and Mr Comee were both on hand, giving a cordial greeting to many old friends.

SUNDAY HERALD—BOSTON, OCTOBER 18, 1903.

SYMPHONY SEASON OPENS.

The Overture to "Euryanthe," as Usual, Heads the List.

Concerto by Tschaikowsky, Entr'acte by Bruneau and Symphony by Brahms Complete the Programme—Wilhelm Gericke Is the Conductor Again This Year.

The programme of the first concert of the 23d season of the Boston Symphony orchestra at Symphony Hall, last evening, Mr. Gericke conductor, was as follows:

Overture, "Euryanthe".....Weber
Concerto No. 1 in B-flat minor for piano,
Tschaikowsky
Entr'acte, Symphonique from "Messidor,"
Bruneau
(First time.)
Symphony No. 2 in D major.....Brahms

The overture to "Euryanthe," in Europe, as well as in this country, often serves as opening or closing piece at a first symphony concert of a season. Thirty years or more ago, when negro minstrels were fashionable as well as popular entertainers, the opening chorus, or, to speak by the card, the "opening load," was an arrangement of a chorus from "Ernani," and it was entitled "O Hail Us, Ye Free!" Had not this particular chorus been sung, the audience would have been suspicious of the jests, songs, dances and farces that followed. So, too, there was a time when all popular concerts began with the overture to "Zampa" or the overture to "Massaniello" or the overture to "Poet and Peasant." In concerts of a more dignified nature "Euryanthe" is accepted by many as the fitting announcement of the beginning of another season.

There is a reason other than more caprice for this choice. The overture is not without a certain old-fashioned but veritable pomp; it has the spirit of ceremony which the admirers of Weber call "the chivalric spirit." What Mr. Apthorp was fond of naming the characteristic Weberian upward rush—in other words, the flourish peculiar to Weber, his signature, which was his mannerism—contributes no doubt to the general feeling of pleasurable expectation and promotes what Athenaeus held to be one of the chief ends of music—"a gentlemanlike joy."

It would be perhaps an idle task for an ultra-modern to insist that the only music in this overture that appeals to the men and women of the younger generation is that of the short episode which was originally intended to accompany a pantomimic scene on the stage, a scene of old-fashioned romantic melodrama, with tomb, kneeling heroine, gliding ghost, and an eavesdropping, intriguing woman. In these few mysterious measures Weber thought far beyond his period. The ultra-modern might say that the rest of the music is decorative and that the decorations are substantial till they are cumbrous; that the melodies are like unto a cameo-brooch worn by a faded woman who remembers nights of coquetry and dances long out of fashion; that the few measures of counterpoint show Weber as a plodding amateur. Nevertheless, the conventionally jubilant swing and the impetuous pace make their way in a concert hall even in 1903.

So, too, the choice of a symphony by Brahms was in this instance judicious. The symphony in D is the most genial of the four, the most easily accepted by an audience, for if there are pages of supreme beauty in it, as toward the end of the first movement, so there are pages that are Mendelssohnian in the form and in the rhythm of the easily retained melodic thought. Mendelssohn, a shrewd composer, seldom, if ever, committed the blunder of surprising an audience. As in the theatre, so in the concert hall, an audience does not wish to be left in doubt, and in this symphony, which is in reality a storehouse of truly beautiful things, there is every now and then a passage that is accepted by the hearer as an agreeable commonplace.

The entr'acte from Bruneau's "Messidor" is a prelude to the fourth and last act of that opera, for which Zola wrote the libretto in prose. In the opera house the curtain rises toward the end of the prelude and the final measures are enchained with the music of the scene. The entr'acte is built on five typical themes, for Bruneau invented themes to typify situations or to serve as symbols. An earnest commentator assures us that there are at least 26 of these themes and they must be mastered for the purpose of prompt identification, or the hearer sits in his seat with as foolish a face as that of Parsifal standing during the communion scene in the castle of the Holy Grail. The themes in the entr'acte typify Spring, Sowing, Water, Love and Toil.

In the opera house these themes may suggest what has gone before, serve as a summing up of preceding action, or awaken thoughts concerning the outcome of the story. In a concert hall this entr'acte sandwiched between a concerto and a symphony can be considered only as absolute music. The themes are merely melodies without esoteric significance. As absolute music, the entr'acte is a pleasing work. The themes are fresh; they are introduced with apparent spontaneity; they are not too laboriously combined; and the orchestration is ingenious and sonorous. Bruneau is a composer concerning whom there is a marked difference of opinion even in Paris. A man of decided convictions, a critic who wrote bravely and honestly, he inevitably made enemies. Let us hope that we shall have an opportunity of hearing more of his music and of judging for ourselves. He has composed a symphonic poem, "The Sleeping Beauty," which will soon be played at Chicago, and excerpts from his latest opera, "L'Ouragan," have been warmly applauded in Parisian concert halls.

Tschaikowsky's first piano concerto has been played many times in Boston since it was introduced here and to the world, by von Buelow in 1875. Last night the pianist was Mr. Harold Bauer, and his performance was a memorable one, memorable for rhythm and passion. Tschaikowsky was an oriental in his love of rhythm and color, in his delight in rhythmic iterations, in drum beats or in haunting phrases that repeated do not weary, but take possession of the hearer and fret his nerves till he is mastered by the spell, till he thinks and dreams or would fain act to that compelling rhythm.

It has been said of this great tone-poet of longing, anguish and despair, that he at times is melodically trivial or coarse. His melodies have a direct appeal; pathetic, they stab the heart; but their gayety is not that of the idle dancer. Let the tune be at first ever so sprightly, sadness creeps in, and the sadness is soon poignant in the expression of the melancholy. Tschaikowsky might well have written the dance tunes for the revellers in Poe's wild tale; music that now halted strangely, that shuddered in its measure, knowing the approach of masked Red Death. In this concerto how suddenly the merriment of the French dance tune in the second movement is chilled! And how the dance fades away as at command.

Now Mr. Bauer not only appreciated the essential spirit of this concerto, which is too often misunderstood or belittled by being turned into a mere show piece, but by an intellectual force charged with artistic passion, he interpreted the music and revealed Tschaikowsky's soul, a soul that, as we now know from the composer's correspondence, was full of strange contradictions; the soul of a man shy, now distrustful and now confident of his genius—one yearning for affection, yet suspicious and inclined toward misanthropy; a man of the loftiest and noblest aspirations, vexed by grievous mental ailments.

The concerto is to be taken as Victor Hugo took Shakespeare—in bulk. It is enough to say of Mr. Bauer's performance that never before did the work seem so colossal in proportions, so tenderly beautiful, so rhythmically entrancing and irrisistible, so demoniacally, and yet so nobly, passionate. The long continued and repeated applause was merely the attempt of the audience to show in a measure its profound appreciation of the concerto and Mr. Bauer's artistic worth.

All in all, a concert of unusual interest. Mr. Gericke was warmly greeted, and he conducted with fervent authority. His reading of the first movement of the familiar symphony was perhaps especially admirable in a concert that even at the very beginning of the season was often worthy of the reputation of the orchestra at its zenith. Mr. Arbos, the concert master; Mr. Ferir, the violin player, and other new members were in their respective seats. Mr. Krasselt, the 'cellist, will be present at the next concert.

Symphony Hall was filled Friday afternoon for the first rehearsal. Although weddings bring many people together, the initial Symphony rehearsal is the first large gathering of society, and there are many greetings between friends who have not seen each other all summer. Mr. Gericke and Mr. Bauer, who was the soloist, each received warm personal greetings upon their entrance. Among those there were Mrs. Preston West and her daughter, Mrs. Oliver Ames, Mr. and Mrs. Albert F. Bigelow, who recently returned from their extended honeymoon abroad; Mrs. DeFord Bigelow, Miss Madeleine Boardman, who was with Mrs. Timothee Adamowski, Mrs. Henry L. Higginson, Mrs. George B. Shattuck, Mrs. Greely S. Curtis, Mrs. Gideon Scull, Mrs. William P. Fay and Miss Katharine Fay, Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Mrs. Montgomery Sears, Mrs. George Tyson and Miss Elsie Tyson, Mrs. Harry Pratt McKean, Miss Juliet Higginson and Miss Barbara Higginson, Miss Elizabeth Shattuck, Miss Julia Lawrence, Miss Beatrice Blake, who recently returned from Europe; Miss Mabel Warren, Miss Estelle Kimball, Miss Abby Manning, Miss Katharine Foote, the venerable Mrs. John Lowell, Mrs. Gerike, Miss Susan Amory, Miss Nathalie Matthews, Mrs. William B. Rice, Miss Jane Waldron, Mr. F. S. Converse and Mr. Franz Zerrahn. This week Mr. E. Fernandez-Arbos, the violinist, will be the soloist.

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BOSTON DAILY ADVERTISER,

MONDAY MORNING,

OCTOBER 19, 1903

THE SYMPHONY CONCERT.

Weber.....Overture to "Euryanthe"
Tschaikowsky.....
Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.
Mr. Harold Bauer, pianist.
Bruneau.....
.....Entr'acte Symphonique from "Messidor" (First time.)
Brahms....Symphony No. 2, in D major, Op. 73

There ought to be no animadversion upon the first symphony concert of any season, for the orchestra have not quite shaken off vacation ease and the critic who has become music-hungry after a four months' fast, would digest, and enjoy, and rhapsodize over a much poorer orchestra and programme than this. "A short retirement urges sweet return," and the homing of our orchestral swallows is always ardently looked forward to.

On Saturday, for the first time in many years, an element of novelty entered into the orchestra itself! A new "concert-meister," and a new violist, were only two of the stranger guests in the band, but these were the most important. We doubt whether there will be any noticeable change in the ensemble, for Mr. Gericke has a habit of making his added material blend, as we have seen some years ago, when changes were far more frequent than they have recently been. Senor Arbos, the new concert-meister, sat at the chief desk, with Adamowski at his side; emphasizing the change in the first violins. Herr Ferir and other newcomers were seen in the ranks, and next Saturday the new leader of the violoncellos, Herr Krasselt, will be in his place. We shall have an opportunity to judge of these men very soon, Senor Arbos being the first to present himself for criticism, in the Mendelssohn concerto (violin), and in one of his own compositions, at the next concert. The good old "Euryanthe" overture, which began the concert, was as effective as ever. Yet it had one point of surprise. The chief theme of this work ends with a resounding crash, in Weber's most theatrical style. We remember the manner in which Berlioz chops off the head of the young lover, in the "Symphonie Fantastique," and the way in which Rubinstein brings down the house in the "Tower of Babel;" but we still regard the explosion with which Weber rounds off (or rather blows off) the end of the chief theme in this overture, as one of the remarkable crushes of music. We were greatly astonished, therefore, when Mr. Gericke caused it to roar as gently as a sucking dove!

The next feature in the interesting game was the playing of the right Bauer. Harold Bauer was certainly the right man in the right place in Tschaikowsky's noble concerto, the concerto that Boston first discovered and appreciated. Often as we have heard the work since its first performance here, in 1875, we doubt if ever it made so strong an impression as upon this occasion. Mr. Bauer is a rival to the great D'Albert in breadth and massive power, and his conception of the concerto was sufficiently individual to give a new interpretation without distortion of any kind. He won a great triumph.

The concerto itself is very long, but not prolix in the slightest degree. It contains enough ideas to fit out the entire modern school of composers with thematic material. Every day we are more impressed with the genius of Tschaikowsky,—a compposer who gives originality without eccentricity, who is modern without being full of vagaries! His chief fault is a lack of symmetry and logical sequence; there is a certain roughness in his work, but this gives a barbaric splendor that in itself has a sort of attraction. And this is the man whom the Russians accused of being too German! Had he but possessed a little more of the Teutonic power of detail he would have been one of the greatest tone-masters.

A novelty in the first concert! A bit of the French music of the present, which somewhat resembles the extreme music of the future. We are glad of this earnest of a progressive spirit in the matter of programme make-up. If Bostonians only knew what Theodore Thomas has given the citizens of Chicago in the recent years (sometimes against their will!) they would feel that the sceptre of catholicism in music does not belong to Boston.

Bruneau's Entr'acte was, however, badly placed. Coming after the great concerto it scarcely had a fighting chance. Heard, let us say, after either a Mozart symphony or a D'Indy jumble, it would charm by its thematic work on the one hand and its comparative clearness on the other. It is an earnest work, and sincerity is worth something in these days of musical affectation. It has some broad climaxes which are effective enough. We should hear Bruneau again soon, and in some of his larger works. The Brahms symphony, which closed the programme, made a peculiar effect after an hour of modern passion. It fully demonstrated the sure touch of the master of figure treatment, but it also emphasized the phlegmatic character of the German composer. Tschaikowsky has left it on record that he held Brahms to be decidedly inferior to himself in composition, and this was but natural, for the two are opposites in almost every particular. If Brahms had more of Tschaikowsky, if Tschaikowsky had more of Brahms, in his make-up, then we should have a musical ideal. The two men seem to supplement each other.

The Scherzo was, as ever, the gem of the symphony, a calmly beautiful movement with something of the tranquillity of the Bach Christmas Oratorio in its measures. The finale was brilliantly performed, and the two last movements were the best given, and the most interesting of the symphony. The more the pity that the concert was so long that there was a decided exodus before these movements were played. Only the faithful Brahmsites stayed to the end.

Louis C. Elson.

Boston Transcript

MONDAY, OCTOBER 19, 1903

Symphony Hall: Symphony Orchestra

On Saturday began the present season of symphony concerts, the twenty-third in succession. Mr. Wilhelm Gericke again conducts, and the make-up of the orchestra is much the same as it was last year, barring the withdrawal of the members of the Kneisel Quartet. This was the programme of the opening concert, Mr. Harold Bauer being the soloist:

Weber: Overture to "Euryanthe."
Tchaikovsky: Concerto for Pianoforte in B-flat minor, No. 1, Op. 23.
Bruneau: Entr'acte Symphonique, from "Messidor." (First time.)
Brahms: Symphony No. 2, in D major, Op. 73.

So early in the season, even a mediocre concert must give pleasure, but, in point of fact, this first of the twenty-four orchestral concerts was distinguished alike for a delightful programme and for remarkably brilliant playing. Of greatest interest, perhaps, was the prelude from Bruneau's opera, "Messidor," for of this famous composer's work we have heard here little, if, indeed, anything. For many years now Bruneau has enjoyed a high reputation in Paris. He has written orchestral music, several operas which have been produced at the Opéra or the Opéra Comique—where, to be sure, they have never permanently held the stage; he has written, in a charming style, at least two volumes of thoroughly interesting musical criticism; and, latterly, he has become a conductor at the Opéra Comique. In his published criticisms, Bruneau has been an impassioned defender of the use of prose in opera librettos. Putting his theory into practice, he set a prose text by Zola, with results that pleased some but displeased more. The prelude from "Messidor" played the other night is based on six typical themes, or motives, of the opera. Regarded as absolute music, it is indeed pleasant to hear, melodious, easily and naturally flowing, and beautifully orchestrated.

As for the Brahms symphony, the one composition of this master which all the world, anti-Brahms people included, unite in admiring, it was given a performance not soon to be forgotten. Never before has the poetry of the exquisite pages at the close of the first movement been brought out more sympathetically, nor the tender charm of the andantino, which no less a personnage than Mr. Runciman compares to a "wild rose." And it is safe to say that rarely, if ever, here, has the finale gone with such amazing brilliancy. The entire symphony, as well as the accompaniment to the concerto, or, indeed, the whole concert, was a triumph of splendid orchestral playing.

In his former appearances here with the orchestra Mr. Bauer has always chosen to play a work that was a rare pleasure to hear, but which has given him little opportunity to display his powers as a virtuoso. By way of a change, probably, on Saturday he played a composition of quite a different complexion, the wild and barbaric B-flat minor concerto of Tchaikovsky, with its tremendous first theme that sweeps listeners off their feet at the start, its moments of frantic passion and of poignant sadness. That Mr. Bauer has added to his great reputation can hardly be claimed. That so absolutely adequate a performance, with so many moments of great brilliancy, with such uniformly beautiful tone, with such musical understanding, could make so little impression is an interesting psychological study. Surely Mr. Bauer played this rhapsodical, demoniacal, fantastic work called a concerto far too much as though it were the Beethoven E-flat concerto. Instead of one long glow of emotion, now passionate, suddenly sad, and then, before one realizes it, gay, its gaiety quickly turning to fury, the concerto, as Mr. Bauer had it, consisted of many sharply contrasted episodes, all stopping neatly and cleanly at the end, with a pause before the next. Mr. Bauer has done far greater playing than this.

At the next concert Mr. E. Fernandez Arbos, new concert master, will play. This is the programme: Beethoven, Overture Op. 115; Mendelssohn, concerto for violin; Wagner, "Waldweben," from "Siegfried"; E. F. Arbos, Morceau de Concert for violin and orchestra, "Tango"; Glazounow, Symphony No. 4, in E-flat (first time).

Boston Transcript

TUESDAY, OCTOBER 20, 1903

The twenty-third season of concerts by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, is announced. Ten concerts will be given as usual, the first on the evening of Oct. 20, and the last on the evening of April 21. The programmes will be arranged by Mr. William Gericke so as to include many of the novelties of the Boston season and introduce the principal standard compositions given in Boston and other cities. Among the soloists already engaged are Miss Maud MacCarthy and Miss Olive Mead and Messrs. Busoni, Arbos and Krasselt; other artists now being negotiated with will be announced later. The concerts will be given on Thursday evening as usual. Subscribers of last season may secure the same seats by mailing a notice of their desire with check to C. W. Sever & Co. today. The seats unclaimed by former subscribers will be put on sale at Sever's University Bookstore, Harvard square, Cambridge, next Saturday morning at eight o'clock.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 112.

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[30]

Boston Symphony Orchestra.

Opening of the Season at Boston—Review by Philip Hale in the Boston Herald.

BEFORE reprinting what Philip Hale thought and wrote in last Sunday's Boston Herald on the opening of the twenty third season of the concerts of the Boston Symphony Orchestra it may be well to state that for the first time in ten years seats for these concerts were for sale at Symphony Hall, and that at the auction sale of tickets for the season there was a loss of about 25 per cent. on the Friday afternoon sales and of about 10 per cent. on the Saturday evening sales, as compared to the sums received last season.

Two reasons are assigned for this manifestation of a decreasing interest. The one is the absence of attractive solo stars, which is proved by the fact that the prices of the tickets for the concerts when Melba is to appear are advanced by the ticket speculators to figures far ahead of the average concerts, which indicates that Boston musical culture is no lower and no higher than the music culture of this star ridden town.

The second reason assigned for the falling off of income is the self evident fact that Mr. Gericke as a conductor fails to draw. Naturally THE MUSICAL COURIER, like other critical sources, has its theory for this. People very soon tire of academic orchestral conducting, and they will find in this city this approaching season the reason why so many European communities have become interested and fascinated by some of the men who are coming over here to conduct the Philharmonic concerts. Most of these men have graduated and are no longer academicians, but are demonstrators of authority. Mr. Gericke is an amiable time beater. It will be observed that Mr. Hale, who is suffering from the fact that he is writing for a daily paper, which, like all dailies, cannot afford to be independent, cannot afford to print the truth. Mr. Hale, as will be seen by the following, does not enter upon any criticism of Mr. Gericke's conducting. It will be observed by students of these phenomena that the daily music critic can always freely criticise the absent composer and the transient guest, but the local musician, the local musical institution, with their permanent pull, cannot be treated unfavorably by the critic, because the owners of the daily papers, being the slaves of their public opinion, cannot afford to have the truth printed in their columns. They are in a worse box than the critics.

Mr. Hale's review follows:

The program of the first concert of the twenty-third season of the Boston Symphony Orchestra at Symphony Hall last evening, Mr. Gericke conductor, was as follows:

Overture, Euryanthe.....Weber
Concerto No. 1, in B flat minor, for piano.....Tschaikowsky
Entr'acte, Symphonique, from Messidor.....Bruneau
(First time.)
Symphony No. 2, in D major.....Brahms

The overture to "Euryanthe," in Europe as well as in this country, often serves as opening or closing piece at a first symphony concert of a season. Thirty years or more ago, when negro minstrels were fashionable as well as popular entertainers, the opening chorus, or, to speak by the card, the "opening load," was an arrangement of a chorus from "Ernani," and it was entitled "O Hail Us, Ye Free!" Had not this particular chorus been sung, the audience would have been suspicious of the jests, songs, dances and farces that followed. So, too, there was a time when all popular concerts began with the overture to "Zampa," or the overture to "Masaniello," or the overture to "Poet and Peasant." In concerts of a more dignified nature "Euryanthe" is accepted by many as the fitting announcement of the beginning of another season.

There is a reason other than mere caprice for this choice. The overture is not without a certain old fashioned but veritable pomp; it has the spirit of ceremony which the admirers of Weber call "the chivalric spirit." What Mr. Apthorp was fond of naming the characterstic Weberian upward rush—in other words, the flourish peculiar to Weber, his signature, which was his mannerism—contributes no doubt to the general feeling of pleasurable expectation, and promotes what Athenæus held to be one of the chief ends of music—"a gentlemanlike joy."

It would be perhaps an idle task for an ultra modern to insist that the only music in this overture that appeals to the men and women of the younger generation is that of the short episode which was originally intended to accompany a pantomimic scene on the stage, a scene of old fashioned romantic melodrama, with tomb, kneeling heroine, gliding ghost and an eavesdropping, intriguing woman. In these few mysterious measures Weber thought far beyond his period. The ultra modern might say that the rest of the music is decorative and that the decorations are substantial till they are cumbrous; that the melodies are like unto a cameo brooch worn by a faded woman who remembers nights of coquetry and dances long out of fashion; that the few measures of counterpoint show Weber as a plodding amateur. Nevertheless, the conventionally jubilant swing and the impetuous pace make their way in a concert hall even in 1903.

So, too, the choice of a symphony by Brahms was in this instance judicious. The Symphony in D is the most genial of the four, the most easily accepted by an audience, for if there are pages of supreme beauty in it, as toward the end of the first movement, so there are pages that are Mendelssohnian in the form and in the rhythm of the easily retained melodic thought. Mendelssohn, a shrewd composer, seldom, if ever, committed the blunder of surprising an audience. As in the theatre, so in the concert hall, an audience does not wish to be left in doubt, and in this symphony, which is in reality a storehouse of truly beautiful things, there is every now and then a passage that is accepted by the hearer as an agreeable commonplace.

The entr'acte from Bruneau's "Messidor" is a prelude to the fourth and last act of that opera, for which Zola wrote the libretto in prose. In the opera house the curtain rises toward the end of the prelude and the final measures are enchained with the music of the scene. The entr'acte is built on five typical themes, for Bruneau invented themes to typify situations or to serve as symbols. An earnest commentator assures us that there are at least twenty-six of these themes, and they must be mastered for the purpose of prompt identification, or the hearer sits in his seat with as foolish a face as that of Parsifal standing during the communion scene in the castle of the Holy Grail. The themes in the entr'acte typify spring, sowing, water, love and toil.

In the opera house these themes may suggest what has gone before, serve as a summing up of preceding action, or awaken thoughts concerning the outcome of the story. In a concert hall this entr'acte sandwiched between a concerto and a symphony can be considered only as absolute music. The themes are merely melodies without esoteric significance. As absolute music the entr'acte is a pleasing work. The themes are fresh; they are introduced with apparent spontaneity; they are not too laboriously combined; and the orchestration is ingenious and sonorous. Bruneau is a composer concerning whom there is a marked difference of opinion even in Paris. A man of decided convictions, a critic who wrote bravely and honestly, he inevitably made enemies. Let us hope that we shall have an opportunity of hearing more of his music and of judging for ourselves. He has composed a symphonic poem, "The Sleeping Beauty," which will soon be played at Chicago, and excerpts from his latest opera, "L'Ouragan," have been warmly applauded in Parisian concert halls.

Tschaikowsky's first piano concerto has been played many times in Boston since it was introduced here and to the world, by Von Bülow in 1875. Last night the pianist was Harold Bauer, and his performance was a memorable one, memorable for rhythm and passion. Tschaikowsky was an Oriental in his love of rhythm and color, in his delight in rhythmic iterations, in drum beats or in haunting phrases that repeated do not weary, but take possession of the hearer and fret his nerves till he is mastered by the spell, till he thinks and dreams or would fain act to that compelling rhythm.

It has been said of this great tone poet of longing, anguish and despair, that he at times is melodically trivial or coarse. His melodies have a direct appeal; pathetic, they stab the heart; but their gayety is not that of the idle dancer. Let the tune be at first ever so sprightly, sadness creeps in, and the sadness is soon poignant in the expression of the melancholy. Tschaikowsky might well have written the dance tunes for the revellers in Poe's wild tale; music that now halted strangely, that shuddered in its measure, knowing the approach of masked Red Death. In this concerto how suddenly the merriment of the French dance tune in the second movement is chilled! And how the dance fades away as at command.

Now Mr. Bauer not only appreciated the essential spirit of this concerto, which is too often misunderstood or belittled by being turned into a mere show piece, but by an intellectual force charged with artistic passion he interpreted the music and revealed Tschaikowsky's soul, a soul that, as we now know from the composer's correspondence, was full of strange contradictions; the soul of a man shy, now distrustful and now confident of his genius—one yearning for affection, yet suspicious and inclined toward misanthropy; a man of the loftiest and noblest aspirations, vexed by grievous mental ailments.

The concerto is to be taken as Victor Hugo took Shakespeare—in bulk. It is enough to say of Mr. Bauer's performance that never before did the work seem so colossal in proportions, so tenderly beautiful, so rhythmically entrancing and irresistible, so demoniacally, and yet so nobly, passionate. The long continued and repeated applause was merely the attempt of the audience to show in a measure its profound appreciation of the concerto and Mr. Bauer's artistic worth.

All in all, a concert of unusual interest. Mr. Gericke was warmly greeted, and he conducted with fervent authority. His reading of the first movement of the familiar symphony was perhaps especially admirable in a concert that even at the very beginning of the season was often worthy of the reputation of the orchestra at its zenith. Mr. Arbos, the concertmaster; Mr. Ferir, the violin player, and other new members were in their respective seats. Mr. Krasselt, the 'cellist, will be present at the next concert.

At the next Symphony Concert Mr. Arbos, the new concertmaster, will be the soloist. He will play a concerto by Mendelssohn and one of his own compositions, "Tango," for violin and orchestra.

SPRINGFIELD SUNDAY REPUBLICAN:

OCTOBER 25, 1903.

The Boston Symphony Orchestra to Play Here in January.

All music lovers in Springfield will be glad to know that the success of last year has encouraged the managers of the Boston symphony orchestra to continue the experiment of including this city in the annual circuit. The date set is Monday evening, January 18, 1904, and that evening should be kept carefully free of conflicting engagements. Those who are really eager and anxious to have these concerts become a fixed institution, and there must be several hundred such persons, should begin in good season an informal personal canvass among their friends. When it comes to concert-going, one word in the ear is worth 10 in the newspaper, and a little personal reminder is often the decisive factor. A few hundred persons of the right sort, who know what is good and take a warm interest in it, can accomplish wonders in the way of keeping musical interest alive. A city of this size, with so large an outside population to draw upon, ought some day to be able to support three concerts each season by the Boston symphony orchestra, and three by the Kneisel string quartet. By that time the community can lay some claim to being musical. In the meantime, if every one makes a little effort, there will be no trouble in getting crowded halls for the single visits of these admirable concert organizations. Of the first Boston concert and the changes in the membership of the orchestra, the Boston Transcript says:—

With the opening of the 23d year of the Boston symphony orchestra, the local musical season may be said to be fairly under way, and for six months at least the outlook presages great activity in the realms of melody, with many famous artists announced to appear in this city and almost innumerable concerts and recitals, vocal and instrumental, scheduled at the various halls. New quartets, prominent orchestras from other cities and grand opera companies will be in evidence during the fall and winter, and no lover of music of the higher class will have any reason to complain either of the quality or quantity of the musical surfeit which is promised by the advance heralding. This season's symphony orchestra shows some changes in membership. The first desk of the first violins is now allotted to Mr Arbos, the new concert master, and Mr Adamowski. Back of them are seated Mr Birnbaum, a new member, and Mr Roth. Mr Krasselt, the new first cellist, will appear at the second concert. There is a new viola player, Mr Ferir, and the second violins have a new leader, Mr Barlehen, formerly of this organization.

Boston Symphony Orchestra.

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Entr'acte, Symphonie [illegible]
Symphony No. [illegible] in D minor [illegible]

The overture to "Euryanthe" [illegible] this country, often serves as [illegible] first symphony concert of a season. Fifty years or more ago, when negro minstrels were fashionable as well as popular entertainers, the opening chorus, or, to speak by the card, the "opening load," was an arrangement of a chorus from "Ernani," and it was entitled "O Hail Us, Ye Free!" Had not this particular chorus been sung, the audience would have been suspicious of the jests, songs, dances and farces that followed. So, too, there was a time when all popular concerts began with the overture to "Zampa," or the overture to "Masaniello," or the overture to "Poet and Peasant." In concerts of a more dignified nature "Euryanthe" is accepted by many as the fitting announcement of the beginning of another season.

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Now Mr. Bauer not only appreciated the essential spirit of this concerto, which is too often misunderstood or belittled by being turned into a mere show piece, but by an intellectual force charged with artistic passion he interpreted the music and revealed Tschaikowsky's soul, a soul that, as we now know from the composer's correspondence, was full of strange contradictions; the soul of a man shy, now distrustful and now confident of his genius—one yearning for affection, yet suspicious and inclined toward misanthropy; a man of the loftiest and noblest aspirations, vexed by grievous mental ailments.

The concerto is to be taken as Victor Hugo took Shakespeare—in bulk. It is enough to say of Mr. Bauer's performance that never before did the work seem so colossal in proportions, so tenderly beautiful, so rhythmically entrancing and irresistible, so demoniacally, and yet so nobly, passionate. The long continued and repeated applause was merely the attempt of the audience to show in a measure its profound appreciation of the concerto and Mr. Bauer's artistic worth.

All in all, a concert of unusual interest. Mr. Gericke was warmly greeted, and he conducted with fervent authority. His reading of the first movement of the familiar symphony was perhaps especially admirable in a concert that even at the very beginning of the season was often worthy of the reputation of the orchestra at its zenith. Mr. Arbos, the concertmaster; Mr. Ferir, the violin player, and other new members were in their respective seats. Mr. Krasselt, the 'cellist, will be present at the next concert.

At the next Symphony Concert Mr. Arbos, the new concertmaster, will be the soloist. He will play a concerto by Mendelssohn and one of his own compositions, "Tango," for violin and orchestra.

SPRINGFIELD SUNDAY REPUBLICAN:

OCTOBER 25, 1903.

The Boston Symphony Orchestra to Play Here in January.

All music lovers in Springfield will be glad to know that the success of last year has encouraged the managers of the Boston symphony orchestra to continue the experiment of including this city in the annual circuit. The date set is Monday evening, January 18, 1904, and that evening should be kept carefully free of conflicting engagements. Those who are really eager and anxious to have these concerts become a fixed institution, and there must be several hundred such persons, should begin in good season an informal personal canvass among their friends. When it comes to concert-going, one word in the ear is worth 10 in the newspaper, and a little personal reminder is often the decisive factor. A few hundred persons of the right sort, who know what is good and take a warm interest in it, can accomplish wonders in the way of keeping musical interest alive. A city of this size, with so large an outside population to draw upon, ought some day to be able to support three concerts each season by the Boston symphony orchestra, and three by the Kneisel string quartet. By that time the community can lay some claim to being musical. In the meantime, if every one makes a little effort, there will be no trouble in getting crowded halls for the single visits of these admirable concert organizations. Of the first Boston concert and the changes in the membership of the orchestra, the Boston Transcript says:—

With the opening of the 23d year of the Boston symphony orchestra, the local musical season may be said to be fairly under way, and for six months at least the outlook presages great activity in the realms of melody, with many famous artists announced to appear in this city and almost innumerable concerts and recitals, vocal and instrumental, scheduled at the various halls. New quartets, prominent orchestras from other cities and grand opera companies will be in evidence during the fall and winter, and no lover of music of the higher class will have any reason to complain either of the quality or quantity of the musical surfeit which is promised by the advance heralding. This season's symphony orchestra shows some changes in membership. The first desk of the first violins is now allotted to Mr Arbos, the new concert master, and Mr Adamowski. Back of them are seated Mr Birmbaum, a new member, and Mr Roth. Mr Krasselt, the new first cellist, will appear at the second concert. There is a new viola player, Mr Ferir, and the second violins have a new leader, Mr Barleben, formerly of this organization.

BOSTON SUNDAY POST, OCTOBER 25, 1903

ARBOS SOLOIST AT SYMPHONY CONCERT

At the second Symphony concert last evening, Conductor Gericke presented the following programme:

Beethoven.....Overture in C major, Op. 115
Mendelssohn.....Concerto for violin, Op. 64
Wagner.....“Waldweben,” from “Siegfried”
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Glazounoff.....Symphony No. 4

Fernandez Arbos was the soloist.

The feature of the orchestral number was the symphony of Glazounoff in E flat, Op. 48, which was heard for the first time in this city.

The work is of only moderate length, in three movements, more or less subdivided, and is brilliantly scored, like most of the latter-day Russian compositions.

The performance was a very fine one, and the symphony is certainly worth another hearing in the near future.

Beethoven's overture in C major, which began the programme, has not been heard at these concerts for many years.

The “Waldweben” from Wagner's “Siegfried” was superbly played and made the usual delightful impression.

The soloist was the new cornet master, Fernandez Arbos, who made his first appearance last evening. His interpretation of the familiar Mendelssohn concerto was without affectation, clean cut and at times most brilliant.

The finale has been given her by some other artists with more virtuosity and brilliancy than was the case last evening, but as a whole the performance was highly artistic and worthy of much commendation.

The programme of the third rehearsal and concert will include Goldmark's popular “Sakuntala” overture, Schumann's fourth symphony, and a symphonic legend, “The Enchanted Forest,” by D'Indy. Mme. Gadski will sing numbers by Mozart and Massenet.

BOSTON TIMES
Oct 24-03

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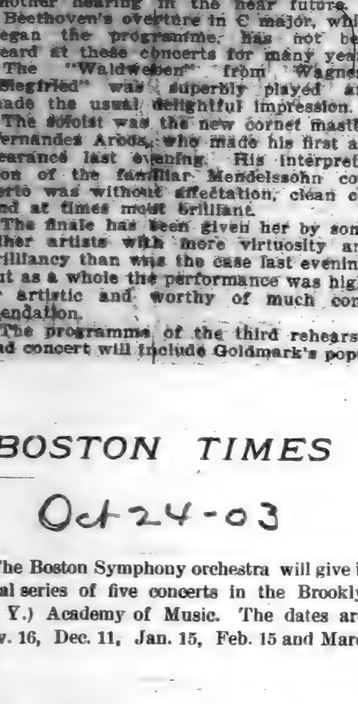
BOSTON POST.
MONDAY.
OCTOBER 26, 1903

RALPH SMALLEY HONORED

Somerville 'Cellist Engaged by Boston Symphony Orchestra

SOMERVILLE, Oct. 25.—Ralph Smalley, the violoncellist, has been engaged as a member of the Boston Symphony Orches-



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tra. He joined the orchestra several weeks ago, and took part in the public performance last Saturday night for the first time.

He is a remarkably talented 'cellist, and his successes are being watched by a host of friends. He was graduated from the Luther V. Bell School in 1898, and the high school in 1897.

Boston Sunday Globe.
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The second symphony program introduced the new concert master, Mr E. Fernandez-Arbos, for the first time in this country as a soloist. His selections were Mendelssohn's E minor concerto for violin and the Arbos concert piece “Tango,” a kind of Spanish dance. The other program numbers were Beethoven's C major overture, the forest music from Wagner's “Siegfried” and Glazounoff's fourth symphony, the latter piece and the “Tango” by Mr Arbos being new at these concerts. The debut of Mr Arbos as soloist made the concert of special interest, for he challenged comparison with other violinists heard in the city by playing the familiar Mendelssohn concerto, a graceful, brilliant and sentimental work, in which the solo instrument is so prominent that any lack of skill in the performer is readily detected.

At the outset Mr Arbos showed that a quiet elegance and daintiness of tone marked his execution, and if this tone was not very broad it was, nevertheless, of a resonant quality and pure. All the themes in the first part of the concerto were beautifully delivered, the cadenzas and trills were exquisitely given and accomplished with seeming ease, and the arpeggios were handled with the skill of a master. In the second part the breaks in the melodies were played very smoothly, soloist and orchestra being in perfect accord, and the dashing finale, though a bit lacking in vigor, was a splendid example of rapidity in chord fingering and complicated bowing. In execution Mr Arbos left nothing to be desired, for all the work of the left hand was distinguished by a clarity of tone and deftness of fingers that made his performance highly enjoyable and satisfied his auditors that the new artist was admirably equipped for his labors with the great orchestra.

His own composition, “Tango,” a florid, sprightly bit of dance music, was played with an abandon, verve and technical skill that were delightful. At the close of each number Mr Arbos was greeted with immense applause and recalled innumerable times to the platform.

The Glazounoff symphony has but few of the so-called Russian characteristics, dissonant phrases and cross harmonies, and although the heavier instruments are vigorously employed at times the score is generally free from the harshness usually found in the longer works of the Slav composers of the present day. Many of the themes are given alternately to different instruments in brief solos or duets, suggesting rather too much of repetition, specially in the first movement; but the orchestration is as clever as it is complicated, and the instrumental combinations are very effective and usually harmonious. One peculiar arrangement for the instruments makes the violins play a theme in the upper register, while the basses and brasses furnish a robust staccato background. The third part is rather chaotic in tempo and musical matter, until the key is attained, then the close becomes a rushing finale. The orchestra played the score commendably as a whole, if one may judge from a single hearing of the work. The clarinets and flutes in their figurations were in unison, the horns heard to advantage in their more robust phrases and the heavier instruments intoned the rapid passages smoothly. The symphony is hardly one that will please the general ear, though the admirable performance by the orchestra entitled it to respectful consideration, which it received.

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This week's program will have Mme Gadski as soloist. She will sing an aria from Mozart's “Il Re Pastore” and an excerpt from Massenet's opera, “The Cid.” The other selections will be the overture from Goldmark's “Sakuntala”; “The Enchanted Forest,” a symphonic poem by D'Indy, and Schumann's fourth symphony.

—The second Symphony rehearsal drew a very large audience to Symphony hall, and Mr E. Fernandez-Arbos, who has taken Mr Kneisel's place as concert-master, was cordially welcomed and rapturously applauded after playing the solo part in a concerto by Mendelssohn, and also after playing in something of his own composition. Mr Arbos was called out again and again, and the audience was evidently well pleased. Among the distinguished attendants were Mr and Mrs Forbes Robertson (Gertrude Eliot), who are playing an engagement at the Hollis-st theatre. Mrs Robertson was unassumingly gowned in a dark cloth costume and black hat. Some others there were Mrs Richard Cary, Miss Cary, Mrs Lester Leland, Miss Edith Stackpole, Miss Marian Peabody, Mrs Charles Head, Miss Head, Mrs Curtis Guild Jr, Mrs William P. Fay, Mr and Mrs Eben D. Jordan, Mrs E. C. Swift, Mrs Seth Sprague, Miss Hooper, Mrs Montgomery Sears, Miss Susie Howe, Dr Hay, Mrs Hall Curtis, Mrs Philip Wheatland, Miss Katherine Foote, Mrs Gericke, Mrs Shattuck, Miss Rosamund Saltonstall, Mrs James H. Beal and Mrs William P. Fay. Mme Gadski will be the soloist at the next concert.

BOSTON SUNDAY JOURNAL
OCTOBER 25, 1903.

ARBOS ESTABLISHED IN HIGH POSITION

Solo Performance at Symphony Concert Splendid One.

“TANGO” HEARD FIRST TIME

Artist's Own Composition Proves Diverting and Full of Abandon in Expression.

Mr. Arbos, by his solo performances at the second symphony, placed himself at once in the caste of true and high artist. In spite of all the ardor, chivalry, passion and abandon of the Spanish nature, there is always in it a fundamental element of gravity. One feels that the mendicant is somehow akin to the hidalgo and wears his torn cap and rags as he might carry a plumed hat and cloak, and even when Don Quixote most moves our laughter or our pity, we recognize regardfully his inherent dignity.

Mr. Arbos lacked neither poetry, vitality nor warmth in the Mendelssohn concerto, of which his playing was elegant, wholesome, symmetrical and well-colored; but still, if one were to characterize it briefly, it would be to consider it as rather reflective and restful in its general temper.

There was none of the half pathetic languor of Camilla Urso, nor yet of that most intemperate rush and outcry of De Seve. The opening allegro glowed with the lambent light of a happy content that might well range with the pleasing, bland melancholy of Jacques, which indeed it might have served to illustrate, while the finale rejoiced lightsomely with a spirit of such fairy frolic, as breathes life into so many of the “Midsummer Night's Dream” scenes, only intensified and enforced by a man's energy and activity. It was a rendering that appealed alike to intellecet, fancy and taste and contented all.

“Tango” for First Time.

Mr. Arbos' own “Tango” concert dance now heard in public for the first time was diverting and animating, but seemed rather a ballabile to dance with then by, marking rather say spirits than regular steps and figures. Being of a light and lively nature, rising to eager and active exhilaration as it proceeds toward its climax, it gave more opportunity for virtuosity in technique and abandon in expression. But while that virtuosity was ample, easy and affluent, it was always as the means to an end, and not displayed for itself alone, and behind the abandon there was always a light sense of reserve to qualify and dignify it.

The definite impression derived then from the hearing of his two numbers confirmed Mr. Arbos as an artist whose mastery of his instrument is complete in strength and fulness—for his tone is large and rich—as well as in facility of execution, variety of color and finesse of detail, whose mind is clear, whose judgment sound, and whose sentiment is honest, delicate and persuasive. A single debut only serves to fix a few gaugepoints, however, and one must wait for the advance of the season to draw all the outline and fill the whole body of his disposition, ability and artistry, from which much good will be expected.

Beethoven Overture.

The Beethoven overture, broad, stately and strong at first, and then nobly gay and festive, began the evening well, and the ever-delightful pictorial poetry of Weber's “Waldweben” made a refreshing interlude.

The Glazounoff fourth symphony, new to Boston, shows in its idealism and in the limning thereof in orchestral colors that known sympathy of its author for the romantic, the legendary and the mysterious, and hinted at the predilection which he still preserves for the ballet—the real ballet, with its continuous story, its definite personages, its truthful, pantomimic action and its constant blending of the poetry of motion with that of sound. It has but three movements, and in their subdivisions the andante seems to be both the favorite and the prevailing tempo.

The tones are sometimes languorously sentimental, or again dreamy and lulling; but they are always romantic and winning. The scherzo of the second movement, which leaves the quieter tonality of the first movement, centering closely about the grave tranquility of E flat, and passes at once into the vigorous vitality of B flat, is full of hearty happiness told in phrases that ring and roll as with merry cordial laughter. It thus brings a strong contrast, but is not too antiphanic in sentiment or shape.

Suave Amatory Theme.

The last movement opens with a suave amatory theme, but as the treatment enlarges with episodes for trumpets and strong wood winds, and assertive though not vehement contrapuntal elaboration, it becomes emphatic and almost declamatory. The instrumentation becomes richer and more diversified, and the variety of thematic treatment is more insisted upon. It justifies the composer's place as eminent among Russian professors of orchestration; but it is neither pedantic, tedious nor heavy, although scholarly, authoritative and forcible.

The orchestra did excellently by the work, which made so favorable an impression that the mass of the audience would evidently enjoy a repetition while it is still bright in mind.

The next program does not offer novelties, but it holds out the pleasing promise of arias from Mozart and Massenet, to be sung by Mme. Gadski.

Oct 26-03.

THE SYMPHONY CONCERT.

Overture in C major, op. 115.....Beethoven
Concerto for violin in E minor, op. 64.....
.....Mendelssohn
Mr. Arbos, violinist.
“Walderweben,” from “Siegfried”.....Wagner
“Tango,” Morceau de Concert op. 6, No. 3
(First performance) .....E. F. Arbos
Mr. Arbos, violinist.
Symphony No. 4, in E flat, op. 48.....Glazounoff

A programme full of interest and of novelty. But it began rather tamely. Beethoven's C major overture may have been a picture of a festivity in the early years of the 19th century, but it by no means thrills the modern pulses. It received a sedate and conservative reading, as befitted its Sir Charles Grandison style.

Why Mr. Arbos should have chosen Mendelssohn's violin concerto as his visiting card is difficult to understand. There are many violinists who can play this work well, and it is not a revelation of high muscianship to achieve a flawless interpretation of it. Even the Bruch G minor concerto would have given as much of technique and revealed more of individuality and of expression. When Mr. Kneisel, 18 years ago (less one week) presented his credentials, he played Beethoven's great concerto,—a crucial test.

Mr. Arbos played the Mendelssohn work very finely, if a trifle nervous in the first movement. The interpretation of the slow movement was very delicate and refined. Of course the intonation was always perfect and there was no blurring, although the finale was taken at a break-neck speed. The cadenza of the first allegro, oddly placed by the composer in the middle of the movement, was also perfect. Much applause followed the performance and Mr. Arbos was recalled three times. Yet the work was not a convincing one to the reviewer and the points of technique, even, were not of sufficiently exacting character whereby to judge a virtuoso.

These, however, came later in a composition by Mr. Arbos himself. In the Tango Mr. Arbos' foot was upon his native heath (if there are any heaths in Spain) and he displayed a most brilliant virtuosity. The work itself was but a popular trifle, with variations of a theme in an easily-grasped manner, but the tricks of execution which garnished it made it piquant enough. There were harmonics galore, and double stopping; pizzicato effects and combinations of pizzicato and arco (bow); skips, runs, chords and G string display. In short, Mr. Arbos in this composition showed that he is a virtuoso of high rank. He reminded one of Sarasate in this school of execution.

The gem of the programme was Wagner's “Waldesweben”. One can enjoy this fully as well in Symphony Hall as in Boston Theatre. On the operatic stage one has several adjuncts that draw the mind away from the glorious music. There is a bird that will not fly, a dragon with a face like an apothecary shop-window on a dark night, Siegfried piping on a reed which often speaks in the orchestra a few seconds after he blows, and a canvass forest that does not help the mental picture in any degree. Here we are spared these handicaps and have besides, an orchestra such as one does not hear in American Wagner performances in any opera house. The interpretation was altogether beautiful, the manifold voices of the strings being well-balanced and the intricate score being made as clear as it ever can be.

Glazounoff's fourth symphony has a fault that leans very far over to Virtue's side. It is too melodic! It opens with two chords, in the style of Beethoven's Heroic symphony, but this preamble leads to a Russian pastorale rather than to anything sterner. The chief theme is lyrical and gentle, after the manner of a subordinate theme, and, as a consequence, the themes of the first movement lack contrast. The development is rather confused, but exposition and recapitulation are very sweet and so clear that the movement ought to become popular at once.

The Scherzo is a melodic gem, and here the tuneful character can only be regarded as a merit. There are carollings and pipings in great profusion and even a drone bass adds to the pastoral character. The composer displays a great affection for the woodwind (all the Russians seem masters of this department of the orchestra) and he gives a chord accompaniment of wind instruments that is novel and effective. There is a strongly rhythmic undertone that saves the movement from becoming too effeminate. The trio is, however, as saccharine as a Mendelssohn Song without Words, and the muted strings carry on a most tuneful theme.

In the finale the composer uses a slow introduction (he omits a slow movement, altogether) and then plunges into the most complicated counterpoint, as if to make up for the prettiness of the first two movements. There is more than a suggestion of Tschaikowsky in this movement, and a waltz-like theme accentuates the resemblance, for Tschaikowsky and Berlioz are the only two great composers who have used the waltz in a symphony. There was some beautiful oboe playing in this finale, but the horns were not as secure as usual.

The symphony is short, melodious, popular, and should not be shelved. It would be well to hear it again, if only to prove that there are a few composers living who still write tunes.

Louis C. Elson.

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The feature of the orchestral number was the symphony of Glazounoff in E flat, Op. 48, which was heard for the first time in this city.

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Beethoven Overture.

The Beethoven overture, broad, stately and strong at first, and then nobly gay and festive, began the evening well, and the ever-delightful pictorial poetry of Weber's “Waldweben” made a refreshing interlude.

The Glazounoff fourth symphony, new to Boston, shows in its idealism and in the limning thereof in orchestral colors that known sympathy of its author for the romantic, the legendary and the mysterious, and hinted at the predilection which he still preserves for the ballet—the real ballet, with its continuous story, its definite personages, its truthful, pantomimic action and its constant blending of the poetry of motion with that of sound. It has but three movements, and in their subdivisions the andante seems to be both the favorite and the prevailing tempo.

The tones are sometimes languorously sentimental, or again dreamy and lulling; but they are always romantic and winning. The scherzo of the second movement, which leaves the quieter tonality of the first movement, centering closely about the grave tranquility of E flat, and passes at once into the vigorous vitality of B flat, is full of hearty happiness told in phrases that ring and roll as with merry cordial laughter. It thus brings a strong contrast, but is not too antiphanic in sentiment or shape.

Suave Amatory Theme.

The last movement opens with a suave amatory theme, but as the treatment enlarges with episodes for trumpets and strong wood winds, and assertive though not vehement contrapuntal elaboration, it becomes emphatic and almost declamatory. The instrumentation becomes richer and more diversified, and the variety of thematic treatment is more insisted upon. It justifies the composer's place as eminent among Russian professors of orchestration; but it is neither pedantic, tedious nor heavy, although scholarly, authoritative and forcible.

The orchestra did excellently by the work, which made so favorable an impression that the mass of the audience would evidently enjoy a repetition while it is still bright in mind.

The next program does not offer novelties, but it holds out the pleasing promise of arias from Mozart and Massenet, to be sung by Mme. Gadski.

BOSTON DAILY ADVERTISER

Oct 26-03.

THE SYMPHONY CONCERT.

Overture in C major, op. 115.....Beethoven
Concerto for violin in E minor, op. 64.....
..... Mendelssohn
Mr. Arbos, violinist.
“Walderweben,” from “Siegfried”.....Wagner
“Tango,” Morceau de Concert op. 6, No. 3
(First performance) .....E. F. Arbos
Mr. Arbos, violinist.
Symphony No. 4, in E flat, op. 48.....Glazounoff

A programme full of interest and of novelty. But it began rather tamely. Beethoven's C major overture may have been a picture of a festivity in the early years of the 19th century, but it by no means thrills the modern pulses. It received a sedate and conservative reading, as befitted its Sir Charles Grandison style.

Why Mr. Arbos should have chosen Mendelssohn's violin concerto as his visiting card is difficult to understand. There are many violinists who can play this work well, and it is not a revelation of high muscianship to achieve a flawless interpretation of it. Even the Bruch G minor concerto would have given as much of technique and revealed more of individuality and of expression. When Mr. Kneisel, 18 years ago (less one week) presented his credentials, he played Beethoven's great concerto,—a crucial test.

Mr. Arbos played the Mendelssohn work very finely, if a trifle nervous in the first movement. The interpretation of the slow movement was very delicate and refined. Of course the intonation was always perfect and there was no blurring, although the finale was taken at a break-neck speed. The cadenza of the first allegro, oddly placed by the composer in the middle of the movement, was also perfect. Much applause followed the performance and Mr. Arbos was recalled three times. Yet the work was not a convincing one to the reviewer and the points of technique, even, were not of sufficiently exacting character whereby to judge a virtuoso.

These, however, came later in a composition by Mr. Arbos himself. In the Tango Mr. Arbos' foot was upon his native heath (if there are any heaths in Spain) and he displayed a most brilliant virtuosity. The work itself was but a popular trifle, with variations of a theme in an easily-grasped manner, but the tricks of execution which garnished it made it piquant enough. There were harmonics galore, and double stopping; pizzicato effects and combinations of pizzicato and arco (bow); skips, runs, chords and G string display. In short, Mr. Arbos in this composition showed that he is a virtuoso of high rank. He reminded one of Sarasate in this school of execution.

The gem of the programme was Wagner's “Waldesweben”. One can enjoy this fully as well in Symphony Hall as in Boston Theatre. On the operatic stage one has several adjuncts that draw the mind away from the glorious music. There is a bird that will not fly, a dragon with a face like an apothecary shop-window on a dark night, Siegfried piping on a reed which often speaks in the orchestra a few seconds after he blows, and a canvass forest that does not help the mental picture in any degree. Here we are spared these handicaps and have besides, an orchestra such as one does not hear in American Wagner performances in any opera house. The interpretation was altogether beautiful, the manifold voices of the strings being well-balanced and the intricate score being made as clear as it ever can be.

Glazounoff's fourth symphony has a fault that leans very far over to Virtue's side. It is too melodic! ! It opens with two chords, in the style of Beethoven's Heroic symphony, but this preamble leads to a Russian pastorale rather than to anything sterner. The chief theme is lyrical and gentle, after the manner of a subordinate theme, and, as a consequence, the themes of the first movement lack contrast. The development is rather confused, but exposition and recapitulation are very sweet and so clear that the movement ought to become popular at once.

The Scherzo is a melodic gem, and here the tuneful character can only be regarded as a merit. There are carollings and pipings in great profusion and even a drone bass adds to the pastoral character. The composer displays a great affection for the woodwind (all the Russians seem masters of this department of the orchestra) and he gives a chord accompaniment of wind instruments that is novel and effective. There is a strongly rhythmic undertone that saves the movement from becoming too effeminate. The trio is, however, as saccharine as a Mendelssohn Song without Words, and the muted strings carry on a most tuneful theme.

In the finale the composer uses a slow introduction (he omits a slow movement, altogether) and then plunges into the most complicated counterpoint, as if to make up for the prettiness of the first two movements. There is more than a suggestion of Tschaikowsky in this movement, and a waltz-like theme accentuates the resemblance, for Tschaikowsky and Berlioz are the only two great composers who have used the waltz in a symphony. There was some beautiful oboe playing in this finale, but the horns were not as secure as usual.

The symphony is short, melodious, popular, and should not be shelved. It would be well to hear it again, if only to prove that there are a few composers living who still write tunes.

Louis C. Elson.

[32]

THE SUNDAY HERALD—BOSTON, OCTOBER 25, 1903.

SECOND SYMPHONY CONCERT.

Glazounoff's Fourth Symphony a Novelty for Boston.

Mr. Arbos, the Concert Master, Makes His First Appearance as a Violinist, Playing "Tango" One of His Own Compositions—A Glance Backward.

The programme of the second concert of the Symphony orchestra, Mr. Gericke conductor, given last evening in Symphony Hall, was as follows:

Overture in C major, op 115.....Beethoven
Concerto for violin.....Mendelssohn
"Waldweben," from "Siegfried".....Wagner
"Tango," concert piece for violin.....Arbos
(First performance.)
Symphony No. 4, in E-flat major....Glazounoff
(First time.)

Beethoven's overture, which is seldom played, was composed, some say, for the "name-day" of the Emperor Francis II. As Beethoven was a violent republican in his political views, he could hardly have approached the task save in a perfunctory spirit. Others say that the overture was the result of sketches which found fuller and nobler expression in the finale of the ninth symphony. Whether the work was "occasional" or one intended for all time, it is merely a piece in the complete works of Beethoven, and few true amateurs of music or books sigh for the complete works of any largely productive composer or author. To roll the eyes and to stammer in praise over each page signed by Bach, Mozart, Beethoven, Wagner, Tschaikowsky is rank fetishism. Homer did more than nod occasionally; he slept profoundly.

It is a good thing to hear now and then an inferior work by a great man, for the hearer is reminded that even the great man was mortal. Played last night with the utmost care, the overture seemed hopelessly antiquated and boresome.

Glazounoff's symphony No. 4, composed in 1893, and performed in several cities of Germany, as well as of Russia, was played for the first time in Boston. The composer is now in his 39th year, and his life as a teacher and conductor has been a busy one of late, yet he has written seven symphonies, symphonic poems of large dimensions, many other orchestral pieces, ballets for the opera house, and he has found time to orchestrate the works of friends and colleagues. He studied under Rimsky-Korsakoff, who has his pedantic as well as his romantic side, and he thereby gained, no doubt, a great technical facility. When he wishes to indulge in contrapuntal hours he does not write as one experimenting. He also has an appreciation of glowing colors; his instrumentation is rich and of brilliance that at times dazzles. This modern Russian instrumentation, by the way, is founded on that of Berlioz and of Liszt. The facility which Glazounoff displays, the fertility of the man, have worked him injury, for many of his compositions are of only superficial brilliance, and his sentiment, too, often is parlor sentimentalism; sentimentalism which, designed for the concert hall, nevertheless smells of the hot and perfumed air of the parlor and exhales the sighs of easily palpitating women.

But this symphony in E flat is much more interesting than some of the music of Glazounoff that has been made known to us. It is not so striking a work as the sixth symphony, but how high it towers above the "Raymonda" suite and the "Solemn" overture in spontaneity, originality and imagination. The symphony is in three movements. The first begins with an introduction in the minor, and the chief theme is of an exotic nature, of oriental suggestion. The themes of the main body of this movement are not of especial distinction, but they are expressive and they are well clothed. Episodes of contrasting character are as a succession of finely colored tone pictures, which are seen only for a moment, and leave a pleasant but somewhat vague recollection, so that the hearer would fain hear each again.

The second movement is a brilliant and fascinating scherzo; it is alive with gayety, and the expression is refined, whereas the themes themselves might easily fall into the commonplace were it not for the piquancy of rhythm and harmonies, and the singular charm of the instrumentation. There is no slow movement. The finale begins, however, with an andante. The finale allegro shows the technical skill of the composer. At a first hearing the movement seemed episodic, and one might fairly wish for a less interrupted flow of musical thought. The themes are for the most part insignificant, but they are elaborated with more than ordinary skill.

With the exception of a few themes, the music of this symphony is not characteristically Russian; it is more the work of a latter-day and thoroughly equipped German, who has given his days and nights to Schumann, and who has studied instrumentation with Rimsky-Korsakoff. There is, it is true, the oriental delight in marked rhythm and gorgeous color, but the musical thought and the harmonic expression are of western lands. There is little or no depth to the music; there is no elemental emotion, no fierce, barbaric passion, no strange fancies are awakened, and no wild, sensuous or gloomy mood is firmly established; but the music often charms, and the workmanship commands respect. The symphony, which was read with due appreciation and played as a virtuoso piece, was well worth producing.

The familiar "Waldweben" gave much pleasure.

There was natural curiosity to hear Mr. Arbos. It was in 1885 (Oct. 31) that Mr. Kneisel played for the first time as a soloist at these concerts. His engagement as first concertmaster had provoked much comment, and the newspapers had published letters of indignant protest; for Mr. Listemann had then many friends who were grieved because he had been removed from the position. Mr. Gericke had brought with him young players from Vienna, and the invasion was considered by the more sensitive as a deliberate attack on American institutions. There were appeals to the patriotic spirit of every Bostonian, nor was any attention paid to the fact that Mr. Listemann was born at Schlotheim, that, as concertmaster, he had breathed the enervating air of a foreign court, and that he himself was an importation. Nevertheless, Mr. Kneisel played the Beethoven concerto, and he was not torn to pieces on the stage, nor was he the next day sawn asunder on the Common; on the contrary, if the contemporaneous newspaper may be believed, he was applauded most enthusiastically. Nor did the orchestra sink into obscurity, as some wisely predicted. Mr. Arbos was not made the subject of such attacks. He was welcomed heartily on his arrival, and again last night when he stepped forward to play. Thus should it ever be.

It may be said of Mr. Arbos that he displayed an agreeable tone and that he played as a rule with taste and true feeling. In the first movement of the concerto he was inclined toward undue haste, and the performance was somewhat nervous. This nervousness was natural and to be expected, and it may well account for certain features of this performance. Mr. Arbos played the other movements with greater self-control, and he often revealed himself as an accomplished violinist. The concerto itself, admirably made as it is, is not a work to call forth the stronger qualities of a great artist. The sentiment is sandpapered, and the passion is that of a Sir Charles Grandison in the presence of ladies. The music is salon music raised to its highest power. But Mr. Arbos played it as a serious musician, not as a sentimentalist, nor as a thoughtless virtuoso. He was heartily applauded after the concerto and after his own "Tango," which is in effect a set of variations on a Spanish or colonial dance tune with introduction and postlude. This piece has a certain piquancy, but it is one better suited to a Promenade than to a Symphony concert, for its intrinsic worth is slight.

HE second Symphony rehearsal Friday afternoon was a crush, for there was a strong desire to hear Mr. Arbos, the new concert master upon his first appearance as a soloist. He was warmly applauded both upon his entrance and after his playing. One could not help noting the strong resemblance of the young violinist to Mr. Gericke, a sort of younger brother indeed. He has the same coloring and figure and wears his beard similarly. It had at first sight really an odd effect, as if Mr. Gericke of 1892 was leading the violins and Mr. Gericke of 1903 the orchestra. Mr. Arbos made a wonderfully good impression, and his modesty was not the least of his charm.

Some of those at the rehearsal were Mrs. Boylston Beal and her sister, Mrs. S. Van Rensselaer Crosby, Mrs. John Fairchild, who was with Mrs. Montgomery Sears, Miss Susan Thayer, Mrs. George C. Lee, Jr., Mrs. Frederick R. Sears, Mrs. Bryce Allan, Mrs. Preston West and her daughter Mrs. Oliver Ames, Mr. and Mrs. Albert F. Bigelow, Mrs. DeFord Bigelow, Mrs. Dudley Fay and Miss Alice Fay, Mrs. T. Adamowski, who had Mr. Forbes Robertson and Miss Gertrude Elliott with her; Mrs. Neal Rantoul, Mrs. Matthew Luce, Mrs. William P. Fay, Mr. and Mrs. Eben Jordan, Miss Barbara Higginson, Miss Minna Lyman, with Miss Mea Bowditch, Miss Edith Stackpole, Mrs. Charles Head and Miss Margaret Head, Miss May Kenney, Mrs. John Lowell, Sr., Miss Mabel Warren, Miss Rosamond Peabody, Miss Abby Manning and her niece, Miss Margaret Manning; Miss Rachel Brooks, Miss Susan Amory, Miss Estelle Kimball, Miss Elizabeth Devens, Miss Dorothy Forbes, Miss Rosamond Saltonstall, Miss Katherine Foote, Mrs. C. W. Barron and her daughter, Miss Jane Waldron; Mrs. John E. Hudson, Mrs. F. L. Emerson and Mrs. George Cushing and her sister, Miss Alice Littleton.

Miss Gertrude Elliott (Mrs. Robertson) attracted much admiring attention. She wore a simple but effective costume of dark-tinted cloth, brightened with red, and a large picture hat. Mrs. Gardner has changed her rehearsal places which she has always had heretofore in the front row of the right balcony to the back seats against the wall, as she says the lights are less trying there. Mme. Gadski will be the soloist this week.

Boston Transcript

MONDAY, OCTOBER 26, 1903

Symphony Hall: Symphony Orchestra

The second symphony concert, held Saturday evening in Symphony Hall, was made interesting by the first appearance in Boston of the new concert-master, Mr. Arbos, and, in lesser degree, by the first hearing of a new symphony by Glazounoff. This was the programme:

Beethoven: Overture in C major, op. 115.
Mendelssohn: Concerto for Violin in E minor, op. 64.
Wagner: "Waldweben," from "Siegfried."
E. F. Arbos: "Tango." Morceau de Concert, op. 6, No. 3.
(First performance.)
Glazounoff: Symphony No. 4, in E flat, op. 48.
(First time.)

All the world, naturally, was agog to hear Mr. Arbos play. It is unfortunate, therefore, that the new violinist should have appeared for the first time here on an evening when inspiration and enthusiasm were, for the most part, conspicuously lacking. The Beethoven overture in C major, very correctly played, aroused feelings only of wonder that Beethoven, in his later years, should have written so dry and academical a work; also that any conductor, in this year of 1903, should choose to produce it.

It was after this depressing introduction that Mr. Arbos played. Evidently a musician of solid worth and an accomplished violinist, he showed throughout the Mendelssohn concerto an agitation and a disquiet that plainly bespoke painful nervousness. He was more at his ease in his own pretty trifle, the set of Spanish dances called "Tango," but still it would be discourteous to Mr. Arbos to opine that on Saturday he was at his best. One point, however, is from many signs clear: the nervousness that to some extent marred his solo performance in no wise affects Mr. Arbos' manifest ability as concert-master.

Between the two solo pieces came the "Waldweben" from "Siegfried," rather dryly and prosaically played till the end, when the entire orchestra swept up to a magnificent climax.

The main offering of the concert was the first performance in Boston of a symphony, No. 4, by Glazounoff. Although this composer is but thirty-eight or nine years old, he has found time, in the intervals of teaching instrumentation and of conducting symphony concerts, to write seven symphonies, several symphonic poems, long ballets, and other orchestral works. Whatever else may be thought of this symphony No. 4, in E-flat, it by no means savors of labor and of frantic search after ideas, for it is absolutely spontaneous and glows with life. There are only three movements, the necessary contrast, however, being furnished by slow introductions to the first and third movements. While the symphony was constantly a pleasure to hear, from the Oriental richness and the sparkling brilliancy of its orchestration, and the piquancy and the variety of its rhythms, once heard it leaves little impression beyond that of a charming fantasia, in which pretty themes (the first, by the way, sounding as though the composer had borrowed it from Dvorak, after the doctor's researches in America) appear, are tossed about in varying forms, and then disappear. Of the three movements, the gay scherzo, really delightful, seems strongest, although the finale works up to a high point of brilliancy. On the whole, it is the gorgeous raiment rather than the body of the symphony that makes its hearing so well worth while. It is indeed on quite a different level from the first movement of the composer's sixth symphony, played here a few seasons ago. The performance was admirable.

This week Mme. Johanna Gadski purposes singing with the orchestra. This will be the programme: Goldmark, Overture to "Sakuntala"; Mozart, Aria, "Il Re Pastore"; D'Indy, "La Fort Enchantée," Legende-Symphonie (d'après une Ballade de Uhland); Massenet, Aria from "The Cid"; Schumann, Symphony in D Minor, No. 4. R. R. G.

Boston Symphony Orchestra.

Second Concert—Review by Philip Hale in the Boston Herald.

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Overture in C major, op. 115.....Beethoven
Concerto for Violin.....Mendelssohn
Waldweben, from Siegfried.....Wagner
Tango, concert piece for violin.....Arbos
(First performance.)
Symphony No. 4, in E flat major.....Glazounoff
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Beethoven's Overture, which is seldom played, was composed, some say, for the "name day" of the Emperor Francis II. As Beethoven was a violent republican in his political views, he could hardly have approached the task save in a perfunctory spirit. Others say that the overture was the result of sketches which found fuller and nobler expression in the finale of the Ninth Symphony. Whether the work was "occasional" or one intended for all time, it is merely a piece in the complete works of Beethoven, and few true amateurs of music or books sigh for the complete works of any largely productive composer or author. To roll the eyes and to stammer in praise over each page signed by Bach, Mozart, Beethoven, Wagner, Tschaikowsky is rank fetichism. Homer did more than nod occasionally; he slept profoundly.

It is a good thing to hear now and then an inferior work by a great man, for the hearer is reminded that even the great man was mortal. Played last night with the utmost care, the overture seemed hopelessly antiquated and boresome.

Glazounoff's Symphony No. 4, composed in 1893, and performed in several cities of Germany, as well as of Russia, was played for the first time in Boston. The composer is now in his thirty-ninth year, and his life as a teacher and conductor has been a busy one of late, yet he has written seven symphonies, symphonic poems of large dimensions, many other orchestral pieces, ballets for the opera house, and he has found time to orchestrate the works of friends and colleagues. He studied under Rimsky-Korsakoff, who has his pedantic as well as his romantic side, and he thereby gained, no doubt, a great technical facility. When he wishes to indulge in contrapuntal hours he does not write as one experimenting. He also has an appreciation of glowing colors; his instrumentation is rich and of brilliance that at times dazzles. This modern Russian instrumentation, by the way, is founded on that of Berlioz and of Liszt. The facility which Glazounoff displays, the fertility of the man, have worked him injury, for many of his compositions are of only superficial brilliance, and his sentiment, too, often is parlor sentimentalism; sentimentalism which, designed for the concert hall, nevertheless smells of the hot and perfumed air of the parlor and exhales the sighs of easily palpitating women.

But this Symphony in E flat is much more interesting than some of the music of Glazounoff that has been made known to us. It is not so striking a work as the Sixth Symphony, but how high it towers above the "Raymonda" Suite and the "Solemn" Overture in spontaneity, originality and imagination! The symphony is in three movements. The first begins with an introduction in the minor, and the chief theme is of an exotic nature, of Oriental suggestion. The themes of the main body of this movement are hot of especial distinction, but they are expressive and they are well clothed. Episodes of contrasting character are as a succession of finely colored tone pictures, which are seen only for a moment, and leave a pleasant but somewhat vague recollection, so that the hearer would fain hear each again.

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With the exception of a few themes, the music of this symphony is not characteristically Russian; it is more the work of a latter day and thoroughly equipped German, who has given his days and nights to Schumann, and who has studied instrumentation with Rimsky-Korsakoff. There is, it is true, the Oriental delight in marked rhythm and gorgeous color, but the musical thought and the harmonic expression are of western lands. There is little or no depth to the music; there is no elemental emotion, no fierce, barbaric passion, no strange fancies are awakened, and no wild, sensuous or gloomy mood is firmly established; but the music often charms, and the workmanship commands respect. The symphony, which was read with due appreciation and played as a virtuoso piece, was well worth producing.

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It may be said of Mr. Arbos that he displayed an agreeable tone and that he played as a rule with taste and true feeling. In the first movement of the concerto he was inclined toward undue haste, and the performance was somewhat nervous. This nervousness was natural and to be expected, and it may well account for certain features of this performance. Mr. Arbos played the other movements with greater self control, and he often revealed himself as an accomplished violinist. The concerto itself, admirably made as it is, is not a work to call forth the stronger qualities of a great artist. The sentiment is sandpapered, and the passion is that of a Sir Charles Grandison in the presence of ladies. The music is salon music raised to its highest power. But Mr. Arbos played it as a serious musician, not as a sentimentalist, nor as a thoughtless virtuoso. He was heartily applauded after the concerto and after his own "Tango," which is in effect a set of variations on a Spanish or Colonial dance tune with introduction and postlude. This piece has a certain piquancy, but it is one better suited to a promenade than to a Symphony concert, for its intrinsic worth is slight.

Under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic the Boston Symphony Orchestra will make its first visit to Brooklyn this season, Friday evening, November 6.

PHILADELPHIA, Pa., October 26, 1903.

The Boston Symphony Orchestra will begin its season in this city on Monday, November 2, which will be its 112th concert in this city. An attractive program has been prepared for the occasion. The symphony will be Glazounow's No. 4, in E flat, a work which has not yet been performed in this city. The other orchestral numbers for the concert will be the "Euryanthe" overture of Weber, and an "Entr'acte Symphonique" from Bruneau's "Messidor," which is also new here. Harold Bauer, the pianist, is to be the soloist, and he will play Tschaikowsky's great piano concerto in B flat minor, op. 23, one of the most effective and oppressive things ever written for the piano. On Wednesday evening, November 4, the orchestra will give its first concert in the second series, the season being divided into two series, Monday and Wednesday night concerts.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 122.
FRIDAY, OCT. 30, 1903.

GADSKI TO SING AT THE SYMPHONY

Aria from "Der Freischuetz" and Two Schubert Songs Her Choice for Today.

ORCHESTRA PLAYS D'INDY'S BALLAD.

"The Enchanted Forest" to Be Heard First Time in Boston—Felix Mottl Arrives in New York.

The solo singer at the third public rehearsal of the Symphony orchestra this afternoon and at the concert tomorrow night will be Mme. Johanna Gadski. It will be her second appearance at these concerts. Her first was on Oct. 29, 1898, when she sang in German "Ocean, Thou Mighty Monster!" from "Oberon," and Elisabeth's Greeting from "Tannhaeuser." She will not sing today the arias announced, viz.: One from Mozart's "Il Re Pastore," which Melba sang some years ago, and "Pleurez, Mes, Yeux," from Massenet's "Cid," which Emma Eames sang here at a Symphony concert in 1893. After Mme. Gadski's arrival in New York Wednesday she spent some time in weighing the comparative advantages of this aria and that one, and yesterday she finally decided to sing Agathe's familiar recitative and aria from "Der Freischuetz," and two songs by Schubert: "Gretchen at the Spinning Wheel" and "The Erlking."

Mme. Gadski, born at Auklam in Pomerania, June 15, 1872, studied at Stettin and made her first operatic appearance at Kroll's, Berlin, in May, 1891, as Pamina in the "Magic Flute." In 1894 she became a member of the Bremen opera company. Her first appearance in Boston was as Elsa, April 2, 1895, when she was a member of the Damrosch German opera company. She married in 1892 Mr. Hans Tauscher, who was then an army officer.

The orchestral pieces will be Goldmark's well known "Sakuntala" overture, Vincent d'Indy's "The Enchanted Forest" and Schumann's romantic symphony in D minor, which was a favorite with Mr. Nikisch. D'Indy's "Enchanted Forest," op. 8, will be performed in Boston for the first time, yet it is an early work of this talented and fastidious composer. It was written in 1878 and it was played for the first time at a "Concert Populaire," conducted by Pasdeloup at Paris March 24 of that year. The music, a legendary ballad for orchestra, is in illustration of Uhland's ballad, "Harald," which he wrote for a drama, "Tamlan and Jane." The drama, founded on an old Scotch ballad—it is in many collections, as in Scott's "Minstrelsy of the Scottish Border"—was never completed; the poem was published in 1813. Harald and his knights ride through the forest. The knights are pelted with roses by elves; they are wooed and caressed, then dragged from their horses, and borne away to Fairyland. Harald's armor of steel protects him from the blandishments and wiles of the elves, but, lonely, he wanders and at last drinks of a spring and falls asleep. He is still sleeping, and around him, as he sits, gray-haired and gray-bearded, the elves by moonlight circle slowly about him; but when the storm roars, he stirs uneasily and reaches for his sword.

D'Indy wrote this music when, a pupil of Cesar Franck, he was a warm admirer of the German romantic school. He made pilgrimages to Weimar, Beyreuth, and even to Vienna, where he hoped to see Brahms, and not finding him he tracked him to his lair at Tutzing, where Brahms was anything but amiable. The Ballade has been played in Chicago by Mr. Thomas' orchestra.

The soloist at the Symphony concerts a fortnight from today and tomorrow will be Miss Adele aus der Ohe, who will play a piano concerto by H. H. Huss of New York. There are few distinguished virtuosos who are willing to play a wholly unfamiliar work, especially when it is by an American. Teresa Carreno has played MacDowell's second concerto in Europe as well as in this country, but the virtuoso as a rule prefers to do with a sure applause-winner. And after all, even a virtuoso may in certain respects be human.

Boston Symphony Orchestra.

Second Concert—Review by Philip Hale in the Boston Herald.

THE program of the second concert of the Symphony Orchestra, Mr. Gericke conductor, given last evening in Symphony Hall, was as follows:

Overture in C major, op. 115.....Beethoven
Concerto for Violin.....Mendelssohn
Waldweben, from Siegfried.....Wagner
Tango, concert piece for violin.....Arbos
(First performance.)
Symphony No. 4, in E flat major.....Glazounoff
(First time.)

Beethoven's Overture, which is seldom played, was composed, some say, for the "name day" of the Emperor Francis II. As Beethoven was a violent republican in his political views, he could hardly have approached the task save in a perfunctory spirit. Others say that the overture was the result of sketches which found fuller and nobler expression in the finale of the Ninth Symphony. Whether the work was "occasional" or one intended for all time, it is merely a piece in the complete works of Beethoven, and few true amateurs of music or books sigh for the complete works of any largely productive composer or author. To roll the eyes and to stammer in praise over each page signed by Bach, Mozart, Beethoven, Wagner, Tschaikowsky is rank fetichism. Homer did more than nod occasionally; he slept profoundly.

It is a good thing to hear now and then an inferior work by a great man, for the hearer is reminded that even the great man was mortal. Played last night with the utmost care, the overture seemed hopelessly antiquated and boresome.

Glazounoff's Symphony No. 4, composed in 1893, and performed in several cities of Germany, as well as of Russia, was played for the first time in Boston. The composer is now in his thirty-ninth year, and his life as a teacher and conductor has been a busy one of late, yet he has written seven symphonies, symphonic poems of large dimensions, many other orchestral pieces, ballets for the opera house, and he has found time to orchestrate the works of friends and colleagues. He studied under Rimsky-Korsakoff, who has his pedantic as well as his romantic side, and he thereby gained, no doubt, a great technical facility. When he wishes to indulge in contrapuntal hours he does not write as one experimenting. He also has an appreciation of glowing colors; his instrumentation is rich and of brilliance that at times dazzles. This modern Russian instrumentation, by the way, is founded on that of Berlioz and of Liszt. The facility which Glazounoff displays, the fertility of the man, have worked him injury, for many of his compositions are of only superficial brilliancy, and his sentiment, too, often is parlor sentimentalism, sentimentalism which, designed for the concert hall, nevertheless smells of the hot and perfumed air of the parlor and echoes the sighs of easily palpitating women.

But this Symphony in E flat is much more interesting than some of the music of Glazounoff that has been made known to us. It is not so striking a work as the Sixth Symphony, but how high it towers above the "Karelia" Suite and the "Solemn" Overture in spontaneity, originality and imagination! The symphony is in three movements. The first begins with an introduction in the minor, and the chief theme is of an exotic nature, of Oriental suggestion. The themes of the main body of this movement are not of especial distinction, but they are expressive and they are well clothed. Episodes of contrasting character are as a succession of finely colored tone pictures, which are seen only for a moment, and leave a pleasant but somewhat vague recollection, so that the hearer would fain hear each again.

The second movement is a brilliant and fascinating scherzo; it is alive with gaiety, and the expression is refined, whereas the themes themselves might easily fall into the commonplace were it not for the poignancy of rhythm and harmonies, and the singular charm of the instrumentation. There is no slow movement. The finale begins, however, with an andante. The finale allegro shows the technical skill of the composer. At a first hearing the movement seemed episodic, and one might fairly wish for a less interrupted flow of musical thought. The themes are for the most part insignificant, but they are elaborated with more than ordinary skill.

With the exception of a few themes, the music of this symphony is not characteristically Russian; it is more the work of a latter day and thoroughly equipped German, who has given his days and nights to Schumann, and who has studied instrumentation with Rimsky-Korsakoff. There is, it is true, the Oriental delight in marked rhythm and gorgeous color, but the musical thought and the harmonic expression are of western lands. There is little or no depth to the music; there is no elemental emotion, no fierce, barbaric passion, no strange fancies are awakened, and no wild, sensuous or gloomy mood is firmly established; but the music often charms, and the workmanship commands respect. The symphony, which was read with due appreciation and played as a virtuoso piece, was well worth producing.

The familiar "Waldweben" gave much pleasure.

There was natural curiosity to hear Mr. Arbos. It was in 1885 (October 31) that Mr. Kneisel played for the first time as a soloist at these concerts. His engagement as first concertmaster had provoked much comment, and the newspapers had published letters of indignant protest; for Mr. Listemann had then many friends who were grieved because he had been removed from the position. Mr. Gericke had brought with him young players from Vienna, and the invasion was considered by the more sensitive as a deliberate attack on American institutions. There were appeals to the patriotic spirit of every Bostonian, nor was any attention paid to the fact that Mr. Listemann was born at Schlotheim, that, as concertmaster, he had breathed the enervating air of a foreign court, and that he himself was an importation. Nevertheless, Mr. Kneisel played the Beethoven concerto, and he was not torn to pieces on the stage, nor was he the next day sawn asunder on the Common; on the contrary, if the contemporaneous newspaper may be believed, he was applauded most enthusiastically. Nor did the orchestra sink into obscurtiy, as some wisely predicted. Mr. Arbos was not made the subject of such attacks. He was welcomed heartily on his arrival, and again last night when he stepped forward to play. Thus should it ever be.

It may be said of Mr. Arbos that he displayed an agreeable tone and that he played as a rule with taste and true feeling. In the first movement of the concerto he was inclined toward undue haste, and the performance was somewhat nervous. This nervousness was natural and to be expected, and it may well account for certain features of this performance. Mr. Arbos played the other movements with greater self control, and he often revealed himself as an accomplished violinist. The concerto itself, admirably made as it is, is not a work to call forth the stronger qualities of a great artist. The sentiment is sandpapered, and the passion is that of a Sir Charles Grandison in the presence of ladies. The music is salon music raised to its highest power. But Mr. Arbos played it as a serious musician, not as a sentimentalist, nor as a thoughtless virtuoso. He was heartily applauded after the concerto and after his own "Tango," which is in effect a set of variations on a Spanish or Colonial dance tune with introduction and postlude. This piece has a certain piquancy, but it is one better suited to a promenade than to a Symphony concert, for its intrinsic worth is slight.

Under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic the Boston Symphony Orchestra will make its first visit to Brooklyn this season, Friday evening, November 6.

PHILADELPHIA, Pa., October 29, 1903.

The Boston Symphony Orchestra will begin its season in this city on Monday, November 2, which will be its 112th concert in this city. An attractive program has been prepared for the occasion. The symphony will be Glazounow's No. 4, in E flat, a work which has not yet been performed in this city. The other orchestral numbers for the concert will be the "Euryanthe" overture of Weber, and an "Entr'acte Symphonique" from Bruneau's "Messidor," which is also new here. Harold Bauer, the pianist, is to be the soloist, and he will play Tschaikowsky's great piano concerto in B flat minor, op. 23, one of the most effective and oppressive things ever written for the piano. On Wednesday evening, November 4, the orchestra will give its first concert in the second series, the season being divided into two series, Monday and Wednesday night concerts.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 122.
FRIDAY, OCT. 30, 1903.

GADSKI TO SING AT THE SYMPHONY

Aria from "Der Freischuetz" and Two Schubert Songs Her Choice for Today.

ORCHESTRA PLAYS D'INDY'S BALLAD.

"The Enchanted Forest" to Be Heard First Time in Boston—Felix Mottl Arrives in New York.

The solo singer at the third public rehearsal of the Symphony orchestra this afternoon and at the concert tomorrow night will be Mme. Johanna Gadski. It will be her second appearance at these concerts. Her first was on Oct. 29, 1898, when she sang in German "Ocean, Thou Mighty Monster!" from "Oberon," and Elisabeth's Greeting from "Tannhaeuser." She will not sing today the arias announced, viz.: One from Mozart's "Il Re Pastore," which Melba sang some years ago, and "Pleurez, Mes, Yeux," from Massenet's "Cid," which Emma Eames sang here at a Symphony concert in 1893. After Mme. Gadski's arrival in New York Wednesday she spent some time in weighing the comparative advantages of this aria and that one, and yesterday she finally decided to sing Agathe's familiar recitative and aria from "Der Freischuetz," and two songs by Schubert: "Gretchen at the Spinning Wheel" and "The Erlking."

Mme. Gadski, born at Auklam in Pomerania, June 15, 1872, studied at Stettin and made her first operatic appearance at Kroll's, Berlin, in May, 1891, as Pamina in the "Magic Flute." In 1894 she became a member of the Bremen opera company. Her first appearance in Boston was as Elsa, April 2, 1895, when she was a member of the Damrosch German opera company. She married in 1892 Mr. Hans Tauscher, who was then an army officer.

The orchestral pieces will be Goldmark's well known "Sakuntala" overture, Vincent d'Indy's "The Enchanted Forest" and Schumann's romantic symphony in D minor, which was a favorite with Mr. Nikisch. D'Indy's "Enchanted Forest," op. 8, will be performed in Boston for the first time, yet it is an early work of this talented and fastidious composer. It was written in 1878 and it was played for the first time at a "Concert Populaire," conducted by Pasdeloup at Paris March 24 of that year. The music, a legendary ballad for orchestra, is in illustration of Uhland's ballad, "Harald," which he wrote for a drama, "Tamlan und Jane." The drama, founded on an old Scotch ballad—it is in many collections, as in Scott's "Minstrelsy of the Scottish Border"—was never completed; the poem was published in 1813. Harald and his knights ride through the forest. The knights are pelted with roses by elves; they are wooed and caressed, then dragged from their horses, and borne away to Fairyland. Harald's armor of steel protects him from the blandishments and wiles of the elves, but, lonely, he wanders and at last drinks of a spring and falls asleep. He is still sleeping, and around him, as he sits, gray-haired and gray-bearded, the elves by moonlight circle slowly about him; but when the storm roars, he stirs uneasily and reaches for his sword.

D'Indy wrote this music when, a pupil of Cesar Franck, he was a warm admirer of the German romantic school. He made pilgrimages to Weimar, Beyreuth, and even to Vienna, where he hoped to see Brahms, and not finding him he tracked him to his lair at Tutzing, where Brahms was anything but amiable. The Ballade has been played in Chicago by Mr. Thomas' orchestra.

The soloist at the Symphony concerts a fortnight from today and tomorrow will be Miss Adele aus der Ohe, who will play a piano concerto by H. H. Huss of New York. There are few distinguished virtuosos who are willing to play a wholly unfamiliar work, especially when it is by an American. Teresa Carreno has played MacDowell's second concerto in Europe as well as in this country, but the virtuoso as a rule prefers to do with a sure applause-winner. And after all, even a virtuoso may in certain respects be human.

SUNDAY JOURNAL,
NOVEMBER 1, 1903.

TONE POEM GIVEN BY SYMPHONY ORCHESTRA

D'Indy's Illustration of Uhland's Fairy Ballad Is Novelty Produced With Acceptance at Third Concert of Season, and Madame Gadski Sings.

That odd little story of Edward Everett Hale's, "How Mr. Fry Would Have Preached It," would come to mind while Mr. Gericke's men were playing the novelty of last night's concert. How would Richard Strauss have treated that Upland ballad, "The Tnchanted Wood," of which Vincent d'Indy's illustration was then on hearing? Yet there was no fault to find with this musical poem. D'Indy has surely as fomantic a strain in him as Strauss, though he cannot be so strong or heroic, and he has a deeper founded of love for old fantasies and for the picturesque, the wild and the enchanting in nature. And one thought again, how might the two men possibly have collaborated, as the Flemish painters did when one put the figures into another's landscape or Rachel Ruysch surrounded with her matchless flowers a head limned by a great portraitist. How if D'Indy has made the music for the murmuring forest, the gurgling streams, the amorous fairy fascinations and that enchanted sleep whose peace was only broken by dreams of war, while Strauss had depicted the march of the bold knights, their songs of battle, and their contest with tamptations?

Yet D'Indy's poem was delightful, befitting and persuasive. Such a simple story! The forest rustles in the band's hushed wood winds and shimmering violins, while the muted horns hint of the distant approach of the bold Harald and his men. "Louder and louder the war horns ring," the hoof beats hurry and rattle, and the troop is already drawing by, when lighter figures and instrumentation come alluringly with sweeter songs and the touch of harps. The elfin maidens surround the knights with beauty and blandishment; the martial thoughts and sounds melt away, and with a recurrence of the braver moods Harald rides on alone. His momentary outburst of new courage and determination dies down, and again the orchestra's softer voices suggest the tranquillizing influence of the fairy spring and his sinking into the endless slumber with the bands of elves ringing him about.

Gracious to the Ear.

It was delicate music, crossed occasionally by larger strains, and while it asked no serious consideration or academic analysis, it was gracious to the ear, suggestive to the fancy and commendable for accomplishing just what it set out to do. From the very beginning it less implied vigor, self-assertion and resistance than languor, dalliance, charm and compliance. One had little need to read the ballad to feel that music was full of spells, present and to come.

The orchestra played the poem in the right spirit as they also did the "Sakuntala" overture, in which the strings and the middle wood wind were notably rich and accordant. The symphony, Schumann's fourth, that in D minor, was also well handled according to Schumann's work for a connected rendering, only a momentary and half involuntary suspension at the end of the first movement making any check in its progress. The lovely romance gave a brief chance for observing in the entrance of its theme the full and satisfying tone of the new first 'cello.

Mme. Gadski.

It is not wise for artists who have to come hither over seas to make their appearance follow too closely upon their debarkation. Mme. Gadski, who had wavered as to her choice of numbers, finally settled down upon Agatha's scene from "Der Freischutz" and two Schubert songs, "Margaret at Her Spinning" and "The Erl King." Her singing was, as always, correct and sincere, but it lacked in ease and elegance. Both Margaret and Agatha are but young women, "as yet unsifted in the perilous matters" of life; their passions are poignant, but not narrow. But Mme. Gadski's weight of emphasis made them appear elder and more experienced than they were, and the executive passages in the Weber scene had more honest effort than elasticity. The "Erl King" was something too hard and declamatory in its narrative stanzas, and the last two words were—as is too often the case—assertive, rather than thrilling; but the goblin's lines were beautifully true. Mme. Gadski was most cordially received, but she won less than her usual and anticipated applause after her numbers.

This being the orchestra's absent week there will be no rehearsal and concert until Nov. 13 and 14, when Miss Ausder Ohe will play.

BOSTON COURIER,
OCTOBER 31, 1903.

——Society had a splendid representation at the Symphony rehearsal on Friday, when Mme. Gadski was the soloist. The great singer was in excellent voice, and created a most favorable impression. She was looking particularly well in a trailing gown of black, trimmed with richest ecru lace in fischu effect, and wore a black picture hat with plumes, having roses tucked under the brim. Among those so fortunate as to be present were Mrs. Bryce J. Allan, who was in black cloth, the coat opening to display a white lace bodice,—and a flat hat of white and blue. She wore a slender gold chain, studded with turquoise. Miss Rosamond Saltonstall was in navy blue voile, with yoke of white lace, and a large black hat with plumes. Her sister, Mrs. Neal Rantoul, was similarly attired. Miss Mary Vaughn wore a chic tailor gown of gray cloth, and bright red hat, and Miss Rosamond Allen was in brown cloth with a purple hat. Miss Aubrey Stanwood also donned a purple hat, with a cloth tailor suit worn over a white bodice. Others present were Miss Katherine Foote, Miss Elizabeth Devens, Mrs. Frederick R. Comee, Mrs. F. L. Higginson, Miss Barbara Higginson, Mrs. Hall Curtis, Miss Estelle Kimball, Mrs. William P. Fay, Miss Katherine Fay, Mrs. J. W. Kenney and her daughter, Miss May Kenney, Mrs. Oliver Ames with her mother, Mrs. West, Mrs. J. Montgomery Sears, Mrs. Thomas Thacher, Miss Mabel Bayard Warren, Mrs. Dudley Fay and Miss Alice Fay, Mrs. John Osborn, Miss Jane Waldron, Mrs. J. J. Storrow, Miss Bessie Tower, Miss Gertrude Edmunds, Miss Susie Howe and her mother, Mrs. John Lowell, Sr., Miss Priscilla Stackpole (one of this season's debutantes) in brown, Mrs. George Littleton, Miss Margaret Manning, Miss Clara Shattuck, Mrs. Edwin P. Stone, Miss Ethel Stone, Miss Hannah Stevenson, Miss Anna Thayer, Col. Stevenson, Mrs. James Jackson, Mrs. Krassel, the Misses Laurence, and Mr. Tauscher, Mme. Gadski's husband, whose devotion to his wife's great talent it is a pleasure to witness.

Boston Sunday Globe.
SUNDAY, NOV 1, 1903.

SYMPHONY CONCERTS.

Mme Gadski, the soloist at the third symphony rehearsal and concert, made a change in her program as originally announced, and instead of selections from Mozart and Massenet, sang a recitative and aria from Weber's "Der Freischutz," with orchestra, and Schubert's "Gretchen am Spinnvade" and "Erlkonig," Mr Max Zach playing the Schubert accompaniments. The orchestra played D'Indy's legend, "The Enchanted Forest," first time at these concerts; the overture to Goldmark's "Sakuntald" and Schumann's fourth symphony. Mme Gadski's contributions were delightful examples of that great singer's art, which has steadily developed during the past eight seasons of opera and concert work, and she returned to the city in which she has gained thousands of admirers with her voice unimpaired and her personality even more attractive than before.

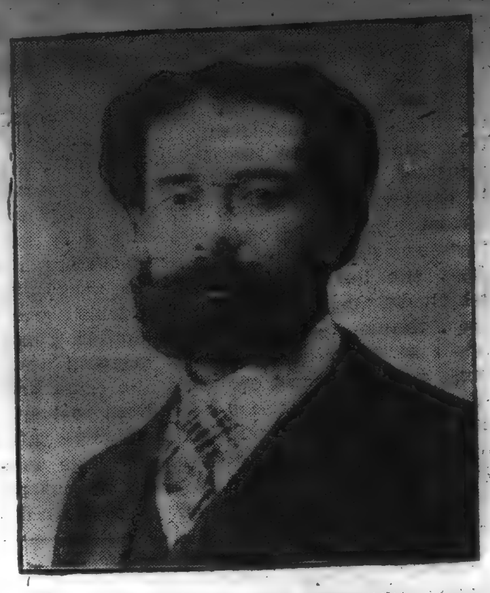
The familiar excerpts from "Der Freischutz" were given with the splendid expression and opulence of voice which denotes the artist of grand opera, and her performance of Agathe's scene was in every way satisfying. The Schubert selections also deserve praise for superb interpretation. In the "Erlkonig" Mme Gadski made the vocal contrasts somewhat more marked than is usual with singers by using the mezzo voice very effectively and sweetly. The popular artist was greeted with tumultuous plaudits and numerous recalls.

The romantic legend, "The Enchanted Forest," is a charming musical pastoral, imbued with bits of martial and mystic suggestiveness, some in chromatic form and some in harmonies more pleasing to the general ear. The brasses and percussion instruments proclaimed in sonorous measures the heroic and storm episodes, the violins sang the daintier phrases of the dancing pixies in exquisite unison, and the woodwinds gave forth their mysterious and somber music with due precision and weirdness of effect. The composition is very interesting, and the orchestral work was fully up to the usual high standard, though there was no stumbling blocks sufficiently formidable to bother Mr Gericke or his men.

Goldmark's "Sakuntad" overture was splendidly played, each theme showing up in perfect form among the different instrumental contingents, the quaint melodies given to the horns and oboes being specially piquant. The cadenzas for wind instruments were admirably played, and the brilliant finale was all that the term implies. The well-known Schumann symphony, which closed the program, and was performed without a division into parts, was interpreted in an impressive and sympathetic manner.

There will be no rehearsal and concert this week. Adele Aus der Ohe will be the soloist next week, playing a piano concerto by Huss, the American composer. The other numbers on the program will be Raff's overture, "Eine Feste Burg;" a symphonic poem by Smetand, and Beethoven's second symphony.

NEW YORK DAILY TRIBUNE,
SUNDAY, NOVEMBER 1, 1903.



FERNANDEZ-ARBOS.
He will play at the concert of the Boston Symphony Orchestra next Thursday.

The New Concert Master of the Boston Symphony Orchestra.

The solo performer at the first concert of the Boston Symphony Orchestra at Carnegie Hall next Thursday evening will be E. Fernandez Arbos, Mr. Kneisel's successor as concert master of the band. He is a Spaniard, and was born in Madrid on Christmas Day, 1863, his father being a military bandmaster. A few of his childhood years were spent in Galicia, but war sent the family back to the Spanish capital, and there the boy began his studies at the Conservatory. At twelve years of age he took first prizes for violin, harmony and theory. His teacher, Monasterio, was a court musician, who introduced him to the Princess Isabel, aunt of the King of Spain, who took sufficient interest in him to give him an allowance to enable him to continue his studies in foreign lands. First he went to the Conservatory at Brussels, where he studied with Vieuxtemps and Gevaert and carried off a prize in 1879. Despite his exclusive training in the French school, he conceived an admiration for the German method exemplified in Joachim's playing, and went to Berlin, where he studied three years with that master, afterward playing with the Philharmonic Orchestra, and for two years more travelling as a virtuoso in Germany, France, Holland, Belgium, Spain, Portugal and Poland. The next few years were spent in teaching the violin first at Hamburg, then at Madrid, and in 1890 he went to London, where he has since lived, travelling on concert tours with men like Lloyd and Santley and doing the work of violin professor at the Royal College of Music. His name reached America last year in notices of Miss Maud MacCarthy, who is one of his pupils and will this season make a tour with the Boston Orchestra.

Following is the programme of the Boston Symphony Orchestra's concert in Brooklyn next Friday evening:

Overture, "Euryantho".....Weber
Air from "Il re pastore".....Mozart
Mme. Gadski.
Entr'acte from "Messidor".....Bruneau
"Waldweben".....Wagner
Air from "Le Cid".....Massenet
Mme. Gadski.
Symphony in D, No. 2.....Brahms

THE SPRINGFIELD SUNDAY REPUBLICAN:
NOVEMBER 1, 1903.

The Boston Symphony Orchestra Concerts.

As has already been announced, the Boston symphony orchestra is booked for a concert in Court Square theater Monday evening, January 18, 1904, and if the attendance is as good as it was last year the concert will probably become a regular annual feature. It is really much too small an allowance for a city of this size, with so large a population within trolly radius to draw upon. Hartford, which in the matter of choral music is rather inferior to this city, has forged far ahead in orchestral music. Not only has Hartford for several years sustained a promising symphony orchestra with something like 60 players, but it supports three yearly concerts by the Boston symphony orchestra. The dates are Monday evening, November 9, Tuesday evening, January 19, and Monday evening, March 21. Harold Bauer is to play at the first, and the other solo artists will be announced later. In the course of a few years, if music lovers here use their full influence, Springfield should do as well as this; till then a good many enthusiasts will be glad to go down the river and enjoy the benefit of Hartford's enterprise. Season tickets for the three concerts, with reserved seats, are sold for $4, and may be ordered of John M. Gallup & Co's music store, 201 Asylum street, Hartford, where they are now on sale. The concerts will be held in Foot Guard hall, an auditorium of excellent acoustic quality.

The New First Violin.

An interesting feature of the second symphony orchestra concert in Boston was the first appearance of the new concert master, Mr Arbos, in solo work. He played Mendelssohn's concerto and a new concert piece of his own composition. Music lovers everywhere are interested in Mr Kneisel's successor, and Philip Hale in the Boston Herald praises his work, though not in extreme terms of eulogy:—

There was natural curiosity to hear Mr Arbos. It was in 1885 (October 31) that Mr Kneisel played for the first time as a soloist at these concerts. His engagement as first concertmaster had provoked much comment, and the newspapers had published letters of indignant protest; for Mr Listemann had then many friends who were grieved because he had been removed from the position. Mr Gericke had brought with him young players from Vienna, and the invasion was considered by the more sensitive as a deliberate attack on American institutions. There were appeals to the patriotic spirit of every Bostonian, nor was any attention paid to the fact that Mr Listemann was born at Schlotheim, that, as concertmaster, he had breathed the enervating air of a foreign court, and that he himself was an importation. Nevertheless, Mr Kneisel played the Beethoven concerto, and he was not torn to pieces on the stage, nor was he the next day sawn asunder on the Common; on the contrary, if the contemporaneous newspaper may be believed, he was applauded most enthusiastically. Nor did the orchestra sink into obscurity, as some wisely predicted. Mr Arbos was not made the subject of such attacks. He was welcomed heartily on his arrival, and again last night when he stepped forward to play. Thus should it ever be.

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This being the orchestra's absent week there will be no rehearsal and concert until Nov. 13 and 14, when Miss Ausder Ohe will play.

BOSTON COURIER, OCTOBER 31, 1903.

——Society had a splendid representation at the Symphony rehearsal on Friday, when Mme. Gadski was the soloist. The great singer was in excellent voice, and created a most favorable impression. She was looking particularly well in a trailing gown of black, trimmed with richest ecru lace in fischu effect, and wore a black picture hat with plumes, having roses tucked under the brim. Among those so fortunate as to be present were Mrs. Bryce J. Allan, who was in black cloth, the coat opening to display a white lace bodice,—and a flat hat of white and blue. She wore a slender gold chain, studded with turquoise. Miss Rosamond Saltonstall was in navy blue voile, with yoke of white lace, and a large black hat with plumes. Her sister, Mrs. Neal [illegible] was similarly attired. Miss Mary [illegible] wore a chic tailor gown of [illegible] cloth [illegible] hat, and Miss [illegible] with a [illegible] also [illegible] worn over a [illegible]. Others present were Miss [illegible], Miss Elizabeth Devens, Mrs. [illegible], Mrs. T. L. Higginson, [illegible], Mrs. Hall Curtis, [illegible], Mrs. William P. Fay, [illegible], Mrs. J. W. Kenney and [illegible], Mrs. Oliver [illegible], Mrs. J. [illegible], Mrs. Thomas Thacher, [illegible], Mrs. Dudley Fay, [illegible], Mrs. John Osborn, Miss [illegible], Mrs. J. J. Storrow, Miss [illegible] Edmands, Miss [illegible], Mrs. John [illegible] Stackpole [illegible] Brown, Mrs. [illegible], Mrs. Edward P. [illegible], Mrs. [illegible], Miss [illegible] Gadski's great [illegible].

Boston Sunday Globe.

SUNDAY, NOV 1, 1903.

SYMPHONY CONCERTS.

Mme Gadski, the soloist at the third symphony rehearsal and concert, made a change in her program as originally announced, and instead of selections from Mozart and Massenet, sang a recitative and aria from Weber's "Der Freischutz," with orchestra, and Schubert's "Gretchen am Spinnvade" and "Erlkonig," Mr Max Zach playing the Schubert accompaniments. The orchestra played D'Indy's legend, "The Enchanted Forest," first time at these concerts; the overture to Goldmark's "Sakuntald" and Schumann's fourth symphony. Mme Gadski's contributions were delightful examples of that great singer's art, which has steadily developed during the past eight seasons of opera and concert work, and she returned to the city in which she has gained thousands of admirers with her voice unimpaired and her personality even more attractive than before.

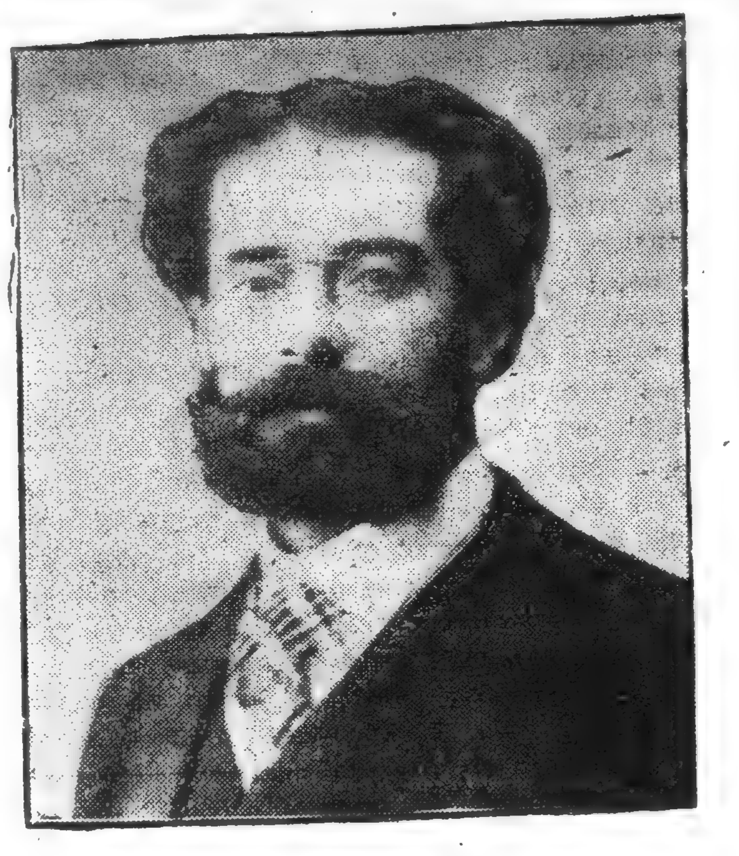
The familiar excerpts from "Der Freischutz" were given with the splendid expression and opulence of voice which denotes the artist of grand opera, and her performance of Agathe's scene was in every way satisfying. The Schubert selections also deserve praise for superb interpretation. In the "Erlkonig" Mme Gadski made the vocal contrasts somewhat more marked than is usual with singers by using the mezzo voice very effectively and sweetly. The popular artist was greeted with tumultuous plaudits and numerous recalls.

The romantic legend, "The Enchanted Forest," is a charming musical pastoral, imbued with bits of martial and mystic suggestiveness, some in chromatic form and some in harmonies more pleasing to the general ear. The brasses and percussion instruments proclaimed in sonorous measures the heroic and storm episodes, the violins sang the daintier phrases of the dancing pixies in exquisite unison, and the woodwinds gave forth their mysterious and somber music with due precision and weirdness of effect. The composition is very interesting, and the orchestral work was fully up to the usual high standard, though there was no stumbling blocks sufficiently formidable to bother Mr Gericke or his men.

Goldmark's "Sakuntad" overture was splendidly played, each theme showing up in perfect form among the different instrumental contingents, the quaint melodies given to the horns and oboes being specially piquant. The cadenzas for wind instruments were admirably played, and the brilliant finale was all that the term implies. The well-known Schumann symphony, which closed the program, and was performed without a division into parts, was interpreted in an impressive and sympathetic manner.

There will be no rehearsal and concert this week. Adele Aus der Ohe will be the soloist next week, playing a piano concerto by Huss, the American composer. The other numbers on the program will be Raff's overture, "Eine Feste Burg;" a symphonic poem by Smetand, and Beethoven's second symphony.

NEW-YORK DAILY TRIBUNE, SUNDAY, NOVEMBER 1, 1903.



FERNANDEZ-ARBOS.
He will play at the concert of the Boston Symphony Orchestra next Thursday.

The New Concert Master of the Boston Symphony Orchestra.

The solo performer at the first concert of the Boston Symphony Orchestra at Carnegie Hall next Thursday evening will be E. Fernandez Arbos, Mr. Kneisel's successor as concert master of the band. He is a Spaniard, and was born in Madrid on Christmas Day, 1863, his father being a military bandmaster. A few of his childhood years were spent in Galicia, but war sent the family back to the Spanish capital, and there the boy began his studies at the Conservatory. At twelve years of age he took first prizes for violin, harmony and theory. His teacher, Monasterio, was a court musician, who introduced him to the Princess Isabel, aunt of the King of Spain, who took sufficient interest in him to give him an allowance to enable him to continue his studies in foreign lands. First he went to the Conservatory at Brussels, where he studied with Vieuxtemps and Gevaert and carried off a prize in 1879. Despite his exclusive training in the French school, he conceived an admiration for the German method exemplified in Joachim's playing, and went to Berlin, where he studied three years with that master, afterward playing with the Philharmonic Orchestra, and for two years more travelling as a virtuoso in Germany, France, Holland, Belgium, Spain, Portugal and Poland. The next few years were spent in teaching the violin first at Hamburg, then at Madrid, and in 1890 he went to London, where he has since lived, travelling on concert tours with men like Lloyd and Santley and doing the work of violin professor at the Royal College of Music. His name reached America last year in notices of Miss Maud MacCarthy, who is one of his pupils and will this season make a tour with the Boston Orchestra.

Following is the programme of the Boston Symphony Orchestra's concert in Brooklyn next Friday evening:

Overture, "Euryanthe" .... Weber
Air from "Il re pastore" .... Mozart
Mme. Gadski.
Entr'acte from "Messidor" .... Bruneau
"Waldweben" .... Wagner
Air from "Le Cid" .... Massenet
Mme. Gadski.
Symphony in D, No. 2 .... Brahms

THE SPRINGFIELD SUNDAY REPUBLICAN: NOVEMBER 1, 1903.

The Boston Symphony Orchestra Concerts.

As has already been announced, the Boston symphony orchestra is booked for a concert in Court Square theater Monday evening, January 18, 1904, and if the attendance is as good as it was last year the concert will probably become a regular annual feature. It is really much too small an allowance for a city of this size, with so large a population within trolly radius to draw upon. Hartford, which in the matter of choral music is rather inferior to this city, has forged far ahead in orchestral music. Not only has Hartford for several years sustained a promising symphony orchestra with something like 60 players, but it supports three yearly concerts by the Boston symphony orchestra. The dates are Monday evening, November 9, Tuesday evening, January 19, and Monday evening, March 21. Harold Bauer is to play at the first, and the other solo artists will be announced later. In the course of a few years, if music lovers here use their full influence, Springfield should do as well as this; till then a good many enthusiasts will be glad to go down the river and enjoy the benefit of Hartford's enterprise. Season tickets for the three concerts, with reserved seats, are sold for $4, and may be ordered of John M. Gallup & Co's music store, 201 Asylum street, Hartford, where they are now on sale. The concerts will be held in Foot Guard hall, an auditorium of excellent acoustic quality.

The New First Violin.

An interesting feature of the second symphony orchestra concert in Boston was the first appearance of the new concert master, Mr Arbos, in solo work. He played Mendelssohn's concerto and a new concert piece of his own composition. Music lovers everywhere are interested in Mr Kneisel's successor, and Philip Hale in the Boston Herald praises his work, though not in extreme terms of eulogy:—

There was natural curiosity to hear Mr Arbos. It was in 1885 (October 31) that Mr Kneisel played for the first time as a soloist at these concerts. His engagement as first concertmaster had provoked much comment, and the newspapers had published letters of indignant protest; for Mr Listemann had then many friends who were grieved because he had been removed from the position. Mr Gericke had brought with him young players from Vienna, and the invasion was considered by the more sensitive as a deliberate attack on American institutions. There were appeals to the patriotic spirit of every Bostonian, nor was any attention paid to the fact that Mr Listemann was born at Schlotheim, that, as concertmaster, he had breathed the enervating air of a foreign court, and that he himself was an importation. Nevertheless, Mr Kneisel played the Beethoven concerto, and he was not torn to pieces on the stage, nor was he the next day sawn asunder on the Common; on the contrary, if the contemporaneous newspaper may be believed, he was applauded most enthusiastically. Nor did the orchestra sink into obscurity, as some wisely predicted. Mr Arbos was not made the subject of such attacks. He was welcomed heartily on his arrival, and again last night when he stepped forward to play. Thus should it ever be.

It may be said of Mr Arbos that he displayed an agreeable tone and that he played as a rule with taste and true feeling. In the first movement of the concerto he was inclined toward undue haste, and the performance was somewhat nervous. This nervousness was natural and to be expected, and it may well account for certain features of this performance. Mr Arbos played the other movements with greater self-control, and he often revealed himself as an accomplished violinist. The concerto itself, admirably made as it is, is not a work to call forth the stronger qualities of a great artist. The sentiment is sandpapered, and the passion is that of a Sir Charles Grandison in the presence of ladies. The music is salon music raised to its highest power. But Mr Arbos played it as a serious musician, not as a sentimentalist, nor as a thoughtless virtuoso. He was heartily applauded after the concerto and after his own "Tango," which is in effect a set of variations on a Spanish or Colonial dance tune, with introduction and postlude. This piece has a certain piquancy, but it is one better suited to a promenade than to a symphony concert, for its intrinsic worth is slight.

[35]

BOSTON SUNDAY POST, NOVEMBER 1, 1903

GADSKI SOLOIST AT SYMPHONY CONCERT

The programme of the third Symphony concert last evening was as follows:

Goldmark.....Overture, "Sakuntala"
Weber.....Aria from "Freischutz"
D'Indy....."The Enchanted Forest"
Legende-Symphonie.
Schubert—
(a) "Gretchen at the Spinning Wheel"
(b) Erl-King.
Schumann...Symphony in D minor, No. 4

Mme. Johanna Gadski was the soloist.

Of modern orchestral overtures there are none that hold popular appreciation more than Goldmark's "Sakuntala," excepting perhaps the "Tannhauser" of Richard Wagner. And in all these 40 years since "Sakuntala" was written Goldmark has created nothing that in strength of thought, spontaneity and beauty of orchestral coloring will equal this early work, while admitting the many beauties of "Sapho," the "Rustic Wedding" symphony and the like. The overture was superbly played and made the usual popular impression.

D'Indy's symphonic legend or, more properly, symphonic ballad, is an early work, written in 1878, was heard in this city for the first time. Its first American performance was by the Chicago orchestra under Theodore Thomas, in that city, early in December, 1901.

Vincent D'Indy, one of the "impressionists" in music and a leader of the modern French school, has been a fairly prolific composer, and some of his works are more or less known here. This symphonic legend was suggested by Uhland's ballad, "The Enchanted Forest," the story of which offers much scope to the musician of imaginative temperament for a most romantic orchestral picture.

As to whether D'Indy portrayed the scenes of the ballad effectively by his score must be largely left to the imagination of the listener, but on a first hearing it can be said that the composer has shown, even in an early work, a mastery of orchestral technic, inventive power and a genuinely romantic spirit.

There is much to interest one in this symphonic legend, and the performance was a most finished one. The work, however, made but little impression on the audience.

The Schumann symphony, a general favorite, was much enjoyed and admirably given.

Mme. Gadski, who has appeared only once before at these concerts—Oct. 29, 1898—was in good voice, and sang the aria from "Der Freischutz" with that artistic excellence that has invariably characterized her work on previous occasions in this city. Even more enjoyable, however, was her singing of the two Schubert songs, with pianoforte accompaniment. Both are familiar, but seldom, if ever, have they made a better impression than they did last evening. Mme. Gadski was enthusiastically applauded and several times recalled.

As the orchestra will be absent from the city this coming week, the fourth rehearsal and concert will be Nov. 13 and 14. Miss Adele Aus der Ohe will be the soloist in a concerto by Henry Holden Huss, and the other numbers of the programme include Raff's overture "Eine Feste Burg," Smetana's symphonic poem No. 1 of the cycle "My Country" and Beethoven's symphony No. 2 in D.

SOCIETY ATTENDS SYMPHONY

Society had a splendid representation at the Symphony rehearsal on Friday, when Mme. Gadski was the soloist. The great singer was in excellent voice and created a most favorable impression. She was looking particularly well in a trailing gown of black, trimmed with richest ecru lace in fichu effect, and wore a black picture hat with plumes, having roses tucked under the brim. Among those so fortunate as to be present were Mrs. Bryce J. Allan, who was in black cloth, the coat opening to display a white lace bodice, and a flat hat of white and blue. She wore a slender gold chain, studded with turquoise. Miss Rosamond Saltonstall was in navy blue, with yoke of white lace, and a large black hat with plumes. Her sister, Mrs. Neal Rantoul, was similarly attired. Miss Mary Vaughan wore a chic tailor gown of gray cloth and bright red hat, and Miss Rosamond Allen was in brown cloth with a purple hat. Miss Aubrey Stanwood also donned a purple hat, with a cloth tailor suit, worn with a white bodice. Others present were Miss Katharine Foote, Miss Elizabeth Devens, Mrs. Frederick R. Comee, Mrs. F. L. Higginson, Miss Barbara Higginson, Mrs. Hall Curtis, Miss Estelle Kimball, Mrs. William P. Fay, Miss Katharine Fay, Mrs. J. W. Kenney and her daughter, Miss May Kenney; Mrs. Oliver Ames, with her mother, Mrs. West; Mrs. J. Montgomery Sears, Mrs. Thomas Thacher, Miss Mabel Bayard Warren, Mrs. Dudley Fay and Miss Alice Fay, Mrs. John Osborn, Miss Jane Waldron, Mrs. J. J. Storrow, Miss Bessie Tower, Miss Gertrude Edmunds, Miss Susie Howe and her mother, Mrs. John Lowell, Sr.; Miss Priscilla Stackpole (one of this season's debutantes), in brown; Mrs. George Littleton, Miss Margaret Manning, Miss Clara Shattuck, Mrs. Edwin P. Stone, Miss Ethel Stone, Miss Hannah Stevenson, Miss Anna Thayer, Colonel Stevenson, Mrs. James Jackson, Miss Alice Sargent, Miss Alice Stackpole, Mrs. Krassel, the Misses Lawrence and Mr. Tauscher. Mme. Gadski's husband, whose devotion to his wife's talent it is a pleasure to witness.

SUNDAY HERALD—BOSTON, NOVEMBER 1, 1903.

THIRD SYMPHONY CONCERT.

First Performance of D'Indy's "Enchanted Forest" Here.

An Imaginative Work with Original Harmonic Thought and Exquisite Invention—Mme. Gadski Sings Aria from "Der Freischuetz."

The programme of the third Symphony concert, given last evening in Symphony Hall, Mr. Gericke, conductor, was as follows:

Overture to "Sakuntala".....Goldmark
Recitative and aria from "Der Freischuetz".....Weber
"The Enchanted Forest," op. 8.....D'Indy
Songs: "Gretchen at the Spinning Wheel" and "Erlking".....Schubert
Symphony in D minor, No. 4.....Schumann

D'Indy's orchestral ballad, based on a poem, "Harald," by Uhland, was played here for the first time, yet it is one of the composer's earliest works and it was produced by Pasdeloup at Paris in 1878. Mr. Thomas acquainted Chicago with it in 1901.

Uhland's poem tells of Harald and his warriors riding through the forest. The elves woo his knights, pelt them with roses, and finally drag them from their horses and bear them away to fairyland. Harald's armor of steel is proof against the spells, but the hero, weary and alone, rests by a spring and drinks of its water. He falls asleep and there he sleeps forever; and in the moonlight the elves circle around him; but when the storm howls through the forest and thunder crashes and lightning glares, the hero stirs a little and reaches for his sword. Loewe set music to this ballad.

The American is inclined to consider the forest with a commercial rather than poetic eye. Even in the earlier and simpler years, there were no forest dwellers in New England save a stray witch or the awful shape of the Black Man with his directory. The Redskins had their forest legends and curious forest lore, but the Yankee child was not intimate with fairies of wood or meadow, hill or stream. Today a forest is so much lumber, and the first thought is the price for cutting and transportation. Picnickers have little respect for a beautiful or a wild stretch of woods; they make their chattering way, and during a halt provoke the wonder and scorn of the observing trees, and leave a trail of paper bags and tin cans. Man marks the earth with ruin. But to Germans and even Frenchmen the forest is still romantic, and the fairy lore they learned in childhood clings to them even when they are professional materialists. To such D'Indy's orchestral ballad would make necessarily a stronger appeal.

D'Indy wrote it at a time when he was influenced by German composers, by Schumann and Brahms, as well as by Wagner. He was otherwise handicapped—for he was rich and an aristocrat, and it is so easy for such to write music and to win parlor and snobbish applause. Yet even in this early work there is the same avoidance of the commonplace that characterizes his more mature compositions, there is the same loftiness of thought. This music is something more than panoramic. There is no too deliberate attempt to portray a forest and its moonlit mystery. There is no attempt to label each episode so that the hearer who finds delight in identification can safely say: "Now the warriors succumb; now Harald is drinking the magic water; now he falls asleep." A composer who strains every effort to mimic sleep runs the risk of disposing of his audience as well as of his hero.

D'Indy composed music that is poetic, imaginative; music that confirms and enlarges the mood suggested by his programme-paraphrase of the ballad, and in this paraphrase there is no reference to Harold hearing as in a dream the storm. There is not, perhaps, the firm grasp noticeable in d'Indy's later works, the repression that is often more effective than expansion; but there is romantic feeling, there is individuality of expression, there are pages of true beauty. The most effective portion of the ballad is the close, which is highly original, both in harmonic thought, orchestral expression, and is, indeed, of exquisite invention. It is a pleasure to add that the ballad was finely played and warmly received.

Mme. Gadski is well known here as an indefatigable singer in opera. She has often been a great help in time of managerial trouble. She has constantly added to her repertory, and, while she seldom, if ever, rises to any great imaginative height in the interpretation, she is earnest, painstaking and generally satisfactory. Her emotional gamut is slight; her face is not mobile; her action is safely conventional; but she sings much better than the majority of her German sisters, and she acts with greater discretion than many of the favorites in German opera houses. Last night she was more effective in Agatha's scene and aria from "Der Freischuetz" than in the songs of Schubert with orchestral accompaniment.

Mr. Hermann Klein, in his self-appreciative memoirs published lately, is sure that as a boy he saw Jenny Lind in this scene kneel while she sang the prayer, although she was on a concert stage. Mme. Gadski is to be praised for not attempting to sing the scene as she would in opera. She avoided this pitfall for the dramatic singer. When she made effects it was by the legitimate use of her voice. Nor was it her fault that the allegro of the scene was not more effective, for the music is abominably written for the voice; it is almost as stiff and ungainly as the song that Tannhaeuser sings to Venus and afterwards repeats at a most inopportune moment before the Landgrave, his merry men, and the well conducted Elizabeth, who was not in the mood for such a ribald strain—at least in public.

Mme. Gadski did comparatively little with Gretchen's song. The crescendo of passion was not irresistible, and the recollection of Faust's kiss was not last night the climax of her woe. Nor do we care to hear any woman sing the "Erlking," which is a man's song, and was first sung by men. The more dramatic the woman, with her imitation of a gruff and then terrified father, of the piping child and of the seducing elf, the more does she remind us of the gifted ventriloquist who sits gloriously between the bearded lady and the Circassian girl. Mme. Gadski was moderate in her mimicry; nevertheless, there was the suggestion.

The "Sakuntal" overture, with its swooning languor, its reminder of lush vegetation, sultry atmosphere, and the mysterious Orient—the India and its women described so sympathetically by Pierre Loti—is always welcome. Auber, wearied of Felicien David's orientalism in music, exclaimed: "If he would only get down from his camel"; but Goldmark's strength was renewed each time he touched the burnt and sacred soil. After he abandoned the East, his music grew less characteristic, nor did his excursion into Greece save him. Sakuntala was far kinder to him than Prometheus, and even Sappho, a little woman with raven black hair and a strange smile, did not woo from him the tribute he paid the superb Balkis, Queen of Sheba, who asked hard questions of Solomon, and, according to the Rabbins, loved him passionately.

So too the symphony of Schumann, with its restless and vague melancholy, is always welcome. There might have been more elasticity in the performance of the trio in the Schero—that trio of haunting rhythm and ineffable regret—but on the whole, the symphony was played with poetic appreciation.

There will be no concerts this week. The programme of the concerts No. 13 and 14 will include Rabb's overture, "Eine Feste Burg"; Huss' piano concerto (Miss Aus der Ohe, pianist); Smetana's symphonic poem "Vysehrad," and Beethoven's symphony, No. 2.

HERE was another crush at the Symphony rehearsal Friday afternoon. Every seat was taken and for the rush places, the crowd gathered hours before outside the hall. Mme. Gadski, who arrived on Wednesday in New York on the Kronprinz Wilhelm, had a very hearty reception and was looking extremely well. She wore a black silk costume. The coat opening over a white bodice, had collar and revers of white lace and was fastened by heavy white cord. Her large black hat was done in white rosettes. Some of those there were Mrs. George B. Shattuck and her daughter, Mrs. F. L. Higginson; Miss Barbara Higginson, with her aunt, Mrs. James Jackson; Mrs. Robert H. Halloweil (Rebecca Jackson), and her sister, Mrs. George C. Lee, Jr.; Mrs. Hall Curtis, Mrs. Frederick R. Sears, Mrs. Henry L. Higginson, Mr. and Mrs. Frederick S. Converse, Mr. and Mrs. Albert F. Bigelow, Miss Anna Thayer, with Miss Hannah Stevenson, Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Mrs. William P. Fay and Miss Katherine Fay, Mrs. Bryce Allan and Mrs. Frederick C. Shattuck and Miss Clara Shattuck; also Mrs. R. D. Evans, Mrs. Dudley Fay and Miss Lily and Miss Alice Fay, Mrs. Henry S. Howe and Miss Susan Howe, Mrs. J. M. Sears, Mrs. Preston West and her daughter, Mrs. Oliver Ames, Mrs. John Lowell, Sr., Mrs. Thomas Thacher, Mrs. James W. Kenney and Miss May Kenney, Mrs. J. J. Storrow, Miss Mary Vaughan, Miss Margaret Manning, Miss Elizabeth Devens, Mrs. John B. Osborn, Miss Molly Coolidge, Miss Priscilla Stackpole and Miss Edith Stackpole, Miss Estelle Kimball, Mrs. John C. Baird and Mr. Stewart Baird, Miss Katherine Foote, Miss Mea Bowditch, Miss Mabel Warren, Miss Rosamond Allen, Miss Beatrice Blake, Mrs. Eben Stone and Miss Ethel Stone, Miss Alice Gardiner, Miss Jane Waldron, Miss Gertrude Edmands, Mrs. George Cushing, Col. R. H. Stevenson, Mr. H. M. Ticknor and Mr. Hans Tauscher, Mme. Gadski's husband. Last night the hall was again crowded. Mme. Gadski was handsome in a Paris gown of Brussels net with lace. There will be no concert this week. Miss Adele Aus der Ohe, the pianist, will be the soloist for the next concert.

BOSTON DAILY ADVERTISER.

MONDAY MORNING,

NOVEMBER 2 1903.

THE SYMPHONY CONCERT.

Overture, to "Sakuntala," in F major, op. 13.....Goldmark.
Aria from "Freischuetz".....Weber
Mme. Gadski.
"La Foret Enchantee," Legende-Symphonie (d'apres une Ballade de Uhland,) op. 8..... D'Indy
(First time.)
(a) "Gretchen am Spinnrade." (b) Erlkonig..... Schubert
Mme. Gadski.
Symphony in D minor, No. 4, op. 120..... Schumann

Matters began with a splendid performance of Goldmark's overture. We have never heard the orchestra do better work. It was as if Mr. Gericke desired to give a practical demonstration that changes in the ranks do not mean retrogression. There is, of course, nothing new to be said about the work itself; it is an exciting piece of sensuous beauty, ending with most ingenious counterpoint which, however, has not the slightest touch of austerity.

Madame Gadski is always a delight. She intones perfectly and does not often go to extremes. On this occasion even the B in alt was broadly sung and without much effort. But there was too much of dalliance with the tempo. To take the opening recitative so slowly is to kill the effect of the Prayer which follows. For once the great singer exaggerated the effects, not only in the beginning but in other parts of the scene. Some of the text is most difficult to sing clearly. When a singer comes to a line like,—"Taeuscht das Licht des Mond's mich nicht"—the conductor ought to be allowed an umbrella!

The two Schubert songs were given with much sincerity. We would have liked the first with a piano accompaniment. If the subject is to be orchestrally treated we prefer Berlioz to Schubert. The brooding Marguerite in the "Damnation de Faust" is a real orchestral picture, with the melancholy English horn against the dejected vocal strain, and the street tumult, the jostling rhythms of the Soldier's chorus and the Student's chorus, the hurly-burly of busy life, in vivid contrast against the forsaken girl in her solitude.

The "Erl-king" we prefer to hear as a tenor song, spite of the fact that Mme. Schroeder-Devrient was famous in the interpretation of the work. Mme. Gadski sang it well, but again rushed to extremes of tempo. The final speech of the monarch.—"So brauch ich Gewalt!"—was weak, but the last words of the song,—"Das Kind war todt!"—were melodramatically spoken.

We were glad that the song was given in the original language. We well recall a performance of this song in the old Music Hall, in English, where poor Schubert was butchered to make a translator's holiday, in the dialogue between the father and child, the composer has of course imitated the pitch of the voices.

Father. (deep voice) Mein Sohn, was birgst du so bang dein Gesicht?

Son. (higher notes) Siehst, Vater du den Erl-koenig nicht?"

Which was overset into English as follows,—

Son (in bass tones) Oh father, see yonder, see yonder,—he says.

Father. (in sweet treble.) My son, upon what dost thou fearfully gaze?

And afterwards there came a most sudden change of weather in a single verse, as follows:—

"Oh father, my father, and saw you not plain,
The Erlking's pale daughter glide fast through the rain?
Oh, no, my heart's treasure, I knew it full soon,
It was the grey willows that danced to the moon."

An alternation of rain and moonlight which could scarcely have taken place even in our New England climate. Those who wish can find this gem of literature in Augener's edition, edited by Pauer.

"Revenons a nos concerts!" Mme Gadski was recalled many times, with much enthusiasm after her numbers.

Mr. Gericke gave us our weekly novelty in the shape of a slumbering warrior, a la Barbarossa, set by the dissonant D'Indy, who, in this early work reveals much of beauty and spontaneous poetry. Association of ideas can sometimes spoil the best work, and the strongly marked rhythm of "The Cork Leg" (as Barnabee used to sing it) prevented our entering into the spirit of the beginning. But the subsequent dreaminess, the elfin charm of the orchestration, soon made us a very willing captive. The evil-toned muted horns contrasted well with the subsequent ecstasies. There was a good deal of lightness of the Berlioz "Danse des Sylphes" order, and the performance was altogether excellent. It was an especial wood-wind night and in this work, in the Goldmark overture, and in the Romanza of the Symphony, the players (especially the oboists) were commendably excellent.

The Schumann symphony was a good test of the first violins, and they met the requirements bravely, both in the dashing figure of the opening of the allegro (omnipresent afterwards, even in the finale) and in the brilliant coda to the Scherzo. It was a noble work nobly played. We do not remember a better interpretation; it was a triumph for Mr. Gericke and for his men.

Where is there a better melodist than Schumann? Where a deeper poet? Liszt called him the best music-thinker after Beethoven! Only when he turns to studied counterpoint do we find him less than great. Thus, in his wonderful "Manfred," he ends with a very ugly and artificial double canon; and in this work the contrapuntal touches near the end of the finale, only detract from its beauty. But a great symphony nevertheless.

Louis C. Elson.

Boston Transcript

MONDAY, NOVEMBER 2, 1903.

Symphony Hall: Symphony Orchestra

The third symphony concert, like the second, was a somewhat depressing occasion, although the programme, on paper, with Mme. Gadski as soloist, looked unusually attractive. This, by the way, was the musical feast offered:

Goldmark: Overture to "Sakuntala," F major, op. 13.
Weber: Recitative and Aria from "Der Freischütz."
D'Indy: "La Foret Enchantée," Legende-Symphonie (d'après une Ballade de Uhland), op. 8. (First time.)
Schubert:
a. "Gretchen am Spinnrade."
b. "Erlkönig."
Schumann: Symphony in D minor, No. 4, op. 120.

In the past few years we have been growing tolerably familiar with the genius of Vincent d'Indy—the genius of a man singularly endowed with musical and poetic gifts. The inheritor of an ample fortune, d'Indy was possessed by an enthusiasm for music that led him to employ his opportunities for work as diligently as though his very life depended on the outcome of his labors. After studying the organ for two years at the conservatory with César Franck, he became a private pupil of the master in composition, later going to Weimar for the benefit of Liszt's influence. Wishing to become thoroughly familiar with the inner workings of the orchestra, for some time he was second drummer under Colonne, in the Chatelet orchestra.

"La Foret Enchantée," Legende Symphonie, after a ballad by Uhland, is an early work of d'Indy's, being written in 1878, when the composer was twenty-six years old; it was brought out the same year at a "Concert Populaire," under Pasdeloup. The verses relate the experiences of one Harald, riding with his warriors, of a moon-lit night, through a wild, mysterious forest. Elves "come down from the clouds and start from the torrent's foam," enticing, by their harmonious tones and voluptuous kisses, all the followers away to Elfland. Harald, left alone, drinks from a spring—a magical spring—whose waters send him into a deep sleep from which he has never awakened. To this day he rests on a black rock close by the bubbling waters, where the elves, every moonlight night, flit silently about him.

The d'Indy of later years, inspired by this romantic subject, would surely have enriched the musical literature of the world by a tone poem of surpassing loveliness, in which listeners might feel the darkness of the night, relieved only by the pale light of the moon; the strange sense of mystery that always broods over a forest; the shimmer of leaves in the moonlight; the majestic motion of clouds from which elves float down to earth; the plashing of waters; the seductive charm of the elves, that so irresistibly overpowered the frail warriors; the stern strength of Harald; the sense of deep repose as he sleeps on the rock, forever and ever. No composer of music, living or dead, can, more sympathetically and delicately, yet unmistakably, suggest the moods of nature, with her clouds and sky, wind, rain, than Vincent d'Indy; witness his wonderful symphony on a mountain air and his fantasia for oboe and piano. In this legend, however, there is little suggestion of nature or of the supernatural. The work, indeed, is so little imaginative and poetical that it seems as though d'Indy had paid but slight attention to his text, preferring to write "absolute" music. Considering the legend, then, as absolute music, it is not easy to find in it much that is lofty and great, or even strikingly melodious. Barring many fascinating flashes of color in the orchestration, the close of the poem alone leaves a vivid impression of beauty. As an early work by a composer of extraordinary talent, "La Foret Enchantée" was, none the less, highly interesting to hear. Its performance, too, was beautiful and sympathetic.

The exquisite Schumann symphony, unfortunately, went heavily and rigidly, all its poetry, from lack of well-felt rhythm, turning to prose. The playing of the "Sakuntala" overture was far better.

Mme. Gadski disappointed many people by her change of programme, singing Agathe's aria, "Leise, leise," from "Der Freischütz," and two Schubert songs instead of an air from "Il RePastore" and "Pleurez mes yeux," from "Le Cid." Mme. Gadski's final selections were exceedingly ill-judged, for this aria "Leise, leise," is all but impossible to sing properly, requiring a soprano with a great dramatic voice that has been trained to bel canto. In the Schubert songs, which are quite out of place on a symphony concert programme, Mme. Gadski was still less successful.

This week there will be no symphony concert. Miss aus der Ohe will play the week after, this being the programme: "Eine Feste Burg," overture, Raff; concerto for pianoforte, Huss; "Vysehrad" (No. 1 of the Cyclus, "My Country"), symphonic poem, Smetana; symphony No. 2, Beethoven.

R. R. G.

BOSTON HERALD.

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FRIDAY, NOV. 13, 1903.

The programme of the fourth public rehearsal of the Symphony orchestra this afternoon in Symphony Hall includes an overture, "Ein feste Burg," Smetana's symphonic poem, "Vysehrad," and Beethoven's symphony No. 2. Raff's overture, which is seldom played—it was performed here at a Philharmonic concert in 1882—was composed originally as a prelude to Wilhem Genast's tragedy, "Bernhard von Weimar," and was first played at a performance of the tragedy at the Grand Ducal Theatre, Weimar, in 1855. Raff rewrote the overture in 1865 at Wiesbaden, and it was performed for the first time in its revised form at Carlsruhe in 1866. The familiar melody, set, as it was long believed by Luther, to the 46th Psalm, is freely used, as it was by Meyerbeer, Nicolai, Mendelssohn, Wagner and many others. The present form of the melody, however, was shaped by Bach and differs from the original.

Smetana's "Vysehrad" has been already played twice at these concerts. It is the first poem of his cycle "My Country." The Vysehrad is a fortified hill in the southern part of Prague. Centuries ago this hill was crowned with the castle of the semi-legendary Libussa, a remarkable woman, who by her marriage to Premysl, a ploughman, founded a powerful dynasty. The old castle and other buildings were destroyed in the Hussite wars. Smetana fancies Lumir, an ancient bard, looking at the ruins and recounting the past glories, the wondrous sights, and then the passing of the glory. The work is highly imaginative, a true orchestral rhapsody.

Miss Adele Aus der Ohe will play with the orchestra Henry H. Huss' piano concerto in B major. The work was performed for the first time at a Symphony concert in Boston some years ago when the composer was the pianist. Mr. Huss revised the concerto, which is dedicated to Miss Aus der Ohe, who, by the way, will play at these concerts in Boston for the eighth time. A pupil of Kullak and Liszt, she first visited the United States in the late fall of 1886.

The programme of the concert next week will include Brahms' tragic overture, Liszt's symphonic poem, "The Ideal," and Dvorak's symphony in F. Mr. Krasselt, the new first 'cellist, will appear as a soloist for the first time in the United States, and he will play a concerto by Saint-Saens.

BOSTON JOURNAL--FRIDAY,

NOVEMBER 13, 1903.

SYMPHONY PROGRAM AN OPPORTUNITY FOR MISS OHE

Re-entry Is in Pianoforte Concerto of Henry Holden Huss, Which Was Dedicated to Her—Overture Will Be Raff's "Eine Feste Burg"—Other Numbers.

The personal interest of this week's Symphony program centers in the re-entry of Miss Adele aus der Ohe, after a long absence. She has chosen the pianoforte concert of Henry Holden Huss, dedicated to her, but originally introduced by himself at a New York Philharmonic concert. It is a composition well suited to her style and temperament, of which sustained vigor and a certain splendor in display are prominent element. It is the work of a young writer, eager to speak out what is on his mind, and not pausing long to argue or elaborate.

The nominal key is the bold, brilliant and exciting B major, and the casting is into the usual three movements. The themes are short and strongly set out, and the regulation cadenza is placed near the middle of the first movement, instead of being held back until time for the coda to be shaped.

The overture will be Raff's "Eine feste Burg," written to accompany a drama of the Thirty Years' War, and passing from a majestically martial presentation of the solemn theme to a high-strung and hurried allegro.

One of Smetana's cyclus of patriotic tone poems will follow the concerto. This is the "Vyschrad," wherein the composer stands in fancy before Bohemia's historic fortress and reviews its life. First he portrays the dignity, glory and triumph of its proud early years; then come dissension, conflict, crash and downfall; and at last the ruined castle remains alone, sad, desolate and gloomy, a theme for mourning, despair and oblivion.

The wild genius of Smetana, which at last broke into the madness whereof he died, is to be felt in the high tides of emotion and eloquence which swell in the poem and its intense coloring.

The symphony, put at the end, will be Beethoven's second.

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Boston Symphony Orchestra.

Third Concert—Review by Philip Hale, in the Boston Herald.

THE program of the third Symphony concert, given last evening in Symphony Hall, Mr. Gericke, conductor, was as follows:

Overture to Sakuntala.....Goldmark
Recitative and aria from Der Freischütz.....Weber
The Enchanted Forest, op. 8.....D'Indy
Songs—
Gretchen at the Spinning Wheel.....Schubert
Erlking .....Schubert
Symphony in D minor, No. 4.....Schumann

D'Indy's orchestral ballad, based on a poem, "Harald," by Uhland, was played here for the first time, yet it is one of the composer's earliest works, and it was produced by Pasdeloup at Paris in 1878. Mr. Thomas acquainted Chicago with it in 1901.

Uhland's poem tells of Harald and his warriors riding through the forest. The elves woo his knights, pelt them with roses, and finally drag them from their horses and bear them away to fairyland. Harald's armor of steel is proof against the spells, but the hero, weary and alone, rests by a spring and drinks of its water. He falls asleep, and there he sleeps forever, and in the moonlight the elves circle around him, but when the storm howls through the forest and thunder crashes and lightning glares, the hero stirs a little and reaches for his sword. Loewe set music to this ballad.

The American is inclined to consider the forest with a commercial rather than poetic eye. Even in the earlier and simpler years there were no forest dwellers in New England save a stray witch or the awful shape of the Black Man with his directory. The Redskins had their forest legends and curious forest lore, but the Yankee child was not intimate with fairies of wood or meadow, hill or stream. Today a forest is so much lumber, and the first thought is the price for cutting and transportation. Picnickers have little respect for a beautiful or a wild stretch of woods; they make their chattering way, and during a halt provoke the wonder and scorn of the observing trees, and leave a trail of paper bags and tin cans. Man marks the earth with ruin. But to Germans and even Frenchmen the forest is still romantic, and the fairy lore they learned in childhood clings to them even when they are professional materialists. To such D'Indy's orchestral ballad would make necessarily a stronger appeal.

D'Indy wrote it at a time when he was influenced by German composers, by Schumann and Brahms, as well as by Wagner. He was otherwise handicapped—for he was rich and an aristocrat, and it is so easy for such to write music and to win parlor and snobbish applause. Yet even in this early work there is the same avoidance of the commonplace that characterizes his more mature compositions, there is the same loftiness of thought. This music is something more than panoramic. There is no too deliberate attempt to portray a forest and its moonlit mystery. There is no attempt to label each episode so that the hearer who finds delight in identification can saiely say: "Now the warriors succumb; now Harald is drinking the magic water; now he falls asleep." A composer who strains every effort to mimic sleep runs the risk of disposing of his audience as well as of his hero.

D'Indy composed music that is poetic, imaginative; music that confirms and enlarges the mood suggested by his program paraphrase of the ballad, and in this paraphrase there is no reference to Harald hearing as in a dream the storm. There is not, perhaps, the firm grasp noticeable in D'Indy's later works, the repression that is often more effective than expansion; but there is romantic feeling, there is individuality of expression, there are pages of true beauty. The most effective portion of the ballad is the close, which is highly original, both in harmonic thought, orchestral expression, and is, indeed, of exquisite invention. It is a pleasure to add that the ballad was finely played and warmly received.

Madame Gadski is well known here as an indefatigable singer in opera. She has often been a great help in time of managerial trouble. She has constantly added to her repertory, and while she seldom, if ever, rises to any great imaginative height in the interpretation, she is earnest, painstaking and generally satisfactory. Her emotional gamut is slight; her face is not mobile; her action is safely conventional; but she sings much better than the majority of her German sisters, and she acts with greater discretion than many of the favorites in German opera houses. Last night she was more effective in Agatha's scene and aria from "Der Freischütz" than in the songs of Schubert with orchestral accompaniment.

Hermann Klein, in his self appreciative memoirs published lately, is sure that as a boy he saw Jenny Lind in this scene kneel while she sang the prayer, although she was on a concert stage. Madame Gadski is to be praised for not attempting to sing the scene as she would in opera. She avoided this pitfall for the dramatic singer. When she made effects it was by the legitimate use of her voice. Nor was it her fault that the allegro of the scene was not more effective, for the music is abominably written for the voice; it is almost as stiff and ungainly as the song that Tannhäuser sings to Venus and afterward repeats at a most inopportune moment before the Landgrave, his merry men, and the well conducted Elizabeth, who was not in the mood for such a ribald strain—at least in public.

Madame Gadski did comparatively little with Gretchen's song. The crescendo of passion was not irresistible, and the recollection of Faust's kiss was not last night the climax of her woe. Nor do we care to hear any woman sing the "Erlking," which is a man's song, and was first sung by men. The more dramatic the woman, with her imitation of a gruff and then terrified father, of the piping child and the seducing elf, the more does she remind us of the gifted ventriloquist who sits gloriously between the bearded lady and the Circassian girl. Madame Gadski was moderate in her mimicry; nevertheless, there was the suggestion.

The "Sakuntala" overture, with its swooning languor, its reminder of lush vegetation, sultry atmosphere and the mysterious Orient—the India and its women described so sympathetically by Pierre Loti—is always welcome. Auber, wearied of Felicien David's Orientalism in music, exclaimed: "If he would only get down from his camel"; but Goldmark's strength was renewed each time he touched the burnt and sacred soil. After he abandoned the East his music grew less characteristic, nor did his excursion into Greece save him. Sakuntala was far kinder to him than Prometheus, and even Sappho, a little woman with raven black hair and a strange smile, did not woo from him the tribute he paid the superb Balkis, Queen of Sheba, who asked hard questions of Solomon, and, according to the rabbins, loved him passionately.

So, too, the symphony of Schumann, with its restless and vague melancholy, is always welcome. There might have been more elasticity in the performance of the trio in the Scherzo—that trio of haunting rhythm and ineffable regret—but on the whole the symphony was played with poetic appreciation.

BOSTON SYMPHONY CONCERTS.

CARNEGIE HALL, THURSDAY EVENING.

Overture to Euryanthe.....Weber
Concerto for violin.....Mendelssohn
Waldweben, from Siegfried.....Wagner
Tango, Morceau de Concert, op. 6, No. 3 (first time) .....Arbos
Symphony No. 2 in D major, op. 73.....Brahms
Soloist, E. Fernandez-Arbos.

SATURDAY AFTERNOON.

Overture, Sakuntala.....Goldmark
Aria from Freischütz.....Weber
La Forêt Enchantée, Légende Symphonie (d'apres une Ballade de Uhland (first time).....d'Indy
Songs—
Gretchen am Spinnrade.....Schubert
Erlkönig .....Schubert
Symphony No. 4, in E flat, op. 48 (first time)..Glazounoff

There will be no concerts this week. The program of the concerts Nos. 13 and 14 will include Rabb's overture, "Eine Feste Burg"; Huss' piano concerto (Miss Aus der Ohe, pianist); Smetana's symphonic poem, "Vysehrad," and Beethoven's Symphony, No. 2.

Mr. Arbos and the Mendelssohn Concerto.

MANY critical listeners were greatly disappointed in the playing of Mr. Arbos, the new concertmaster of the Boston Orchestra, when he made his début in Boston with Mendelssohn's Concerto, concerning which performance the reviewer of the Boston Herald says that in the first movement the playing "was inclined toward undue haste and the performance was somewhat nervous. This nervousness was natural and to be expected and it may well account for certain features of this performance"; adding that "greater self control marked the other movements, and that the player often revealed himself as an accomplished violinist."

To me this nervousness proceeded to the extent that the rhythm suffered, the time was unsteady, the phrasing not well delivered, the intonation impure, and the execution, which must be acute in its piquancy, was not well defined, conditions that prevailed throughout the performance, the player thereby failing to impart distinction to the composition and to hold the attention of the critical listener.

The playing, however, evoked from the Herald's reviewer the compliment to Mr. Arbos that "he displayed an agreeable tone, and that he played as a rule with taste and true feeling."

And then the reviewer, as if to mitigate a feeble performance, refers to the composition as "not a work to call forth the stronger qualities of a great artist"; adding also that the concerto is "salon music raised to its highest degree."

Now, here is a composition that has ever held a distinguished place in the repertory of all the great artists; a masterpiece of classic purity, melodious beauty and harmonic simplicity; a composition that presents the opportunity for legitimate playing in its highest and most refined forms.

It has commanded the approbation and attention of such great artists as Joachim, Wieniawski, Wilhelmj, Ysaye, Sarasate and all other players of renown and distinction.

It is today as fresh, as absorbing, as interesting, as commanding of the complete attention of the critical listener as the day its masterly proportions were first displayed before the world. Of course, it has no place as a piece of dazzling virtuosity; on the contrary, defying the ability of the superficial player to imbue its classic measures with the lofty sentiment that marks the opportunities offered when the hand of a great and spontaneous artist is laid upon it.

If great nobility and depth of feeling do not mark its inspired characteristics, its purity and melodious beauty are perennial, and it stands side by side in its intrinsic value with the concertos of Bach and Mozart, the noble Beethoven, the admirable Bruch and that of Saint-Saëns, &c.

Who has not sat entranced in the presence of Wieniawski, Wilhelmj or Ysaye when these Titans of violin art, these inspired and spontaneous interpreters of the highest forms of classical compositions, have revealed the beauties of Mendelssohn's genius as displayed in this concerto?

For the listener it is a misfortune that such a refined inspiration as is this work should fall to the task of being played by one without sufficient appreciation and technical ability to grasp and reveal it in its just proportions.

It is the duty of the competent critic, when such a misfortune overtakes the work of any composer of real value, to uphold the composer and not to let a feeble or an incompetent presentation of the music militate against it.

Everyone has a right to his opinion, even if a want of unbiased judgment is an accompanying item in the conclusions drawn.

In this case the array of great artists who have employed this concerto of Mendelssohn's as a medium for the presentation of their noblest and most inspired efforts furnish an endorsement of its intrinsic value that must serve in rendering the conclusions of the Herald's reviewer of less moment as a critical exposition than if this great obstacle to his judgment did not exist. Here is food for the contemplation of the student and the layman in the mysteries of the art of critical review. WARREN DAVENPORT.

BOSTON COURIER

NOVEMBER 14 1903

——There was an eminently brilliant audience for the fourth in the series of Symphony rehearsals, Friday afternoon, when Miss Aus der Ohe was the soloist, and fully sustained the favorable impression she has created on former occasions here. The great pianist was simply attired in a rich gown of white silk, on the bodice of which glittered the magnificent jewelled brooch presented her by the Empress of Germany. Among those who enjoyed the unusually excellent program were Miss Aus der Ohe's sister and constant companion, who was attired in black silk and jets, Miss Louise Drew, who was escorted by Mr. Guy Stanley, looking very pretty in golden brown velvet, a hat of brown beaver, with plumes, and an immense white boa; Mrs. F. L. Higginson, Miss Juliet Higginson, Miss Barbara Higginson, Mrs. Henry L. Higginson, Mrs. Geo M. Cushing, Mrs. Henry S. Howe, Miss May Kenney, Mrs. George C. Lee, jr., Mrs. Albert Harding, Mrs. Frederick R. Comee, Mrs. Guy Lowell, Miss Beatrice Blake, Miss Mary Vaughan, Miss Rachel Brooks, Mrs. Francis Peabody, jr., her daughter, Miss Rosamond Peabody, Mrs. Oliver Ames and her mother, Mrs. West, Miss Edith Stackpole, Miss Katharine Foote, Mrs. George Shattuck, Miss Mabel Bayard Warren, Miss Alice Perry, Miss Alice Stackpole, Mrs. Agassiz, Mrs. Thomas Matthews, Miss Mea Bowditch, Miss Elizabeth Shattuck, Mrs. Neal Rantoul, Mrs. William P Fay, Mrs. William Burnham, Miss Ethel Gibson, Miss Rosamond Saltonstall and innumerable others. Two immense floral offerings went over the footlights to Miss Aus der Ohe, one of American Beauty roses and the other a cluster of glorious white roses, just tinged with pink, which were a greeting from Mrs. James Field.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 11, 1903.

BOSTON SYMPHONY CONCERTS.

FIRST CONCERT, THURSDAY EVENING, NOVEMBER 5.

Overture to Euryanthe.....Weber
Concerto in E minor, for violin, op. 64.....Mendelssohn
Waldweben, from Siegfried.....Wagner
Symphony No. 2, in D major, op. 73.....Brahms

SECOND CONCERT, SATURDAY AFTERNOON, NOVEMBER 7.

Overture, Sakuntala.....Goldmark
Recitative and aria from Der Freischütz.....Weber
La Forêt Enchantée, Legende-Symphonie (d'après une Ballade d'Uhland .....D'Indy
(First time in New York.)

Songs—
Gretchen am Spinnrade.....Schubert
Erlkönig .....Schubert
Symphony No. 4, in E flat, op. 48.....Glazounoff
(First time in America.)

These annual New York concerts of the Boston Symphony Orchestra have in time come to be regarded as among the most important musical events of our metropolitan season. It has long been customary to class this splendid organization with the best orchestras in the world, and it is a custom which seems justified in almost every respect. A large and representative following attends the concerts here of the men from Boston, and on Thursday and Saturday of last week Carnegie Hall saw all the old familiar faces and a goodly sprinkling of new. The attendance must have cheered both the players and the manager.

There is at this late day no special reason for going very deeply or analytically into the playing of the Boston Symphony Orchestra. This body was long ago letter perfect in everything that pertains to orchestral routine, and there was no cause to suppose from the playing at the concerts last week that the leader has lessened his vigilance or the orchestra its earnestness. We have heard the Boston Symphony in nearly all the classical works, and we have many times bestowed on them the large measure of praise and the small share of adverse criticism their work warrants. It remains but to say that the widely advertised changes in the personnel of the body were without any audible effect on its playing. There were the same suavity, the same elegance, the same even balance of tone, that have always distinguished the Boston Orchestra from our local organizations. The first violins played with more elasticity and with better bowing under the new concertmaster, but that is a question of temperament rather than of musicianship. The first 'cellist had little opportunity to display any individual prowess, but his tone was sympathetic, even if small.

The Weber, Wagner and Brahms numbers of the first concert need only general comment. Mr. Gericke's merits and demerits are familiar to all readers of THE MUSICAL COURIER and they are familiar, too, to the persons who year in and year out have heard Mr. Gericke's readings of the standard score. It seems superfluous therefore to state that the Weber number was done con amore, that the "Waldweben," though a technical delight, lacked freedom and warmth, and that the Brahms Symphony was austere and correct. It is not the Hamburg master's greatest creation, by the way.

The soloist of the Thursday concert, E. Fernandez-Arbos, made a favorable impression on the whole, though following so closely on the heels of Thibaud it was inevitable that the Spaniard should suffer by comparison. Such violin playing as Thibaud's is not heard often in a decade, and it was certainly not heard in the performance of Mr. Arbos. It is not quite just to pass a final opinion at this moment on his solo playing. Mr. Arbos was plainly so nervous that he could not do himself justice. His intonation was lamentable and his phrasing unnatural for such a good musician as we know him to be. His tone wavered and wanted in warmth. His left hand is speedy, but erratic. However, as was remarked before, this criticism must be taken with reservations, and it is to be hoped that it may be revised when Mr. Arbos plays in New York again, later in the season.

At the Saturday matinee Mr. Gericke read the Goldmark Overture without spilling any surplus passion. He got color from the score, but it was not the purple and gold of Goldmark. It was rather the gray of Gericke. It is this lack of temperament which prevents the Boston leader from ranking with the great ones of his craft, and makes of him an artisan where other men are artists. It is this lack of temperament, too, which prevented Mr. Gericke from getting an engagement in Europe after he left Boston some years ago and went to try his luck abroad.

D'Indy's symphonic legend was analyzed in these columns on the occasion of its first Berlin production by Richard Strauss. THE MUSICAL COURIER then called the work well made, melodious, and pretty. It is all that now, but nothing more. The story of the enchanted forest and the sleeping hero is old in literature and in music. D'Indy has found no new formula of expression, but he has traveled in the worn grooves with grace and distinction.

Glazounoff is not a Russian of the untamed bear variety. His paw is shod in velvet and he dances to every tune but the Tartar. His name is Calmuck but his music is French. The delicacy and discretion of the orchestration suggest Saint-Saëns, and the treatment of the brass and strings in combination more than once recall memories of Massenet. Glazounoff has enough learning to mix all this limpid sweetness with a sufficiency of counterpoint, and the result is not only pleasant but also interesting. One is grateful for a relief from the usual symphonic hubbub. The first movement shows the most sustained effort, but the scherzo caught the fancy of the listeners. It was played with marvelous finish and daintiness, and the first violins, under Arbos, covered themselves with glory. The Glazounoff work is in three movements, a slow introduction to the third part taking the place of the customary andante.

BALTIMORE MORNING HERALD,

WEDNESDAY, NOVEMBER 4, 1903.

Plays and Players.

The first of this year's series of Boston Symphony concerts was given last night at the Lyric (late Music Hall) before a splendid audience and proved a thorough success as regards the soloist, the orchestral work and the program. Mr. Gericke, the conductor, is not noted for the excellence of his program making, but upon this occasion he was particularly happy in his selections. It is a mistake to place the symphony, which is naturally the longest and heaviest work, at the end, as the audience cannot give their wrapt and undivided attention at the close of a concert as well as at the commencement, and the only excuse for so placing the symphony of last evening is that the series opened with an overture.

Madame Gadski, the soloist for the occasion, is upon all occasions a true artist, singing only for art's sake, and this she proved by her performance. Her original program was for some reason or other changed, and too late for the alteration to appear in the printed programs. The aria "Wie Nahte Mir der Schlummer," from Weber's "Der Freischuetz," was retained, and two Schubert songs, with orchestral accompaniment, "Gretchen am Spinnrade" and "Erlkoenig," substituted for the Mozart aria. While the Weber composition was well and artistically sung, the artist's singing of it did not give such entire satisfaction as did her performance of the two Schubert numbers. At the commencement Madame Gadski's intonation was not true, although she remedied that fault later. But striking an incorrect pitch invariably militates against the true enjoyment of any work, no matter how otherwise artistically it be sung. However, the rendering of the Schubert songs, especially

MADAME GADSKI.

the "Spinnrade," was delightful and fully compensated for any shortcomings in the aria. The effect of the orchestral accompaniment materially heightened the effect of the "spinning song."

Although the personnel of the orchestra has undergone some changes since last it was heard in Baltimore, its worth does not appear to have suffered in any way. Mr. Franz Kneisel, the former concert master, has been replaced by Mr. F. Fernandez-Arbos, who has had many years' experience in London, and, therefore, comes to his work with a mature understanding of the requirements of his position.

The overture "Sakuntala," by Goldmark; "La Foret Enchantee," Legende; Symphonie by D'Indy and Brahms' Symphony No. 2 in D major comprised the orchestral numbers. The two former are splendid examples of rich orchestral coloring and are particularly suitable for such a magnificently equipped orchestra as the Boston organization. The Brahms' symphony was, however, the piece de resistance. While Mr. Gericke is not invariably happy in his reading of symphonic works by such romantic composers as Schumann, he always gives a thoroughly artistic conception of Brahms. This master, who is nothing if not scholarly in his writing, appeals peculiarly to Mr. Gericke's temperament and the result is a fine reading of Brahms. This symphony is of the four the least imbued with pure erudition, and in it the composer gives freer vent to his imagination and to a great extent casts off the scholastic shackles that bind him down in so many of his works. This symphony is more tuneful and comprehensible, the themes in many instances being delightful little inspirations.

Additional interest was lent to the entire performance of last night by the fact that Mr. Gericke brought out his orchestral climaxes with greater power and force, instead of subduing them, as he too often has formerly done.

THE SUN, BALTIMORE,

WEDNESDAY MORNING,

NOVEMBER 4, 1903.

BOSTON ORCHESTRA OPENS

Mme. Gadski The Soloist At The First Concert.

The Boston Symphony Orchestra opened its series of concerts last night at the Lyric with perhaps the largest audience that has ever before assembled in Baltimore to welcome its advent.

Not only were all the prominent musical folk of the city in attendance, but an especially large contingent of the ultra-fashionable circle more often seen at grand opera than upon occasions where a purely musical program is rendered. Perhaps the appearance of Mme. Gadski as the soloist in a measure commanded a grand-opera audience. Never did she sing in better voice. The familiar theme in the aria "L'Amiro from "Il Rè Pastore" (The Shepherd King) was well chosen in that beyond its own beauty of composition it displayed the tenderness, the liquid qualities, sweetness and purity of Mme. Gadski's voice to fullest advantage. The second aria, from "Der Freischütz," by Weber, although more dramatic, was not less pleasing. The soloist's charming personality and grace was a general theme of remark.

The overture to "Sakuntala," by Carl Goldmark, was splendidly rendered by the orchestra, and its poetic charm was well appreciated. The Brahms Symphony No. 2 in D major was rendered with equal perfection, but it was too monotonous, too lacking in emotional qualities. It was soothing rather than stimulating.

The program follows:

Overture, "Sakuntala".....Goldmark
Aria, "L'Amerò," from "Il Rè Pastore.....Mozart
"La Forêt Enchantée," Legende-Symphonie (d'après une Ballade de Uhland).....D'Indy
Aria from "Der Freischütz".....Weber
Symphony No. 2, in D major, Op. 73.....Brahms
I—Allegro non troppo.
II—Adagio non troppo.
III—Allegretto grazioso, quasi andantino.
IV—Allegro con spirito.

BALTIMORE AMERICAN,

WEDNESDAY, NOVEMBER 4, 1903.

LARGE AUDIENCE AT SYMPHONY CONCERT

A Program Decidedly Halloween in Character Rendered by Clever Artists.

The Boston Symphony Orchestra gave its first concert for this season last evening at the Lyric before a large audience. The following was the program announced:

Overture, "Sakuntala".....Goldmark
Aria, "L'Amero," from "Il Re Pastore".....Mozart
"La Foret Enchantee," Legende-Symphonie (d'apres une Ballade de Uhland).....D'Indy
Aria from "Der Freischutz".....Weber
Symphony No. 2, in D major, Op. 73..Brahms
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2 Adagio non troppo.
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4 Allegro con spirito.
Soloist—Madame Gadski.

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The musical gem of the evening was the "Enchanted Forest," by D'Indry, after the beautiful poem of Uhland.

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Madame Gadski did not sing the Mozart aria set down for her, but substituted the aria from Der Freischutz, thereby puzzling many of the listeners amazingly. For her second number she substituted two Schubert songs, "Margaret at the Spinning Wheel" and the "Erl-King." She was heartily recalled, but, in deference to Mr. Gerick's fixed rule, did not add another number to his full-length program.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 11, 1903.

BOSTON SYMPHONY CONCERTS.

FIRST CONCERT, THURSDAY EVENING, NOVEMBER 5.

Overture to Euryanthe.....Weber
Concerto in E minor, for violin, op. 64.....Mendelssohn
Waldweben, from Siegfried.....Wagner
Symphony No. 2, in D major, op. 73.....Brahms

SECOND CONCERT, SATURDAY AFTERNOON, NOVEMBER 7.

Overture, Sakuntala.....Goldmark
Recitative and aria from Der Freischutz.....Weber
La Forêt Enchantée, Legende-Symphonie (d'après une Ballade d'Uhland.....D'Indy
(First time in New York.)

Songs—
Gretchen am Spinnrade.....Schubert
Er'konig.....Schubert
Symphony No. 4, in E flat, op. 48.....Glazounoff
(First time in America.)

These annual New York concerts of the Boston Symphony Orchestra have in time come to be regarded as among the most important musical events of our metropolitan season. It has long been customary to class this splendid organization with the best orchestras in the world, and it is a custom which seems justified in almost every respect. A large and representative following attends the concerts here of the men from Boston, and on Thursday and Saturday of last week Carnegie Hall saw all the old familiar faces and a goodly sprinkling of new. The attendance must have cheered both the players and the manager.

There is at this late day no special reason for going very deeply or analytically into the playing of the Boston Symphony Orchestra. This body was long ago letter perfect in everything that pertains to orchestral routine, and there was no cause to suppose from the playing at the concerts last week that the leader has lessened his vigilance or the orchestra its earnestness. We have heard the Boston Symphony in nearly all the classical works, and we have many times bestowed on them the large measure of praise and the small share of adverse criticism their work warrants. It remains but to say that the widely advertised changes in the personnel of the body were without any audible effect on its playing. There were the same suavity, the same elegance, the same even balance of tone, that have always distinguished the Boston Orchestra from our local organizations. The first violins played with more elasticity and with better bowing under the new concertmaster, but that is a question of temperament rather than of performance. The first 'cellist had little opportunity to display any individual prowess, but his tone was sympathetic, even if small.

The Weber, Wagner and Brahms numbers of the first concert need only general comment. Mr. Gericke's merits and demerits are familiar to all readers of THE MUSICAL COURIER and they are familiar, too, to the persons who year in and year out have heard Mr. Gericke's readings of the standard score. It seems superfluous therefore to state that the Weber number was done con amore, that the "Waldweben," though a technical delight, lacked freedom and warmth, and that the Brahms Symphony was austere and correct. It is not the Hamburg master's greatest creation, by the way.

The soloist of the Thursday concert, F. Fernandez Arbos, made a favorable impression on the whole, though following so closely on the heels of Thibaud it was inevitable that the Spaniard should suffer by comparison. Such violin playing as Thibaud's is not heard often in a decade, and it was certainly not heard in the performance of Mr. Arbos. It is not quite just to pass a final opinion at this moment on his solo playing. Mr. Arbos was plainly so nervous that he could not do himself justice. His intonation was lamentable and his phrasing unnatural for such a good musician as we know him to be. His tone wavered and wanted in warmth. His left hand is speedy, but erratic. However, as was remarked before, this criticism must be taken with reservations, and it is to be hoped that it may be revised when Mr. Arbos plays in New York again, later in the season.

At the Saturday matinee Mr. Gericke read the Goldmark Overture without spilling any surplus passion. He got color from the score, but it was not the purple and gold of Goldmark. It was rather the gray of Gericke. It is this lack of temperament which prevents the Boston leader from ranking with the great ones of his craft, and makes of him an artisan where other men are artists. It is this lack of temperament, too, which prevented Mr. Gericke from getting an engagement in Europe after he left Boston some years ago and went to try his luck abroad.

D'Indy's symphonic legend was analyzed in these columns on the occasion of its first Berlin production by Richard Strauss. THE MUSICAL COURIER then called the work well made, melodious, and pretty. It is all that now, but nothing more. The story of the enchanted forest and the sleeping hero is old in literature and in music. D'Indy has found no new formula of expression, but he has traveled in the worn grooves with grace and distinction.

Glazounoff is not a Russian of the untamed bear variety. His paw is shod in velvet and he dances to every tune but the Tartar. His name is Calmuck but his music is French. The delicacy and discretion of the orchestration suggest Saint-Saëns, and the treatment of the brass and strings in combination more than once recall memories of Massenet. Glazounoff has enough learning to mix all this limpid sweetness with a sufficiency of counterpoint, and the result is not only pleasant but also interesting. One is grateful for a relief from the usual symphonic hubbub. The first movement shows the most sustained effort, but the scherzo caught the fancy of the listeners. It was played with marvelous finish and daintiness, and the first violins, under Arbos, covered themselves with glory. The Glazounoff work is in three movements, a slow introduction to the third part taking the place of the customary andante.

BALTIMORE MORNING HERALD,

WEDNESDAY, NOVEMBER 4, 1903.

Plays and Players.

The first of this year's series of Boston Symphony concerts was given last night at the Lyric (late Music Hall) before a splendid audience and proved a thorough success as regards the soloist, the orchestral work and the program. Mr. Gericke, the conductor, is not noted for the excellence of his program making, but upon this occasion he was particularly happy in his selections. It is a mistake to place the symphony, which is naturally the longest and heaviest work, at the end, as the audience cannot give their wrapt and undivided attention at the close of a concert as well as at the commencement, and the only excuse for so placing the symphony of last evening is that the series opened with an overture.

Madame Gadski, the soloist for the occasion, is upon all occasions a true artist, singing only for art's sake, and this she proved by her performance. Her original program was for some reason or other changed, and too late for the alteration to appear in the printed programs. The aria "Wie Nahte Mir der Schlummer," from Weber's "Der Freischuetz," was retained, and two Schubert songs, with orchestral accompaniment, "Gretchen am Spinnrade" and "Erlkoenig," substituted for the Mozart aria. While the Weber composition was well and artistically sung, the artist's singing of it did not give such entire satisfaction as did her performance of the two Schubert numbers. At the commencement Madame Gadski's intonation was not true, although she remedied that fault later. But striking an incorrect pitch invariably militates against the true enjoyment of any work, no matter how otherwise artistically it be sung. However, the rendering of the Schubert songs, especially

MADAME GADSKI.

the "Spinnrade," was delightful and fully compensated for any shortcomings in the aria. The effect of the orchestral accompaniment materially heightened the effect of the "spinning song."

Although the personnel of the orchestra has undergone some changes since last it was heard in Baltimore, its worth does not appear to have suffered in any way. Mr. Franz Kneisel, the former concert master, has been replaced by Mr. F. Fernandez-Arbos, who has had many years' experience in London, and, therefore, comes to his work with a mature understanding of the requirements of his position.

The overture "Sakuntala," by Goldmark; "La Foret Enchantee," Legende; Symphonie by D'Indy and Brahms' Symphony No. 2 in D major comprised the orchestral numbers. The two former are splendid examples of rich orchestral coloring and are particularly suitable for such a magnificently equipped orchestra as the Boston organization. The Brahms' symphony was, however, the piece de resistance. While Mr. Gericke is not invariably happy in his reading of symphonic works by such romantic composers as Schumann, he always gives a thoroughly artistic conception of Brahms. This master, who is nothing if not scholarly in his writing, appeals peculiarly to Mr. Gericke's temperament and the result is a fine reading of Brahms. This symphony is of the four the least imbued with pure erudition, and in it the composer gives freer vent to his imagination and to a great extent casts off the scholastic shackles that bind him down in so many of his works. This symphony is more tuneful and comprehensible, the themes in many instances being delightful little inspirations.

Additional interest was lent to the entire performance of last night by the fact that Mr. Gericke brought out his orchestral climaxes with greater power and force, instead of subduing them, as he too often has formerly done.

THE SUN, BALTIMORE,

WEDNESDAY MORNING,

NOVEMBER 4, 1903.

BOSTON ORCHESTRA OPENS

Mme. Gadski The Soloist At The First Concert.

The Boston Symphony Orchestra opened its series of concerts last night at the Lyric with perhaps the largest audience that has ever before assembled in Baltimore to welcome its advent.

Not only were all the prominent musical folk of the city in attendance, but an especially large contingent of the ultra-fashionable circle more often seen at grand opera than upon occasions where a purely musical program is rendered. Perhaps the appearance of Mme. Gadski as the soloist in a measure commanded a grand-opera audience. Never did she sing in better voice. The familiar theme in the aria "L'Amiro from "Il Rè Pastore" (The Shepherd King) was well chosen in that beyond its own beauty of composition it displayed the tenderness, the liquid qualities, sweetness and purity of Mme. Gadski's voice to fullest advantage. The second aria, from "Der Freischütz," by Weber, although more dramatic, was not less pleasing. The soloist's charming personality and grace was a general theme of remark.

The overture to "Sakuntala," by Carl Goldmark, was splendidly rendered by the orchestra, and its poetic charm was well appreciated. The Brahms Symphony No. 2 in D major was rendered with equal perfection, but it was too monotonous, too lacking in emotional qualities. It was soothing rather than stimulating.

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BALTIMORE AMERICAN.

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AMERICAN, PHILADELPHIA, TUESDAY, NOVEMBER 3, 1903.

BOSTON'S ORCHESTRA GREETED BY FASHION

Symphony Organization Welcomed Enthusiastically at First Concert of Season.

LIKE A MUSICAL REUNION

Conductor Gericke, Adamowski and Kneisel Are Applauded Most Cordially.

Like old and well-loved friends returning after a long absence, the Boston Symphony Orchestra renewed last evening at the Academy of Music their acquaintance with Philadelphia music-lovers—serried ranks of fashionable folk, confidently expectant at the outset, delighted and enthusiastic at the close.

On the programme were: Weber's "Euryanthe" overture, a brilliant and impetuous tone poem, like some inspired prototype of modern "programme music;" Tschaikowsky's first concerto for piano, with Harold Bauer as soloist; an entr'acte from Alfred Brunean's lyric drama, "Messidor," for which Emile Zola wrote a prose libretto, and Alex. Glazounoff's fourth symphony, in E-flat major.

The two latter numbers are recent additions to the Boston band's vast repertory, and the Russian composer's work has not been heard here before in symphonic form.

Concert an Event of Fashion.

This concert was distinctively a fashionable event, with the world of fashion fully represented in the boxes and stalls. Far up around the great horseshoe clustered thickly the artistic spirits who never miss one of Mr. Gericke's tonal symposiums. A packed house, in box office phrase.

How different from this same orchestra's initial symphonic venture here, nearly twenty years ago, when band and audience were fairly balanced numerically!

Now, however, it seemed like a musical reunion, with mutual friendly recognition assuring artistic sympathy between performers and auditors.

For the violin virtuosi, Adamowski and Kneisel, there was a cordial and especial welcome, while the tempestuous greeting to Conductor Gericke banished for a moment even his traditional and imperturbable gravity.

A critical survey of the performance disclosed little beyond the accustomed demonstration of amazing proficiency and perfect tonal balance, which renders these concerts a recurrent source of keenest delight to a music-loving populace.

In the disposition of the instrumental forces the double basses were thrust too far into the background, so that from time to time there was a lack of tonal support for brasses and wood; yet the diffusion only served to accentuate the superb quality of tone in these important departments.

The strings, as heretofore, were matchless in technique, range and nuances of expression, and the rare singing quality usually reserved for performances by solo artists. There was no hesitation nor uncertainty, even in the most powerful fortissimo passages.

Glazounoff Symphony Chief Feature.

In point of interest, of course, the Glazounoff symphony, with its florid score, wealth of cantabile passages and affluent melodic invention, proved to be the chief musical event of the evening.

It is a pleasing pastoral, with andante introductions to the first and third movements, and a vivacious scherzo—genuine jig time—in the second movement, for which the clarinets and bassoons chant a melos in interminable roundelay, with pizzicato strings in contrast—a most effective departure from conventionality.

The final movement, with its powerful tutti passages, is a splendid disclosure of the pomp and ceremony of characteristic Slavic music, and more than compensated for the imitative banality of the first allegro.

Mr. Bruneau's "Messidor" music is colorless and without inspiration—a characterization applicable to Mr. Bauer's interpretation of the Tschaikowsky concerto—grandly played by the orchestra.

PHILADELPHIA RECORD, THURSDAY, NOVEMBER 5, 1903.

BOSTON SYMPHONY ORCHESTRA.

Gadski the Soloist at Opening Concert of Second Series.

A concert that was thoroughly delightful, if not especially inspiring, inaugurated the Boston Symphony Orchestra's second local series last evening at the Academy of Music. Intellectually, the performance gave unqualified pleasure, but of a kind from which any note of emotionalism was almost wholly absent. It was in fact the kind of evening in which our New England brethren are said to delight—sane, calm, eminently enjoyable, but far from strenuous. Compared with Monday evening's concert and the ones given last week by the Philadelphia Orchestra, in which the very serious ultra-modern Russian composers predominated, last evening's entertainment was in a way a refreshing change. Goldmark's "Sakuntala" overture, which came first, with its colorful climaxes and magnificent finale, and D'Indy's "La Foret Enchantee" are, of course, essentially present-day music, but most of the program was vastly different in character. The symphony was Schumann's No. 4, in D minor, which was given a most careful and scholarly reading by Mr. Gericke, while the soloist was Madame Gadski. In keeping with the general tone of the concert she sang an aria from Weber's "Der Freischuetz" and Schubert's "Gretchen Am Spinnrade" and "Der Erlkoenig"—all music of the early part of the last century. This fine lyric artist, who is said to be ambitious to essay what are known as the "heavier" Wagnerian roles, appeared thoroughly at home in the old fashioned atmosphere, and sang with charming ease and delicacy. The Weber aria was particularly well given.

PHILADELPHIA RECORD, TUESDAY, NOVEMBER 3, 1903.

BOSTON SYMPHONY ORCHESTRA.

New Season Opened in Notably Auspicious Fashion.

Russian music predominated at the Boston Symphony Orchestra's first concert of the season, which was given at the Academy of Music last evening. With only four numbers on the program, and two of them—the most important at that—credited to Tschaikowsky and Glazonnow respectively it will be seen that the Slavonic composers had pretty much everything their own way. The gem of the evening was the Tschaikowsky Concerto in B-flat minor, a beautiful composition, the piano part of which was exquisitely played by Harold Bauer, whose work was so appreciated by the audience that he was recalled again and again. It seems almost incredible that this concerto of the Russian composer, with its masterly insistence upon the principal theme, its sprightly second movement and its exquisite finale, is the work which was stigmatized by Rubinstein as absolutely worthless, and which was never performed in public until it was given by von Buelow on this side of the Atlantic and received with enthusiasm. In justice to the memory of Rubinstein it must be said that he afterward confessed his error of judgment. Glazonnow is a young Russian composer, whose symphony in E-flat, played last evening, has not been heard here before. The symphony in question bears evidence of the youthfulness of the composer. Rather free in form, its music belongs to the modern romantic school. It is full of beautiful passages, yet is burdened with the commonplace and impresses one at times as lacking variety. Despite the display of contrapuntal technic in the finale, the ending of that portion seems very ordinary. As Glazonnow was born in 1865 and this symphony was composed in 1894 we may expect better things from the same source.

The personnel of the orchestra has undergone a number of changes; there is a new concert-meister in the person of M. Arbos, succeeding Herr Kneisel, and there is a new first 'cellist in the person of M. Krasselt, succeeding Herr Schroeder; but the ensemble efficiency, polish and brilliancy is not impaired by any means—as was amply evidenced by last evening's sterling performance.

PHILADELPHIA PRESS, THURSDAY, NOVEMBER 5, 1903

BOSTON ORCHESTRA

Mme. Gadski Welcomed as the Soloist—Schumann's D Minor Read.

The Boston Orchestra, at the Academy of Music, last night gave the first of the second series, or Wednesday night concerts. While the attendance is always somewhat less than on Monday nights, still there was no abatement in interest and attention, as compared with past years, and Mr. Gericke found ready ears and warm appreciation in the rendering of a program that was accentuated in no small degree by the always delightful and finished art of Madam Gadski. The numbers read were as follows:—

Goldmark's .....Overture, "Sakuntala"
Weber .....Aria from "Der Freischutz"
D'Indy.....'La Foret Enchantee," Legende-Symphonic (d'apres une Ballade de Uhland)
Schubert... (a) "Gretchen am Spinnrade" (b) "Erlkonig"
Schumann Symphony in D minor, No. 4, Op. 120

The Oriental splendor of the "Sakuntala" never seemed so overwhelming in color effect as it did last night, from the suave harmonies in the violas and 'celli in the opening bars, suggestive of purling waters, the tender love-melody of the clarinet and 'celli, to the long-drawn-out crescendo of the finale. One and all were replete with a glow of true tone-chromatics, music that brought round after round of applause as Mr. Gericke laid down his baton to make way for Madam Gadski who was given a warm welcome and who substituted for the Mozart number the aria from "Der Freischutz" and sang it inimitably with womanly grace and that perfect intonation and lovely voice production and simple dignity of style that makes so much the singer does take on a new beauty. The applause was long continued, and in her second numbers, the Schubert, the singer revealed her versatility, though the "Erlkonig" was a doubtful experiment.

An independent fortune, a predilection for fourteenth century art, coupled to the instinct and training of a composer would describe Vincent D'Indy, whose susceptibility to the fascination of the occult and mysterious made Uhland's romantic poem more than attractive for music treatment. Unfortunately, the work is an expression of his youthful attempts in the field of composition, and by no means possesses the solidity, though full of great delicacy, of his later compositions; compositions the rich fruit of Cesar Franck's clarifying criticisms. D'Indy meant "Le Foret Enchantee" to be considered as program music, but it certainly fails as an interpretation of the varying moods of nature as set forth in the poem, the forest murmurs, the shimmering moonlight, etc. It must be regarded as absolute music, and as such it is admirable, and found adequate expression in the superb orchestral rendering of the conductor's discriminating reading.

Many critics look upon the D minor symphony as the least interesting of Schumann's symphonic works. If so the fact may be ascribed in a large measure to the unhappy nature of some of the subjects treated. Then, again, there is an evident striving for originality, a striving that robs the work of the true fire of spontaneity, due, perhaps, to a lack of fixed conception. However, the symphony is resplendent with great beauty, particularly in the romance in A minor.

The orchestral work was especially fine in the passage about half way through the trio in B flat, where there is a wavering and decrescendo part before the sharp return to the tempo by the wind as if nothing out of the way had occurred. It may be well to note in passing that Mr. Arbos, the new concert-meister, gave some hint of the fine quality of his tone and grace in bowing in the phrases that immediately precede the scherzo.

The concert as a whole was most enjoyable, notwithstanding a lack of strong contrast other than the contrast between individual composer's point of view in the field of romanticism. Then Mr. Gericke never offers more than enough for proper digestion and assimilation.

[40]

EVENING BULLETIN—PHILADELPHIA TUESDAY, NOVEMBER 3, 1903.

Music and Drama

The Boston Symphony Orchestra Opens Its Winter Series of Concerts at the Academy of Music—The Week at the Theatres.

The Boston Symphony Orchestra began its first series of concerts at the Academy of Music last evening with a program which roused to enthusiasm the large audience that never fails to listen to this fine band. Mr. Gericke was again the conductor, using his baton with the reserve and telling effect which are characteristic of his leadership. The personnel of the orchestra is somewhat changed from last year, Messrs. Kneisel, who was the concertmeister, and Schroeder, the violincellist, having resigned to devote themselves more fully to the Kneisel Quartet, and Mr. Loeffler also being absent. Mr. Arbos is the new concertmeister.

The program had the element of novelty in the presentation, as its principal numbers, of the work of two Russian composers, Tschaikowsky and Glazounoff. Modern in his methods, bizarre in many of his effects and often with the glarish coloring of the Russian musical school, Tschaikowsky weaves into his compositions an irresistible charm and proves his right to a place among the great composers. He was represented last night by his Concerto for Pianoforte, No. 1, in B flat minor, which, while it purports to give to the pianist the best of its opportunities, nevertheless demands of the orchestra an equal share of attention and technical proficiency. Much more than in the average piano concerto, does the orchestra, in this composition, shine forth with a brilliancy quite its own, and without robbing the pianist, Harold Bauer, of any of the credit due him for his fine interpretation, there must be the acknowledgment that to the other players belongs no inconsiderable amount of praise for the success of the interpretation. Mr. Bauer, at the piano, repeated the excellent impression made here on former appearances. He is a stolidly built young man, with a full, German countenance, and a mop of bushy hair, with little that is poetical in his appearance; yet once his fingers touch the keys one feels that there is enough of sentiment and poetry in his nature. This, in fact, is what made his rendition of last night most notable. It was not in the grand climaxes of the composition that he won his audience so much as in the placid, song-like simplicity of the second movement, andantino semplice. In this Mr. Bauer's playing was charming. The runs rippled from his fingers like pearls of sound, and always with the sweetest of tone, utmost delicacy and the illumination of poetic feeling. In the stronger passages his power was not extraordinary nor his command of the instrument particularly noteworthy, though he held himself to a high standard of technical ability throughout.

The orchestral numbers were the overture to Weber's "Euryanthe," which was exquisitely played; the Entr'acte Symphonique from "Messidor," Bruneau, and Glazounoff's Symphony, No. 4, in E flat. The Bruneau composition, which, like that of Glazounoff, was given for the first time at these concerts, is of the operatic style, with the interwoven melodies that introduce the fourth act of the work. The music was written to accompany a libretto by Zola, which was the subject of earnest discussion, because he put it into prose instead of verse and instilled into it his inherent realism. But we have only the music to judge, and that shows a masterly hand, with much that is melodious, though striking originality may at times be lacking. The Glazounoff Symphony which closed the program, has but three movements, and of these the second, scherzo, allegro vivace, was felt to be most attractive by last night's listeners. Exquisitely beautiful was the rendering of the lovely melody of this part, where the clarinet and violas sing against the throbbing accompaniment of the strings. Onward from this placidity develops a florid embellishment into an allegro that demands the full force of the orchestra and which Mr. Gericke brought out with majestic power. Powerful it was, yet never blatant, never with a crash of brasses that annoyed the ear. The finale of the composition—its most important part—again swelled into force after a brief time of quiet, in which a pleasing dancelike melody came to light, only to yield to the insistent fortissimo which brought the climax. The composition, as a whole, is a noble one, and its rendition was in line with the best work of this magnificent orchestra. The first concert of the second series will be held to-morrow evening, when Madame Gadski will be the soloist.

PUBLIC LEDGER—PHILADELPHIA THURSDAY MORNING. NOVEMBER 5, 1903.

THE BOSTON SYMPHONY

The First of the Season's Wednesday Concerts, with Mme. Gadski as Soloist

The Boston Symphony Orchestra, under the direction of Wilhelm Gericke, gave the first of this season's Wednesday evening concerts in the Academy of Music yesterday, presenting the following programme:

"Sakuntala" Overture.....Goldmark
Recitative and Aria from "Der Freischuetz," Weber
"La Foret Enchantee".....d'Indy
"Gretchen am Spinnrade" and "Erlkoenig," Schubert
Symphony in D minor, No. 4.....Schumann

The "Sakuntala" overture, with its poetic charm and fascinating rhythmic movement, is one of the most delightful of all concert overtures, and is one of the things which the Boston Orchestra, with its fineness and precision of execution, plays with great beauty, although last evening it rather failed in its impression on account of the very poetic treatment which Mr. Gericke gives it. The suggestion of the elemental lover yearning for his mate, and the tremendous passion of the grief stricken king, were lacking in the interpretation which, as a whole, made the great work seem unusually colorless. To a certain extent this was true of the d'Indy composition. This is another bit of the so-called "programme" music, for the understanding of which it is necessary to know about Harald the Hero, who is riding through a forest with his warriors. The Elves appear and allure them all but Harald himself to Elfland. The Hero rides alone until, drinking of an enchanted spring, he falls asleep, and there lies dreaming, year after year. This essentially French work is full of the most delightful mysticism, with its suggestion of rustling leaves, moonlight, running streams, beings of another world, very eerie and exceedingly dainty, but hardly a composition that one would care to hear very often. It was not really until the performance of the symphony that one felt at all moved. It would be hard to imagine anything more thoroughly delightful than the playing of this romantic fourth symphony. It is one of the most lovely of all of them, full of color, and with some wonderful passages for the violins, that make such a distinct impression. The great band was heard at its best in this work, which was the last number on a very pleasing programme.

The real interest of the evening centered in Madame Gadski, who has not been heard here in concert for some time, and whose rendition of "Agatha's Prayer" is always a delight. Last night she was in fine voice, her pure notes ringing out over the orchestra in a way that made one long to hear the opera given in its entirety. At the close of the aria she was recalled again and again, and later in the evening she renewed the impression by her rendition of the two lieder, with orchestral accompaniment, by Schubert, "Gretchen am Spinnrade" and the familiar "Erlkoenig," both of which she sang with effect.

PHILADELPHIA INQUIRER,
THURSDAY MORNING,
NOVEMBER 5, 1903

THE MUSICAL SEASON

Second Concert at the Academy of the Boston Symphony Orchestra

The Boston Symphony Orchestra was heard at the Academy of Music again last evening, when it confirmed and deepened the impression which it produced by its performance last Monday evening, that it is playing this season with a greater splendor of tone, a larger freedom of movement and a more eloquent and strenuous intensity of expression than ever. Its work, without losing any of the delicacy and refinement, of the extraordinary finish and impeccable accuracy, which have long distinguished it, has distinctly gained in plasticity and power, and in addition to the aesthetic enjoyment of which it has always been the occasion, the emotional effect impression which it now produces is very deep.

Something of all this is not impossibly due to the change which has taken place at the desk of the concert-master. Franz Kneisel is an admirable musician; no one will question that. His sound and sure technique is equal to any emergency. He is in every respect and altogether trustworthy, and he must have been of great assistance to Mr. Gericke and to the other conductors with whom he was associated in bringing up the orchestra to the high standard of executive efficiency to which it has attained. But Mr. Kneisel has his limitations. He has a beautiful tone but no temperament, no passion, no individuality, no emotional communicativeness. His disposition is to refine his work beyond the point at which refinement ceases to be a virtue, and to efface his personality until little is left but a fiddling machine.

This must have had its influence upon the orchestra, and the influence could not have been wholly good. It must at least have emphasized that tendency to refine the life out of the score which it interpreted, which was a good deal more strongly emphasized a few seasons ago than it is to-day. Mr. Arbos, who has taken Mr. Kneisel's place as concert master, seems to be a different kind of man. He may not pay as much attention to detail as did his predecessor, and, indeed, there is an irregularity in the bowing of the violins which never existed before, but apparently there is about him a magnetism which Mr. Kneisel did not possess and which after all is indispensable to the achievement of really satisfactory and satisfying results. Certainly the orchestra never played with so much force and fire and fervor as have marked the interpretation of the two programs in which it has thus far been heard.

Its performance of the Schumann symphony in D minor No. 4 last night, in its lucidity, its symmetry, its eloquence and its power, was comparable with its glorious rendering of the orchestral part of the Tschaikowsky concerto on Monday, and nothing could have been finer than its reading of Goldmark's gorgeous "Sakuntala" overture or its fluent and poetic presentation of D'Indy's tone poem, "The Enchanted Forest." It was all exquisite and admirable and it entitles Mr. Gericke and his associates to the highest praise.

The orchestra was assisted by Mme. Gadski, who sang the well-known air from "Freischutz," Schubert's "Spinning Wheel" song and the same composer's "Erlkonig," with an abundance of voice, of art, of intelligence and of sentiment. As usual there were a lot of people who wanted more. The audience was large and there was plenty of applause.

THE EVENING POST:
NEW YORK, FRIDAY,
NOVEMBER 6, 1903.

Boston Symphony Orchestra.

The musical season begins earlier in Boston than in New York, which explains why the two Boston organizations that regularly visit this town are always among the earliest in the field. The Kneisel Quartet played here on Tuesday, and last night the Symphony Orchestra was heard at Carnegie Hall. Both drew large audiences, which is as it should be. Mr. Gericke had arranged an interesting programme, including Weber's "Euryanthe" overture, Mendelssohn's violin concerto, Wagner's "Waldweben," and Brahms's second symphony. All this music was played with precision and refinement, but with little emotional warmth. The soloist was Mr. Fernandez Arbos, the orchestra's new concert master. His performance of the Mendelssohn concerto did not break any records of excellence. It was that of a clever orchestral player, rather than of a born virtuoso, and indicated that he was more in place as a leader of violins than as a soloist. He got plenty of applause and was recalled several times. The next concert of the Boston orchestra will take place at Carnegie Hall to-morrow afternoon, Mme. Gadski being the soloist. This evening the orchestra plays at the Brooklyn Academy of Music with the same soloist.

NEW YORK AMERICAN
FRIDAY, NOVEMBER 6, 1903.

BOSTON SYMPHONY GIVES A COLD PERFORMANCE.

Brings a New Concertmeister for the First of Its Series of Winter Concerts. Mr. Gericke the Director

BY WILLIAM ARMSTRONG.

The Boston Symphony Orchestra came to town last night for the first of its series of concerts this season, bringing as solo'st the new concertmeister Fernandez-Arbos. The several performances of the orchestra under Mr. Gericke's direction were as hard, cold and brilliant as a block of ice. This same icy effect was accentuated by the soloist's interpretation of Mendelssohn's concerto in E minor for violin.

In point of congeniality Fernandez Arbos should be peculiarly acceptable to Mr. Gericke, for his temperament is nearly allied to that of a sedan chair. When the two appear in the same programme as soloist and conductor the result demands courage to support.

Strong Contrast to Kneisel.

No stronger contrast could readily be imagined than that which the newcomer makes to his predecessor, Mr. Kneisel, whose resignation at the close of last season fluttered Boston into a mildly hysterical state. But no man is indispensable, however strongly he may deem himself so, and while his successor may not excell in his own especial qualities, he may have some other valuable ones in another direction that make him of service.

The artistic development of Mr. Kneisel is warmly in recollection. Fernandez-Arbos is troubled by no such possession. He has a fine technique, is energetic and enthusiastic, but never remotely impassioned, and interprets in the iron-bound style of the hardened orchestral player. Under the mechanical soulfulness of Mr. Gericke's conducting he is the right man for the post which he has been elected to hold.

Had the Assurance of an Artist.

If a little of the sentimentality of some of his predecessor's interpretations of the Mendelssohn had fallen to the violinist's lot last night, it would have been happier for his audience; as it was he played the work brilliantly, with manly repose and the assurance, if not the temperament, of an artist. The orchestral numbers consisted of Weber's "Euryanthe," the most acceptable item in the programme, as far as its reading was concerned; the "Waldweben," from Wagner's "Siegfried," and Brahm's Symphony No. 2.

THE MAIL AND EXPRESS
FRIDAY EVENING,
NOVEMBER 6, 1903

Boston Symphony Orchestra Opens Its New York Season Before a Fine Audience. Brahms, Gericke and the New Violinist, Arbos.

By the time Wilhelm Gericke, with the Boston Symphony Orchestra under his direction, reached the swinging second theme of the Brahms D major symphony's opening movement, at Carnegie Hall last night, he had expiated the sins, if sins they may be called, of his earlier doings.

In Brahms Mr. Gericke delights, as, indeed, do most unprejudiced lovers of music nowadays, and this symphony, particularly, has brought out some of his happiest gifts of interpretation, much as has the great C major symphony of Schubert. So the splendid audience last evening listened to a well-nigh perfect performance of this symphonic master work, one that kept clearly marked the intertwined instrumental paths and that left no opaque spots in a vision of transparent beauty. Played as the Boston orchestra gives it, this Brahms music reveals at every repetition some new claim to respect and some previously unperceived effect of tone color. There is nothing of the austere here, but always a quality of dignified lovableness. And to the conductor must be expressed full thanks.

But why does Mr. Gericke become the martinet, one had almost said the schoolmaster, in such music as the "Waldweben" from "Siegfried"? Not all the shimmering charm of delicately rasped strings, nor the admirable tones of the first oboe, clarinet and horn could dispel the sense of rigid measurement and uninspired accuracy of tempo. The Weber "Euryanthe" overture, which began this, the Boston orchestra's first New York concert of the season, was again more in Mr. Gericke's vein, but there was merciless precision in his Mendelssohn concerto accompaniment.

To the familiar Mendelssohn violin work concert goers looked forward with curiosity for the debut as soloist of Fernandez Arbos, the new Spanish first violinist of the orchestra, who replaces Franz Kneisel. Mr. Arbos may not have been at his best last night, but he made no very deep impression.

His tone is large, but not markedly sympathetic, though it was varied intelligently, as a clear brain might have dictated. His facility is very marked, but he utilized it to hurry through the music faster, even, than Mr. Gericke liked to let him, and to clip phrases and cut corners in a highly unemotional way, to say the least. Furthermore, Mr. Arbos played out of tune so frequently that one could not escape it.

The audience applauded the newcomer courteously, and doubtless hoped for better work in the future. Mr. Arbos may yet prove a man of high value as first violin.

The orchestra will give its first matinee to-morrow, with Mme. Gadski as soloist.

COMMERCIAL ADVERTISER,
NEW YORK, FRIDAY,
NOVEMBER 6, 1903.

The Boston Symphony Orchestra.

Mildly and gently the Boston Symphony Orchestra opened its season at Carnegie Hall last evening. Mr. Gericke was in one of his most unexciting moods, both as to programme and performance, and the large audience left the hall without the slightest increase in the throbbing of its pulse. It was such a concert as we are sure to get from the Boston organization once or twice in a season—but, to tell the truth, it is more welcome later on when music is less of a novelty. It began with Weber's "Euryanthe" overture, excellently played, but not too thrillingly. Then came Mendelssohn's violin concerto, the "Waldweben" from "Siegfried," and finally Brahms's symphony in D major, No. 2.

It always takes a little time to get used to Mr. Gericke. At the beginning of the season all his stiffness and angularity seem doubly evident, and one looks forward to the rest of the concerts with a feeling more or less of dismay. Then nature steps in and does her part, and before March has come one is quite reconciled to all his little peculiarities and can enjoy to the full the wondrous tonal beauty of his band. This year, however, it may be different. There will be so many conductors of renown and the usual mediocrity will be at such a discount that it is possible the Boston leader will have more than his usual struggle to hold his own. Certainly better work must be done than that which characterized the concert last evening. More red blood must be infused into such works as Weber's overture. More poetry and imagination must be revealed in such writings as the "Waldweben," and even Brahms can be lifted to a higher plane, although Mr. Gericke is strong in Brahms. Decidedly we have had better performances and better programmes than last night's.

The soloist of the evening was Mr. Fernandez-Arbos, the new concert master, and it would be stretching the truth to say that he added much to the pleasure of the concert. Doubtless he was very nervous, and much allowance may be made on that score. He has a more difficult task before him than the general public realizes, and it was, moreover, a severe test of the violinist's nerve to compel him to make his début here as a soloist at the very first concert.

The general impression made by him was that of a violinist of only moderate ability. He has a large tone, but one which is neither particularly brilliant nor particularly sweet. It is rather coarse and unrefined. He has a facile but uncertain technique. His intonation left much to be desired, for while more or less playing out of tune is by common consent forgiven in rapid passage work, it is difficult to reconcile oneself to such a sin in the slow movement of the Mendelssohn concerto, where Mr. Arbos was really at his worst. When one must add to this that he was unsteady in his rhythms and very choppy in his phrasing, it is easy to see that his work was disappointing. Mr. Arbos may be an admirable concert master, but as a soloist he does not excite much interest.

The usual matinée concert will be given to-morrow afternoon. The programme comprises Goldmark's "Sakuntala" overture, D'Indy's "Le Forêt Enchantée," and Glazounoff's fourth symphony in E flat, the last two being new to New York. Mme Gadski will be the soloist, singing "Wie nahte mir der Schlummer," from "Der Freischütz," and "Gretchen am Spinnrad," and "Der Erlkönig," with orchestral accompaniment.

THE WORLD: FRIDAY, NOVEMBER 6, 1903.

Conductor Gericke's Selections Not of Great Distinction, but They Are Rendered with All the Old-Time Skill.

As a maker of concert programmes, Conductor William Gericke, of the Boston Symphony Orchestra, has achieved neither distinction nor originality, and the fact was strongly impressed on the distinguished audience which greeted the famous Boston organization at the initial concert of its New York season in Carnegie Hall last evening. For so important an occasion Mr. Gericke might have found material less hackneyed than Weber's "Euryanthe" overture, the Wagner transcription of the scene before Fafner's cavern, and Mendelssohn's violin concerto as a foretaste to Brahms's symphony in D major.

True, the Mendelssohn concerto was played by Mr. E. Fernandez-Arbos, the organization's new concert master, but unfortunately the soloist of whom much was expected as the successor to Frank Kneisel, was a disappointment. Arbos may improve on acquaintance. His training and his reputation abroad justify that anticipation, and nervousness may be urged in explanation of his failure last evening.

Mr. Arbos has ample tone, but his technique was an uncertain quantity, and his interpretation of so familiar a work as the Mendelssohn concerto without distinction.

A great deal of contrary opinion has been vented on Brahms's second symphony, but the commentators are agreed on its lack of abstruseness and its abundant and genial melody. The work affords ample scope for temperamental interpretation, which, of course it did not receive from Mr. Gericke. The work of the orchestra was technically flawless. The absence of Messrs. Kneisel, Schroeder, Loeffler and others who have separated from the orchestra since last season was not felt.

The old-time power, balance and clearness of tone were there; so, too, was the metronomic precision with which the orchestra has been afflicted since the retirement of Mr. Nickish. Mme. Gadski will be the soloist at Saturday afternoon's concert.

THE MASTER ORCHESTRA.

Boston's Musicians Give Their First New York Concert.

The Boston Symphony Orchestra gave the first concert of its eighteenth New York season at Carnegie Hall last evening. The usual interest which pervades the cultured clientele of this master orchestra was enhanced on this occasion by the fact that a number of strangers were making their bows. They were the successors of Kneisel, Loeffler, Svecenski, Schroeder and others, whose association with the orchestra had lasted so long that their absence seemed to be the first step in an art distintegration.

But orchestras like the one over which William Gericke presides, is not the creation of a person. It is an institution of slow growth, gathering as it progresses traditions as well as perfections, esprit de corps as well as technical skill, and is beyond the immediate effect of mutability in its individual elements.

It will do, therefore, to say that last evening Weber's "Euryanthe" overture—romantic, full of fantasy and melodic beauty; that exquisite page of Wagner's "Siegfried," the "Sounds from the Forest," with its idealization of nature's elemental moods, and Brahms's Second Symphony, "peaceful, tender and serene," as it has been described, were all admirably played, with an exposition of everything that makes for perfection in orchestral playing.

In the debut of the new concert-master, Mr. E. Fernandex-Arbos, there was keen interest. He occupied his proper office at the first desk in the symphony only, absenting himself in the other numbers in view of his work as a solo violinist in the first half of the programme. A better understanding of his capacity to occupy the important place of executive will be obtainable after further hearings.

It must be said, though, that the quality of his solo playing was not promising for his other work. The newcomer was very disappointng. He has an ample tone, substantial and penetrating, and in difficult passages he plays with a professor's care and solicitude, but his intonation, judging by last night's effort, is incredibly impure, his rhythmic sense is weak and there is little variety to his expressiveness. The fact that all this was made manifest in Mendelssohn's Concerto—a composition which is most hackneyed and is within the abilities of average violinists—made the disappointment all the more marked.

NEW-YORK DAILY TRIBUNE,
FRIDAY, NOVEMBER 6, 1903

The Boston Symphony Orchestra.

The change in the personnel of the Boston Symphony Orchestra, caused by the withdrawal from that organization of the members of the Kneisel Quartet, was emphasized at the first concert of this season, given at Carnegie Hall last night, by the appearance of Mr. Kneisel's successor, Mr. Fernandez Arbos, in the capacity of solo performer as well as leader of the violins of the band. The first announcement of the programme had promised to present him also as a composer, but the promise was withdrawn and the programme curtailed of the number. Thus curtailed, the list of pieces lost its only contemplative novelty, and became an oft told tale—Weber's overture to "Euryanthe," Mendelssohn's concerto in E minor, played by Mr. Arbos, Wagner's "Waldweben" and Brahms's symphony in D major.

It would not be comforting to the admirers of the superb organization from Boston if they were obliged to believe that Mr. Arbos disclosed the full measure of his artistic qualities in his performance of the well worn work which he chose for his introductory medium. It was a very unsatisfactory performance indeed, full of strange and unaccountable vagaries in its rhythms, restless in tempo, frequently slipshod in execution, and, in the slow movement especially, wofully impure in intonation. Rather than dwell on the thoughts which it compelled, we prefer to believe that it was only a temporary aberration from the standard which the occupant of so dignified a position must represent. In all its numbers the orchestra was in fine fettle, and Mr. Gericke achieved a masterly reading, especially of the symphony. It is an old love, and his service in its honor is that of a devoted and chivalric virtuoseship. A numerous and delighted audience heard the concert.

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There was almost as great a difference of opinion expressed about E. Fernandez-Arbos, the new concertmaster of the Boston Symphony Orchestra. Some persons declared that his intonation was excellent, and others that it was painfully bad. Now this question of intonation is very uncertain. What one man hears in one part of an auditorium is not always that which another man hears in a different part. Acoustics play weird tricks on hearers. Sometimes at the opera people in different parts of the house cannot agree at all as to the quality and power of certain voices.

The truth is that tone colors are affected by varying conditions of acoustics and there has never been any question that pitch is very susceptible to them. Carnegie Hall rejoices in the possession of notoriously bad acoustics. The writer of this department heard Mr. Arbos play sadly out of tune in certain passages of the Mendelssohn concerto, but in others he heard the gentleman play with absolutely perfect intonation. Mr. Arbos was so painfully nervous that the writer thought this must be the cause of the numerous slips, while he judged that extended passages which were played in accurate tune represented the normal performance of the artist. Is it possible that he was in his normal state when he played out of tune and that he was overcome temporarily by nervousness when he played in tune?

There would be a condition for a melomaniac author! A story in which a great singer could never sing in tune unless filled to the lips with some disturber of nervous composure, and who, on occasion, lost the bottle, had to go on the stage absolutely calm and had a frightful fiasco through singing a whole opera out of tune, like a second-rate German!

It was generally conceded that the style of Mr. Arbos was academic, that he displayed a plentiful lack of temperament, that he played like a teacher, and that there was absolutely nothing in his interpretation to stir up the passions.

But is not this the reason he was chosen to be the concertmaster of the Boston Symphony Orchestra? Would it have been wise of Mr. Gericke to hurl a flaming meteor into that vast area of complacency known as Boston? How would Mr. Gericke have liked it himself to have his left shoulder constantly overheated by the propinquity of a highly temperamental player? Was it not enough to have the insinuating Timotheus Adamowski moved up to the first desk to take the place of the elegant and scholarly Loeffler? A conductor must take some care of his health.

Mr. Arbos seems to be the right man in the right place. He has a big-toned fiddle, which is a good thing for the post of concertmaster. It is a fiddle that will be heard. It is like Patti—She-that-Must-be-Heard. Furthermore, that professorial bowing has its merits. The bowing of the first strings on Thursday night had traits of precision and unanimity that may fairly be credited to the concertmaster. At any rate they belonged to his department.

Again were heard some of the familiar complaints of Mr. Gericke's want of impulsiveness. It is quite true that the conductor of the Boston Symphony Orchestra is not a director of intense warmth. Never under his baton has the vorspiel to "Tristan und Isolde" sounded like the beaming line of Tennyson:

"Our spirits rushed together at the touching of the lips."

Mr. Gericke believes in restraint. He is a seeker after beautiful and perfect polish. He searches continually for solid, clear, opulent tone. He gets it. Such a tone as that of the Boston orchestra is not heard from any other organization in this country. With it goes a finish of attack, phrasing and nuance so high as to be little short of wonderful.

Mr. Gericke is a past master of balance. There is no preponderating element in his tonal compound. To be sure one sometimes wishes that the clarion voices of the brass would peal just a trifle more vigorously, but if they did we should probably all perceive at once that a lovely artistic plan had been distorted.

Mr. Gericke's style has its field. It is not in the wild riot of Wagner, nor in the wind-swept northern grandeur of Tschaikowsky. It is in the serene and introspective musical contemplations of Johannes Brahms. Here Mr. Gericke is altogether at home. Here he roams with delight among the starry dreams of a profound and self-contained spirit. Here he communes with a nature altogether sympathetic to him. His interpretation of such works as the D major symphony, heard at Thursday night's concert, is that of a master laboring in a congenial field.

That Brahms can be read otherwise and with effective results used to be thoroughly demonstrated by Emil Paur. On the other hand, such a thoroughly temperamental conductor as Anton Seidl was furthest from his forte in the music of Brahms. Perhaps that was because Seidl was a confirmed Wagnerian. If Mr. Gericke were one, he too might fail to penetrate to the secrets of Brahms. But Paur, who was a fiery fellow, was also an analyst. He could probe the depths of Beethoven as successfully as he could skim the shining shallows of Liszt. He has had much success in London, where they have not yet discovered that he had an American career. They think he had just left the wilds of Germany when he went to London.

In Germany there is a conductor who has never been induced to return to us. His name is Nikisch. He was a compound of all the qualities which should go to make a great musical director. He had—he still has—brains, musicianship, passion and a certain poetic elegance which spread an artistic polish over everything he attempted. Some day—but that is another story.

Among the conductors who are coming is Richard Strauss. A few nights ago an instructor of music in one of the leading universities sat in a club and described the effect of a performance of "Tristan und Isolde" under Richard Strauss. The singers were bad. The hero and the heroine were the worst imaginable. They never sang a note in tune. The scenery was cheap. The accessories were bald. The orchestra was commonplace.

But Richard Strauss, without any attempt at the emphasis of details, poured into the score such a wealth of agonizing expression that at the end of the third act men walked home in utter silence. Some even shed tears. That is temperament. It is something more. It is deep and passionate insight. This man Strauss knows the significance of that stupendous score. Would it not be a treat to hear a performance of that kind in the Metropolitan Opera House? We have the *Isolde*, an *Isolde* who can tear heartstrings with the best Strauss of them all. Perhaps we have not the ideal *Tristan*; he is not coming here again. But we have one who can sing better than the one above described.

There is a man named Mottl. Who knows? Possibly he may at some time in the course of the coming season conduct "Tristan und Isolde." Perhaps then we may hear something.

W. J. HENDERSON.

BOSTON SYMPHONY ORCHESTRA.

Its New Concertmaster the Season's First Solo Player.

The Boston Symphony Orchestra began its eighteenth season in this city with a delightful concert at Carnegie Hall last evening. The programme consisted of Weber's "Euranthe" overture, the Mendelssohn violin concerto, the "Waldweben" from Wagner's "Siegfried" and the D major symphony of Brahms. The solo performer in the concerto was E. Fernandez-Arbos, the new concertmaster of the orchestra, engaged to take the important position left vacant by the resignation of Franz Kneisel.

The début of Mr. Fernandez-Arbos, who will undoubtedly be known for the sake of comfort and convenience as Mr. Arbos, was naturally the feature of interest in a concert of this nature. Undoubtedly there will be occasions in the future when this newcomer will be heard to greater advantage. London is indeed a big city and has a monstrous opinion of itself, when it is at home; but the resident of that capital, journeying a little into the world and facing with artistic offerings the public of this cosmopolitan and musically, as well as politically, independent metropolis, is sure to arrive with swiftness and certainty at the nerve racking realization that he is over against a sea of troubles.

Mr. Arbos was so plainly nervous last night that it was impossible to mistake the cause of some defects in his playing. Its merits were therefore none the less notable and all the more deserving of mention. The newcomer has a good, substantial tone, of excellent quality and sufficient power. It seemed last night to lack that indefinable magnetism which gives a personal and influential character to tone in the abstract. But this might have been due in some measure to the effect of nervousness on the bow arm. We shall have opportunities to judge of that later in the season.

Mr. Arbos disclosed a command of the fingerboard altogether admirable. His intonation was almost invariably correct. There were a few slips, but on the whole it was accurate, and exquisitely so. In rapid passages the finger work was clean and the enunciation clear. In short, Mr. Arbos is a well schooled violinist, who plays in tune and with a fluent technique.

He was so anxious about his phrasing last night that he made many little breaks in the sequence of tones which marred the symmetry of his style. He seemed to be afraid to attack things with freedom. His treatment of the slow movement, in particular, suffered from this constant betrayal of over carefulness. The movement was played with too much apparent calculation. It reminded one of young Gabrilowitsch in his first season here. But on the whole Mr. Arbos, without displaying any of the traits of mastery, without proclaiming himself a violinist of high rank, showed that he was an accomplished performer and an agreeable acquisition to the solo forces of the orchestra.

As for the orchestra itself, it remains the same notable organization as it has always been. Violinists may come, and violinists may go, but the Boston Symphony Orchestra is a permanent orchestra. It was in the Wagner music that its glories were most fully displayed last night. Mr. Gericke is a devotee of tone, and what a tone he gets out of that orchestra! The clarity, warmth and splendor of it make one think of sunlight. The listener fairly bathes in it and his soul expands in the glow of it.

In that "Waldweben" last night the marvelous play of all the myriad whisperings of the musical forest was brought out with a clearness little short of wonderful. It was the perfection of balance and purity. Such a piece of orchestral virtuosity was worth a day's journey to hear.

Nevertheless there was something left to be done in the symphony of Brahms, which was played with such suave expression, with such repose of style and withal with so much insight that the intelligent hearer must have left the hall feeling under a substantial debt of gratitude to Mr. Gericke.

Das Bostoner Symphonie-Orchester.

Mit Weber's „Euryanthe"-Ouverture leiteten gestern Abend in Carnegie Hall die Bostoner ihr erstes New Yorker Konzert der fast noch ganz jungfräulichen Saison ein. Man ist gewohnt, sich auf die Leistungsfähigkeit dieser Orchester-Organisation als auf etwas absolut Stabiles zu verlassen, aber dieses Mal mochten doch einige musikalische Feinschmecker ihre Ohren ganz besonders spitzen, denn es waren ja einige bedeutungsvolle Personalsveränderungen an verschiedenen Pulten vorgegangen. Aber die erste Nummer des Programms mußte allen Zweifel an jener Stabilität verscheuchen. Nicht nur die bekannte Klarheit war da, sondern auch üppige Farbe, und Herr Gericke, der Dirigent, gestattete den Musikern sogar ein gewisses Draufgehen.

Aber nachher kam es Alles ganz anders. Ob es mit dem erwähnten Personalwechsel irgend etwas oder garnichts zu thun hat: Thatsache ist, daß gestern Abend die übrigen Programmnummern vom Bostoner Orchester nicht mit jener technischen Vorzüglichkeit gespielt wurden, wie man sie seit Jahren der Organisation nachgerühmt hat. Sogar im ersten Satz der Brahms'schen D-dur Symphonie, die doch dem Dirigenten und dem Orchester gerade die willkommenste Arbeit giebt — es sitzen viele Brahmsianer im Orchester! — gab es viel Unvollkommenes, vor Allem ganz unerwartete Unsicherheiten der Intonation. Und die war doch sonst immer so präzise! Immerhin konnte die Wiedergabe der Symphonie noch manchem anderen Orchester als Muster vorgehalten werden. Nicht so aber diejenige des Waldwebens aus „Siegfried." Da zeigte sich leider gar zu deutlich, wie wenig Herr Gericke in Wagner's Geist eingedrungen ist. Die Motive genau abzuzirkeln und so starr im Tempo spielen zu lassen, als stände ein Metronom hinter'm Pult, — das wird's nie und nimmer thun. In diesem Waldweben war auch nicht eine Spur vom echten Waldaroma zu spüren. Das Aroma war wie dasjenige des getrockneten und in Blechbüchsen verpackten Waldmeisters: es erinnerte an ästhetischen Thee.

Nun, seinen weniger guten Tag kann ein Jeder einmal haben, und daß die Bostoner des meisterhaften Orchesterspiels noch fähig sind, ging ja auch aus dem exzellenten Vortrage der „Euryanthe"-Ouverture hervor. Man warte also ruhig das zweite Konzert ab, ehe man sich der morbiden Vermuthung hingibt, daß am Ende der vorhin erwähnte Personalwechsel eine Verminderung der Leistungsfähigkeit des Orchesters herbeigeführt habe.

Allerdings muß über ein neues Mitglied des Orchesters, den Konzertmeister Fernandez-Arbos, schon heute abgeurtheilt werden, denn er trat gestern zugleich als Solist auf, und zwar mit dem Mendelssohn'schen Konzerte. Man kann nach seiner Leistung ganz unmöglich die Verwunderung darüber unterdrücken, wie der Herr zu dem angesehenen Posten gekommen ist. Der Dirigent und jeder einzelne Musiker des Bostoner Meister-Orchesters muß gestern Abend empfunden haben, daß der Solist weit unter dem Niveau blieb, auf dem sich die Darbietungen dieser Organisation zu halten pflegen. Arbos spielte mit peinlich unzuverlässiger Intonation und legte einen beängstigenden Mangel an rythmischem Gefühl an den Tag. Und da es an diesen unerläßlichen Eigenschaften fehlte, ist es ganz überflüssig, noch über die Stillosigkeit der Auffassung zu reden. Herr Arbos ist Spanier von Geburt und Erziehung, hat aber eine Reihe von Jahren in London als Violinlehrer gewirkt. Wenn er gestern seinen allerschlechtesten Tag gehabt hat, wird man sich doch kaum vorstellen können, daß selbst sein allerbester Tag gut genug für die Anforderungen sein möchte, die man in New York an Violin-Solisten stellt.

Am Samstag Nachmittag giebt das Bostoner Symphonieorchester sein zweites Konzert. Frau Johanna Gadski ist die Solistin.

THE NEW YORK TIMES.

FRIDAY, NOVEMBER 6, 1903.

THE BOSTON ORCHESTRA

Its First Concert in Carnegie Hall Last Evening.

A Great Audience's Friendly Greeting—Mr. Fernandez Arbos, the New Concert Master, as Soloist.

The deepening regard and appreciation in which New York holds the Boston Symphony Orchestra is shown in the steadily increasing attendance at the concerts of that organization that are given here. The first one of the season, which took place last evening in Carnegie Hall, was heard by an audience not only of very large numbers, but of the best that New York can muster in gentleness and refinement, in knowledge and understanding; an audience of friendliest sympathy that greeted Mr. Gericke and his men with demonstrations of welcome, as among the most highly valued contributors to the enjoyments of the musical season now at hand. It was not so much as if they were visiting as returning to a place rightfully theirs, to an artistic community of which they form a part; and, indeed, in the seventeen years of their recurrent visits they have become an essential factor in the musical activities of the season.

The orchestra was the same orchestra that has made this place for itself; yet there were new faces in it. The new concert master, Mr. Fernandez Arbos, was at his desk at the head of the violins; there were well-known figures in new places, Mr. Adamowski occupying the concert master's place before the appearance of Mr. Arbos as soloist; Mr. Krasselt was in his place at the head of the violoncellos, and there were other newcomers.

Mr. Gericke gave a programme modern in spirit yet conservative in form, containing nothing that was not a tale many times told, though always new. All the pieces upon it had been heard repeatedly from the Boston orchestra. Weber's "Euryanthe" overture is one that its conductors have always had a predilection for because of the effect that the violins can make in it with their leonine sweep and brilliancy in the opening theme; the mystery and tenderness of their pianissimo in the wonderful Largo passage in the middle; the brass and wood wind with their mellowness and richness. These were splendidly in evidence last evening in a performance that was stupendously vigorous and charged with color.

In the "Waldweben" from "Siegfried" there was not quite all the intimate poesy of the thing nor all the wild fragrance of the forest with which Wagner so marvelously fraught the music; the feeling was more of a well-ordered grove than of the real wildwood in which Siegfried had his adventures. Brahms's second symphony is one for which Mr. Gericke has always shown a special sympathy. His reading was warm in feeling and was a lucid exposition of its structure and symmetry, as well as of the spirit of lyric beauty in which Brahms conceived it.

Mr. Fernandez Arbos was the soloist; he played Mendelssohn's concerto. He was cordially welcomed, but the conclusion could not be avoided that his performance was a disappointment. He was in a position trying to the equanimity of any artist, and no doubt this had its effect upon his playing. But that the temperament that guided and informed that performance was not a deeply musical one, that the technical power it expressed was not an ample and far-reaching one, seemed plain. Mr. Arbos has a clear and penetrating tone, and bows with power if not with great freedom and flexibility.

It was disquieting, however, to hear him frequently lapse from the pitch, and still more so to hear in his playing a considerable lack of rhythmic instinct, of breadth of style, and of poetry and warmth of feeling. Mr. Arbos singularly failed to impress himself as a musician of authority and style. He appeared to have skill of a certain order and a command of the routine of his instrument; but, with all the friendly disposition that his audience had toward him, they expected more—more, at least, than he gave last evening. Whether he was then at his best and did the fullest justice to himself in the high position to which he has been appointed may remain to be seen.

EVENING TELEGRAM—NEW YORK,

FRIDAY, NOVEMBER 6, 1903.

Boston Symphony Delights Large Crowd.

The first of the season's Boston Symphony Orchestra concerts filled Carnegie Hall last night with enthusiastic admirers of this sterling organization of musicians. Mr. Wilhelm Gericke conducted and handled his force most admirably. The first number was Weber's overture to "Euryanthe," a production written by the composer after the opera of that name had been completed. Weber was most enthusiastically received when the overture was played for the first time in Vienna, and the music particularly warrants it. The orchestra under Mr. Gericke's direction so delighted the auditors last night that they would gladly have welcomed a repetition. The "Waldweben," from Wagner's "Siegfried," a rippling melody of the life and stir of the forest, was most delicately played, the reed parts being handled with skill and precision, bringing the theme ever prominent before the eager listeners.

Brahms' symphony No. 2 in D major, opus 73, was the concluding selection of the orchestra. Mr. Gericke has been ever successful in bringing forth the hidden beauties of Brahms and interpreting the music so that it may be readily understood by those who find Brahms a problem of unknown quantities. He was most successful last night and retired from the stage with the plaudits of the crowd still ringing in his ears.

The soloist was Mr. E. Fernandez-Arbos, who played Mendelssohn's concerto in E minor for violin, with wonderfully brilliant execution and a clear, pleasant tone that charmed his audience. So flattering was his reception that he was called back four times, and the crowd would gladly have had the rule of no encores remitted for once.

It is always a pleasure to listen to the Boston Symphony. It is one of the principal delights of the winter musical season, and it seems this year as if the work of this sterling organization is better than ever.

[42]

NEW YORK HERALD,

FRIDAY, NOVEMBER 6, 1903.

FIRST CONCERT OF BOSTON SYMPHONY

One of the Largest Musical Audiences of Season Gathers for Event at Carnegie Hall.

A NOTABLE PERFORMANCE

Senor Fernandez-Arbos Is Disclosed as a Musician of Much Skill and Finish.

At Carnegie Hall last night the Boston Symphony Orchestra gave its first concert of the season before one of the largest gatherings of its patrons which has ever assembled there. It has become trite to accord this organization the position of greatest importance among the factors which make a New York musical season, but if Mr. Gericke and his men had not already earned title to such consideration their performances of last night might have done so.

Mr. Gerick's programme was well put together. Its atmosphere was vernal, buoyant, optimistic. Beginning with Weber's overture to "Euryanthe,' it included the Mendelssohn violin concerto and the "Waldweben" from "Siegfried," and was concluded by the second symphony of Brahms,' that in D major, opus 73. The soloist was the Spanish violinist Senor E. Fernandez Arbos, the recently appointed concert meister of the orchestra, whom the concert served as a local début.

There is no special need at this time to tell how the Boston Orchestra plays the second Brahms' symphony. Mr. Gericke's readings of it here have always constituted memorable musical moments, and that of ast night was fit to bear company with any of its predecessors.

Judged merely as a technical exposition of the scores contents the performance was remarkable, but above and beyond this there was vitalization of phrase, eloquence of accent, a vocal quality in the singing of the melodies and a poetic atmosphere suffused throughout the whole work. In this department of musical literature the band is at its best.

Not so wholly satisfactory was the "Waldweben," although played at once with microscopic care for detail and with large sweep. It lacked the "point" which perhaps ruder treatment might have given it, when, toward the close, motif piles upon motif to make that one short thrilling climax. The solo voices of this orchestra, it must be said, nevertheless gave it a distinction and refinement that it may never find in the opera house.

As the Mendelssohn violin concerto disclosed him, Señor Fernandez-Arbos would seem to be an able successor to the desk of Franz Kneisel rather than a valuable addition to the ranks of concert violinists. His tone is good, but slender, rather colorless and unelastic. His style is classic, precise, unemotional; his technique—particularly that of the left hand—is admirable.

But he impressed one constantly as an impeccable orchestral player, rather than as a musician burdened with an artistic message. In rapid passage work, noticeably in the upper positions, he was at his best, stopping very accurately, bowing with the utmost precision. The concerto's last movement was, therefore, his most effect piece of work, its second movement the least satisfying.

DAILY EVENING TELEGRAPH

—PHILADELPHIA,

TUESDAY, NOVEMBER 3, 1903.

BOSTON SYMPHONY ORCHESTRA.

Opening of Their Season at the Academy of Music.

For the nineteenth time a season of Boston Symphony Orchestra concerts has been opened at the Academy of Music in this town, and familiar faces were in evidence last night all over the house, in the well-known and well-loved company of musicians, and in the audience gathered to welcome their reappearance among us. Larger audiences have been seen to greet these same players than was there last night, although the house was very well filled indeed, especially down stairs, but the packing of the upper galleries that has sometimes occurred was not the case this time. Despite the many faces familiar to us that still remain in the orchestra, there are marked changes that make the body look strange. The withdrawal of the Kneisel Quartette from the orchestra to start forth as an independent body changes the appearance of the larger organization considerably. Most conspicuous by his absence is, of course, Kneisel himself, whose post of concert master has been filled by Mr. Arbos, a cosmopolitan Spaniard, of distinguished appearance and wide experience. Mr. Loeffler has been succeeded by Mr. Adamowski, and Mr. Schroeder is missed from the front row of 'cellos. That the standard of perfection required by Mr. Gericke in his orchestra is maintained despite thesechanges goes without saying.

Last night's programme opened with Weber's Euryanthe Overture, followed by Tschaikowsky's beautiful concerto for piano in B flat minor. Mr. Harold Bauer interpreted the work with great force and feeling, especially the passages of poetic delicacy. If it were not a sacrilege to apply the term "rag-time" to so classic and really noble a work, one could say that certain syncopated passages were of that disjointed order; and in those the perfect precision of piano and orchestra was not invariably accurate, but in the main the work was admirably rendered.

Two works then followed that are new to us, being presented last night for the first time here. Brumeau's Entr'acte to "Messidor," an opera which he wrote in collaboration with Zola, shows a French conception of the Wagnerian spirit. A whole opera on that basis might become tedious, but the brief bit given in last night's selection was very beautiful. The other novelty was a Russian symphony by Glazounoff, in E flat, a remarkable work of great interest. Very modern in spirit, it is original in conception and characteristic of national feeling in treatment.

NEW YORK PRESS, FRIDAY

NOVEMBER 6, 1903.

BOSTON SYMPHONY'S FIRST GREAT NIGHT

Greeted by Thousands of Music Lovers in Carnegie Hall.

ARBOS AS SOLOIST NOT FANCIED

Orchestral Numbers, as Usual with Mr. Gericke, Were Wagner and Brahms in One Evening.

When the Boston Symphony Orchestra comes to town there is always rejoicing in the musical camp, and justly, for this organization of musicians, superbly trained, brings New York an orchestral ensemble which we have never been able even to approach at home. And so Carnegie Hall was filled last night with a great gathering of music lovers, and Mr. Gericke and his men were welcomed at their first concert of the season with enthusiasm. Yet it was decidedly an off night for the Boston orchestra. Its playing in every number, save the first, Weber's "Euryanthe" overture, was disappointing. Moreover, E. Fernandez-Arbos, the new concert master and the soloist of the evening, proved himself in no way worthy of his predecessor's (Kneisel's) place. Seldom has the Mendelssohn concerto, that test piece of all violinists, been played in so slovenly a manner on the New York concert stage. Mr. Arbos has a wiry tone; but that is not all. He plays often out of tune; his rhythm is unsteady; his bowing has no breadth and swing. Some of his faults may have been due to nervousness; all of them impossibly so. In the last movement, where there is little chance for sentiment, the violinist was heard more advantageously.

In orchestral numbers the programme offered, besides Weber's "Euryanthe" overture, Wagner's "Waldweben" from "Siegfried" and in accordance with Mr. Gericke's predilection of presenting Wagner and Brahms in one evening, the beautiful second symphony, in D major, opus 73. Weber's joyous overture was given with spirit. But the Wagner excerpt was played in so cut-and-dried a manner that the music was divested of every suggestion of poetry. Mr. Gericke beat the air relentlessly, gave his men no quarter and paid no attention to dynamical values.

With Brahms Mr. Gericke is always more successful, and the ennobling music of the German master was played last night with the clarity of tone and distinctness of outline for which he and his orchestra are famous. But even here the Boston musicians were not at their best. The first movement went with leaden feet; the second was at the start adagio, not "adagio non troppo," as specified in the music, and in its second part showed no gracefulness, though marked "grazioso"; the third went andante, but should have been "quasi andantino"; the last, though it ended brilliantly, began lazily. Much better was the Philharmonic Society's interpretation of this work last year.

NORTH AMERICAN,

PHILADELPHIA,

THURSDAY,

NOVEMBER 5, 1903.

SYMPHONY AND GADSKI CHARM MANY HEARERS

Gifted Singer and Splendid Orchestra Share Honors at the Academy.

GREAT MUSICAL NIGHT

Mme, Johanna Gadski, the Wagnerian soprano, was the soloist of the Boston Symphony Orchestra last evening at the Academy, and she shared with that splendid musical organization the applause which was most liberally and worthily bestowed.

Her entrance followed the rendition of Goldmark's Sakuntala, her first vocal number being C. M. V. Weber's recitative and air from "Der Freischutz." She was in fine voice, and the demands of the music gave an excellent opportunity for the display of great vocal range. Symppathy and clearness made her singing an artistic treat. She was recalled six times by the most vociferous applause, but responded each time with bows.

The other two numbers allotted to her were Schubert's well-known "Gretchen am Spinnrale" (Margaret at the Spinning Wheel) and "Der Elkoenig." The latter is simple as to melody, but requires some dramatic force in its singing. Many recalls again followed.

Splendid Work in the Symphony.

The orchestral position of the programme was one worthy of the great organization. The numbers consisted of an overture, an aria and a symphony, of which the latter was the piece de resistance. It was D'Indy's "The Enchanted Forest," a rare bit of composition, full of natural tones and fine color.

Owing to the simplicity of its themes, it is a most remarkable example of the power of music writing. It is modestly heroic in its conception and it breathes of the woods and elfin life. In each of its four parts the different leit motifs are lost and found many times. The melodies stray into realms so far away that one wonders how the basic theme will ever again be reached, but by splendid tonal arrangement and almost musical jugglery the original theme again greets the ear.

Of the entire composition the third and fourth movements are by far the most pleasing. The third part begins with a minor on the part of the woodwinds, which is very effective. The strings follow, sustaining the obligato to the theme. Twinkling music succeeds and the story of the warrior reaching elfland is told.

Violins begin the fourth part with altered tempo, which becomes decidedly mixed. Altos on the violas and the most fantastic effects by the brasses mark a dance of the sprites around the hero of the tone story. The third recurrence to the guiding theme comes in fortissimo and the tempo becomes almost syncopated in its queer measures. The French horns are in evidence for few bars and the symphony draws to a majestic close.

Overture and Aria Finely Played.

The overture to "Sakuntala," in F major," by Carl Goldmark, is an old friend in Philadelphia. In its quiet simplicity the brasses have little to do. The harp is used to accentuate a beautiful minor passage. The clarionets, flutes and oboes contribute towardl fine harmony in the changes from major to minor qualities and thefinale was a perfect piece of concerted work.

"Mozart's "L'Amero," an aria from "The Shepherd King," was rather exalted in its character. Oriental color is discerned and the kettle drum has something to do. The composition showed the effectiveness of the orchestra in the sharpness of attack and finish.

The audience was large in numbers and most generous in its appreciation of a great musical night.

PHILADELPHIA INQUIRER,

TUESDAY MORNING,

NOVEMBER 3, 1903

BOSTON ORCHESTRA

Bauer the Soloist—A Russian Symphony Feature of the Evening.

The first concert, first series, of the twenty-third Philadelphia season of the Boston Orchestra, Mr. Wilhelm Gericke, conductor, was given at the Academy of Music last night,and proved in no way disappointing to the familiar first-night "Boston Symphony" audience. The program was one of pleasant contrast and exemplified in three of the numbers characteristics of the advanced Slavic and Gaelic schools in composition and with Mr. Harold Bauer as the soloist read as follows:—

Weber.....Overture to "Euryanthe"
Tschaikowsky....Concerto for Pianoforte, No. 1, in B flat minor, Op. 23
Bruneau.....Entr'acte Symphonique from "Messidor" (first time at these concerts)
Glazounoff..Symphony No. 4, in E flat, Op. 48 (First time at these concerts.)

The personnel of the orchestra, aside from the withdrawal of the brilliant Kneisel Quartet group and Loeffler, remains unchanged. Senor Arbos, the distinguished Spanish violinist, presides at the concertmeister's desk, and Mr. Klassert, though but barely 24 years of age, comes to America highly indorsed and takes Mr. Schroeder's place as the leader of the 'celli. These excellent musicians will be heard in solo later in the season.

The program as a whole was marked by that distinction in style, purity of intonation and reserve, elements that for long have made the name of the orchestra synonymous with all that makes for perfection in orchestral work, and were plainly in evidence in the opening number, Weber's ever-beautiful overture; the spirit of the work being well rendered by the orchestra through the illuminative reading of Mr. Gericke, who is certainly the master of his men and whose methods represent the highest form of conducting along academic lines.

Had not the Glazounoff overshadowed it naturally the focal point of interest would have been Mr. Bauer's rendering of the gigantic B-flat minor concerto. That the great pianist gave a fine rendering of the work is to be taken for granted, as Mr. Bauer commands attention and awakens interest in all that he offers. But the spirit of the Tschaikowsky concerto can best be understood by one who is racially allied to the nationality of the composer, and he, granting technique and temperament, can alone make plain the tremendous onslaught of the chords of the opening theme, chords reminding one of white-hot iron sending out showers of scintillating sparks under the massy blows of a Berkserker in his fury.

It is just that abandon in execution that Mr. Bauer lacked in his interpretation of the concerto's storm and stress, with its intermittent lulls of suggestive repose. One takes it that the spirit of the concerto is not in harmony with the nicely adjusted and delicate, artistic make-up of Mr. Bauer, as there was nothing in his rendering of the composition that carried one away on the whirlwind of passionate intensity—the one and great quality of the work. Without such emphasis the concerto was rather "flat," although one would hardly go so far as to finish the quotation and say in Mr. Bauer's hands it was "stale and unprofitable."

The entr'acte music from Bruneau's "Messidor" can be looked upon as absolute music, as the five themes form a poem symphonique of flowing tide of beautifully related tone-colors, and by no means necessitates an acquaintance with the opera for an understanding of its musical import. The delicacy of the "Spring" and "Love" themes were keenly felt by Mr. Gericke, and beautifully rendered by the orchestra.

But, after all, the symphony was the complete expression of the program, both in interest and rendering. The work is without that note of gloom that is so often in evidence in the work of the Russian school. It is resplendent in spontaneity of idea and instinct with the glow of life—the rich red blood of a healthy musical conscience. The languorous melody of the first movement was charmingly given by the English horn, and the scherzo and the brilliant finale superbly sustained the interest of the first movement. One feels that the work, however, is suggestive of a fantasy woven around beautiful themes, and is a magnified suite or a symphonic poem rather than the accepted symphony, but as a closing number its rendering was a real joy.

PHILADELPHIA PRESS

TUESDAY,

NOVEMBER 3, 1903

MUSIC AT THE ACADEMY

First Concert for the Season of the Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its first concert for the season at the Academy of Music last evening in the presence of one of those large and brilliant audiences which these always welcome occasions never fail to attract. It rendered with somewhat more than even its wonted splendor of tone, lucidity of statement, eloquence of utterance and accuracy of execution a program which began with Weber's "Euryanthe" overture, which included the B flat minor pianoforte concerto of Tschaikowsky and an entr'acte from Bruneau's opera of "Messidor," and which closed with what was its most noteworthy feature, the fourth or E flat symphony of the distinguished Russian composer, Glazounoff, a work which had not previously been heard in this city.

Perhaps there was some regrettable lack of contrast and variety in this arrangement. It consisted exclusively, as the reader will observe, of what is known as romantic music. The Weber overture was the nearest approach to the classics which it comprised, and as a result of this uniformity some sense of monotony was felt before the end was reached. Yet it was a good concert, too, and it was followed with a close attention and applauded with a discriminating judgment which attested alike the interest and the intelligent appreciation of the audience. Its chief feature was, of course, the Glazounoff symphony, which is not a composition of which it is possible to form an enlightened estimate or to express an illuminative opinion on a single hearing. Its score is complex, its sentiment is poetic and elusive, its thematic material is graceful, melodious and impressive, and altogether it may be set down as a bright, spontaneous and pleasing work with which one would like to form a more intimate acquaintance. It is not so strenuous or so characteristically Slavonic as most of the music young Russia writes, but it is not the less enjoyable for that. Not everyone can safely take the liberties which are permissible in a Tschaikowsky.

The assisting artist was Mr. Harold Bauer, a rising and accomplished young pianist, who is well and favorably known here, and whose selection was the beautiful B flat minor concerto of Tschaikowsky. This is a work of the most unsparing difficulty, which makes every kind of exaction upon its executant and must be played with power and freedom to be effective, and it is high praise to say of Mr. Bauer's performance that it was adequate and satisfying and that it conveyed a clear idea of the significance and of the loveliness of the music. Mr. Bauer's tone is a little hard, but he plays with force and brilliancy, with plenty of feeling and yet with an admirable diginy, and the enthusiastic applause which he elicited was well deserved. People ought to understand, however, that no encores are allowed at these concerts, and that it is mere waste of time to insist upon their being granted. This insistence last night on the part of a few was the source of annoyance and inconvenience to the large proportion of those present.

The orchestra will give another concert to-morrow evening, when Madam Gadski will sing and when the symphony will be that by Schumann in D minor No. 4.

N. Y. [illegible]
Nov 5 03

TWO MUSICAL NOVELTIES

Boston Symphony Orchestra Plays Works by D'Indy and Glazounoff.

Two novelties were performed at the second Boston Symphony concert yesterday afternoon. They were D'Indy's "La Foret Enchantée," a symphonic description of Uhland's ballad, "Harald," and Glazounoff's Symphony No. 4, in E flat, opus 48. Neither composition proved in any way a great addition to modern musical literature; each lacked that original force which makes itself felt even at a first hearing. The Russian's work, however, combining much hthat came from Wagner with thematic material of Slavonic flavor tinged with Tschaikowskian colors, was distinctly the more interesting.

Glazounoff is an accomplished composer, a clever contrapuntist. He has the exuberant melodic sweep of the East, the painstaking workmanship of Western Europe, the command of orchestration characteristic of the moderns. The scherzo, with its tinkling pizzicato effects in the woodwind and its substratum of rhythmical twists and turns, was delightful. The finale, begining andante, quickening to an allegro and scurrying through various modulations and contrapuntal effects to a triumphant close, was impressive, however much it reminded one of Wagner's "Meistersinger."

D'Indy's tone poem, rich in its orchestration and poetically worked out, was pleasant to the ear. But the Wagnerian inspiration was at all times so obvious it could not but detract from the work. The most that can be said is that D'Indy has caught well the atmosphere of Uhland's poem and has given to it an appropriate Wagnerian setting.

By far the best feature of the concert was Mme. Gadski's sympathetic singing of Agathe's recitative and aria from the second act of Weber's "Freischütz." Much less satisfying was her singing of Schubert's "Gretchen am Spinnrade" and "Erlkonig." They were divested of feeling and dramatic power. But part of the fault may have been due to Mr. Gericke's relentlessly rigid orchestral accompaniments. This conductor's metronomical progress through Goldmark's overture "Sakuntala," the first number on the programme, made that piece a mere display of orchestral virtuosity.

[43]

Staats Zeitung
N.Y. Nov 8-03.

[illegible] Konzert [illegible] Orchester.

Ganz so glatt und untadelig, wie man es bislang gewohnt gewesen, ging's im gestrigen zweiten Konzert des Bostoner Symphonieorchesters nicht her, obgleich die Orchesterleistungen, als Ganzes betrachtet, noch immer den in New York üblichen Aufführungen als Muster vorgehalten werden können. Die Bostoner haben uns verwöhnt, und da merkt man's um so eher, wenn einmal das erste Horn oder das Englischhorn nicht ganz ihre Schuldigkeit thun. Was den Streichkörper des Orchesters betrifft, so strahlte er gestern in seiner ganzen wohlaccreditirten Glorie, und so darf man sich immerhin der Hoffnung hingeben, daß die neuesten Personalveränderungen im Orchester dessen Leistungsfähigkeit nicht beeinträchtigt haben. Aber daß der neue Konzertmeister das Einstimmen vor dem Konzert auf der Plattform besorgt, daß er zu den verschiedenen Geigerpulten geht und sein A giebt, ist keine erfreuliche Neuerung. Das Einstimmen kann vorher geschehen, und wenn ein Nachstimmen nöthig ist, sollte so wenig wie möglich Aufhebens davon gemacht werden. Das Publikum kommt, um Musik zu hören und nicht die Vorbereitungen zum Musikmachen.

Das Programm war gestern ein recht modernes. In Goldmark's „Sakuntala"-Ouvertüre gab es orientalische Farbenpracht zu hören, nicht zu sehen. Dann kam „Der verzauberte Forst" von Vincent d'Indy, eine „orchestrale Legende", Programmmusik nach französischer Auffassung. Selbst in ihren Orchesterwerken können die modernen Franzosen die Salon-Atmosphäre nicht los werden. D'Indy ist zweifellos ein ernster und gewissenhafter Musiker, und was er in dieser Legende darbietet, ist zum mindesten anhörenswerth. Aber viel musikalisches Rückgrat ist nicht darin, wohl aber eine reichliche Anzahl Wagner'scher Reminiscenzen. D'Indy hat gelernt, die Orchesterfarben nach den Regeln der modernen Instrumentations-Kunst zu mischen, aber hinter der Farbenentfaltung steckt nicht viel Geist. Auch kann man von diesem „verzauberten Forst" nicht behaupten, daß er einem das beigegebene Programm unabweislich klar mache. Immerhin, es war eine dankenswerthe Bekanntschaft, die man in diesem Produkt der jung-französischen Schule machte. Den Schluß des Programms machte die vierte Symphonie von Alexander Glazonnoff, die in New York zuvor noch nicht gehört worden war. Glänzend instrumentirt, wie so ziemlich alle Erzeugnisse der modernen russischen Komponisten, erzählt sie Einem wenig Neues, und das Neue ist durchaus nicht bedeutend. Am meisten gefiel, und mit Recht, der zweite scherzose Satz, der recht originelle Orchestrationseffekte darbringt, und dabei doch nicht gesucht klingt. Der letzte Satz ist aber wohl der musikalisch-kraftvollste, auch bringt er etwas russische Steppenluft. Gespielt wurde die Symphonie mit großer Virtuosität.

Zu dem orientalisch-französisch-russischen Orchesterprogramm bildeten die urdeutschen Solonummern der Frau Gadski einen höchst wohlthätigen Gegensatz. Die Agathen-Arie aus Weber's „Freischütz" ist eine immerhin etwas gefährliche Konzertnummer. Aber Frau Gadski darf sie schon riskiren. Im „Leise, leise" klang ihre Stimme geradezu berauschend schön und weich, und den recitativischen Theil gab sie mit gerade so viel Reserve, als die Konzertsaalsatmosphäre nöthig macht. Dagegen hielt im Finale Dirigent Gericke den Jubel doch ein wenig zu sehr zurück. Auch in den beiden Liedern „Gretchen am Spinnrade" und „Erlkönig" von Schubert, schien der Dirigent fortwährend auf Mäßigung des Tempos bedacht zu sein. Beide Lieder wurden zu der Liszt'schen Instrumentation gesungen. Daß aber Frau Gadski dramatische Leidenschaft in hohem Maße besitzt, weiß ja das Publikum längst von der Oper her; so war es also geradezu interessant, sie auch einmal im reservirteren Konzertstil zu hören. Im „Erlkönig" gab sie ohnehin ein packendes dramatisches Bild, die vier verschiedenen Stimmen — des Erzählers, des Vaters, des Erlkönigs und des Kindes — prächtig charakterisirend. Jawohl, Frau Gadski versteht sich nicht nur auf das Dramatische, sondern auch auf das, was man im engeren Sinne Kunstgesang nennt. Ihre Stimme klang gestern in allen Lagen und in allen Schattirungen ganz herrlich frisch und üppig.

N.Y. Life
Nov 19-03.

THE musical season may be said to have opened on November 4th with the concert of the Boston Symphony Orchestra. There is always a cordial welcome in New York for Mr. Gericke and his chosen artists. Why Boston—far away, arctic, conventional, timid, cut-and-dried Boston—should produce an orchestra so immeasurably superior to anything in New York is a conundrum too mortifying to answer.

[illegible] DAILY
TRIBUNE, SUNDAY,
NOVEMBER 8, 1903.

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M. D'Indy's composition is one of the descriptive pieces in which the French musicians who grow up under the influence of César Franck delight. Its poetical foundation is Uhland's "Harold," a ballad which gives one of many versions of an old legend which has entered into the stories of Odin, Arthur, Charlemagne, Ogier Danske, Olaf Tryggvessen, Don Sebastian, Boabdil, Merlin, Barbarossa and other ancient heroes:—a knight falls under a spell of enchantment and sleeps for ages, surrounded by the scenes and creatures of supernaturalism. Its nearest companion in modern French music is Chausson's "Viviane," which is also in Mr. Gericke's list. In their treatment of themes of this character composers are generally fascinated by the romantic theatre of the story and the mood which it and its fairy denizens conjure up, and so D'Indy. Modern harmonies and orchestral effects are capital delineative mediums, and with skill in characterization charming results are easily attainable. D'Indy's music depicts the externals entrancingly, but leaves the poetical depths, the real kernel of the old myth, untouched, and therefore suffers from monotony. The strong man bound is forgotten in the depiction of the magic of the woods, the woven paces and the waving arms of the enchanters. But it is moody music, pleasant to the ear and stimulating to the imagination.

The symphony recalled memories of Glazounow's fifth in B flat, which was brought forward by the Philharmonic Society in March, 1898, rather than that in C minor, which has won greater popularity. Like the work in B flat, it suggests (in its introduction more particularly) that Orientalism which the composer either imbibed from his master, Rimsky-Korsakow, or acquired by racial inheritance. It does not show the claws of the bearlike music of Borodine, which has been heard here. It is persuasive, not rudely compelling.

There is such ample provision for the approvedly great things in orchestral music in the season's promises that novelties like those provided by Mr. Gericke can be accepted in a profoundly grateful spirit, even though they do not seem likely to enter permanently into our concert lists. One thing is certain—they could not be more invitingly and ingratiatingly presented than they were yesterday. Like the "Sakuntala" overture, by Goldmark, which opened the concert, they glowed with color and pulsated with eager life.

SUNDAY,
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BOSTON SYMPHONY'S FIRST MATINEE

Orchestra Heard by Large Audience in Carnegie Hall in Excellent Programme.

MME. GADSKI HEARD AGAIN

The Prima Donna Returns with Full Measure of Her Vocal Powers.

At the Boston Symphony Orchestra's first matinee at Carnegie Hall yesterday, Mr. Gericke challenged attention with a programme of remarkable interest. It was heard by an audience of notable size and of unusual discriminative powers.

In mood consistently romantic, the list was in effect a most instructive purview of the tendencies of three distinct national schools of current musical thought, and it illuminated their curious convergence toward a single goal.

These were severally represented by Carl Goldmark's overture, "Sakuntala;" Vincent d'Indy's symphonic-legende "La Forêt Enchantée" and Alexander Glazonnoff's symphony in E flat, No. 4, opus 48, the last two works being played for the first time in New York.

The association with these of Agatha's recitative and aria, "Wie nahte mir der Schlummer," from "Der Freischütz" and two Schubert songs, "Gretchen am Spinnrade" and "Erl-König," was especially judicious as furnishing both a classic foil for the modern numbers, and an interesting study in the history of cause and effect. Mme. Gadski was the soloist.

D'Indy's "La Forêt Enchantée" is a work somewhat difficult to place properly in the tone poem perspective which began at Liszt and is now dominated by Richard Strauss.

New York has already been made acquainted with M. D'Indy's orchestral utterance. It knows him for a man whose instrumentation was, so to speak, learned at the knee of Berlioz, whose manner of thought is spontaneous and unconventional.

This work, a comparatively early one, epitomizes charmingly the composer's salient traits, contains some matter of melodic value and some moments of delicious harmonic flavor. D'Indy contrives at the out of door atmosphere with an ingenious shuttle of instrumentalization, forever shifting, and he vitalizes it with fascinating rhythmical patterns.

The Glazorinoff Symphony, it is to be hoped, will be heard again. Although the first of its three movments seems somewhat lacking in unity of purpose, the work as a whole contains much that is valuable.

The spirit of the last two movements is distinctively Russian—the scherzo especially smacks of the soil—and its jolly good nature was yesterday infectious. The orchestra read it superbly.

Mme. Gadski returns in the possession of a full measure of her vocal powers. Her treatment of the "Freischütz" aria, in particular, supplied one of the chief features of a memorable afternoon.

NEW YORK AMERICAN AND JOURNAL,
SUNDAY, NOVEMBER 8, 1903.

Gadski Heard With the Boston Symphony.

Mme. Gadski, in the best of health, was the first of the Metropolitan singers to make a New York appearance this season, assisting as soloist in the second concert of the week by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. She appeared a radiant type of German beauty, in her white gown and hat, with long drooping feathers, and received flowers and four recalls after her first number, and again four recalls after the group of Schubert songs which came later in the programme.

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THE WORLD: SUNDAY,
NOVEMBER 8, 1903.

RETURN OF GADSKI.

Popular Prima Donna Sings at Boston Orchestra's Matinee.

The Boston Symphony Orchestra gave its first matinee concert at Carnegie Hall yesterday, with two new orchestral compositions and the return of Johanna Gadski as attractions.

The popular prima donna was in splendid form. Her voice was big and full, frash and sweet, and her singing had all of the breadth and buyancy, the vigor and femininity withal which are the characteristics of her art. She phrased the aria from Weber's "Freischuetz" with dramatic emphasis; she endowed with delicate sentiment Schubert's "Gretchen at the Spinning Wheel." Less successful was her interpretation of the "Erl King." She gave to it a lyric smoothness which robbed it of its intensely tragic character. Only in the final line was the gruesome motive made forcible. Mr. Gericke's inflexible accompaniment, angular and unimaginative, did not help matters.

A symphonic legend, "The Enchanted Forest," composed by Vincent D'Indy, and based upon Uhland's ballad "Harold," was the first novelty. The ballad is romantic, the composition is a rhapsody. It is a fanciful bit of writing—delicate, dreamy, poetic, with pretty weavings of harmonies, clever in elaboration—but its matter is thin and lacking in melodic originality.

Glazounoff's fourth symphony, the second novelty, is not a work of positive merit. Wagner peeps throughout and Tschaikowsky—in an undigested state—pervades it. It has some striking passages, and though lacking clearness in workmanship, shows a complete command of orchestral color. It is not so thoroughly Slavic in character as one other and known work of the same writer.

The orchestra played most brilliantly.

The Boston Symphony Orchestra, as far as itself was concerned, renewed its hold on the musical affections of the New York public last week. The performance it gave of "Waldweben" on Thursday evening leads one to write in rhapsody. Mr. Gericke's reading of the Brahms symphony—the second—was one of his most creditable achievements in a couple of seasons.

[illegible]
NOVEMBER 8, 1903.

BOSTON ORCHESTRA PLAYS.

FRENCH AND RUSSIAN MUSIC PRODUCED.

Two Novelties at the First Matinee of the Season—Works by Vincent d'Indy and Alexander Glazounoff—Mme. Gadski the Solo Singer—Patti's Farewell.

The first afternoon concert of the Boston Symphony Orchestra at Carnegie Hall yesterday caused the voice of the opera singer to be heard in the land. The solo star of the occasion was the earnest and industrious Johanna Gadski, who came before the public as the *avant courier* of the Conried administration at the Metropolitan Opera House. Strange, was it not, that there seemed to be a familiar sound in the air? The management was the management of Conried, but the voice was the voice of the Grau seasons.

But let that pass. Mme. Gadski, she who never slights her art, we shall have with us all the winter. The Boston orchestra and its pleasing novelties garnered by Mr. Gericke from the Russian steppes and the sunny vales of France we hear only occasionally. Let us think of them. The programme of yesterday afternoon contained two new things under the ceiling of Carnegie Hall.

These were Vincent d'Indy's symphonic legend after a ballad of Uhland, entitled "La Forêt Enchantée" and Glazounoff's E flat symphony, No. 4, op. 48. The other orchestral number was Goldmark's overture, "Sakuntala." Interspersed among all these was the conscientious Mme. Gadski with her reminiscences.

The ballad of "Harald," by Uhland, on which the D'Indy number is founded, tells of an enchanted forest in which the elves surround Harald and his warriors. The warriors ride away, but Harald falls into a long, long slumber, with the elves dancing around him for years. It is a pretty conceit, belonging to the Rip Van Winkle category, and it is not difficult to foretell how any musician of ordinary capacity will treat it. Having done that, you have told how Mr. D'Indy has treated it.

Prelude, some long drawn notes for low-toned wood and horns—music talk for empty forest. Then "Zitti, zitti, piano, piano," a scherzando movement—the ride and the dance mingled. Diminuendo, ritardando, poco à poco, till everything dies away in long drawn tones again, and behold! the aged Harald asleep in the Forest Enchanted. Too easy! But it is very prettily written and exquisitely scored.

Glazounoff's symphony is less pretentious music, but more interesting to hear. It is a three movement symphony, the introduction to the finale being the substitute for the customary slow movement. The conception of the work is as clear as crystal, though the composer offers no programme. But he has given his composition a distinctly descriptive character, and has written with such unaffected freedom that it is impossible to mistake his meaning.

The first movement is a deliciously graceful allegro of purely pastoral character, the second is a rustic dance in scherzo style, and the final allegro is surely a picture of a village festival, such as might follow an important local marriage. In fact the whole work reminds one of Goldmark's "Rustic Wedding" symphony, though there is no similarity in melodic ideas or treatment.

There is no profundity at all in the first two movements of the symphony. They flow along with sweet and simple tunefulness and with a lovely orchestral voicing, which delight the ear and rest the mind. It is good, sane music and comforting to listen to in these days of problem composition. The last movement is more pretentious than the other two in respect of contrapuntal technic.

It shows high skill in the elaboration of the thematic material, and it is pictorially quite as effective as either of the two other movements. On the whole, this is a most pleasing little work, not a great creation, but one which ought to bear repetition, and which was certainly worth an introduction to a New York audience.

Of Mr. Gericke's reading of these two works nothing can be said but that it showed careful study and the most excellent intentions. It is possible that a more liberal display of warmth would have helped the D'Indy composition, but the finish of the performance was so high, the enunciation of the sparkling details so exquisitely clear, that any faintness of praise seems cruel. The Glazounoff symphony was superbly played. Its gracious moods were offered to the audience in all their sweetness and amiability and its orchestral colors were transmitted into the spacious chamber in the fullest bloom of their beauty and delicacy.

It is a pity that Mr. Gericke is so afraid of appearing to seek for ad captandum effects that he will not articulate certain passages of the "Sakuntala" overture. They always seem to clamor for the caesural pause, but that is something with which the austere Mr. Gericke will have naught to do. He accepts the letter of the bond as it is written in the score and with that the audience must rest content. But the "Sakuntala" overture can be made to flame with a fiercer passion than that which is pictured in the serene fancy of an admirable conductor from Boston.

Of Mme. Gadski let the stereotyped operatic formula be recorded. She was in good voice. She sang her dear old "Freischuetz" air in her dear old way, and afterward she put forth "Gretchen am Spinnrade" and "Erlkoenig." She was happier in the first of these two, which she sang with much charm of voice and with feeling. The "Erlkoenig" she sang intelligently and with some skill in the vocal coloring, but the song is not one of her best. She had orchestral accompaniments for both numbers. They are better with piano.

Staats Zeitung
NY Nov 8-03.

Das Boston Symphonie-Orchester.

Ganz so glatt und untadelig, wie man es bislang gewohnt gewesen, ging's im gestrigen zweiten Konzert des Bostoner Symphonieorchesters nicht her, obgleich die Orchesterleistungen, als Ganzes betrachtet, noch immer den in New York üblichen Aufführungen als Muster vorgehalten werden können. Die Bostoner haben uns verwöhnt, und da merkt man's um so eher, wenn einmal das erste Horn oder das Englischhorn nicht ganz ihre Schuldigkeit thun. Was den Streichkörper des Orchesters betrifft, so strahlte er gestern in seiner ganzen wohlaccreditirten Glorie, und so darf man sich immerhin der Hoffnung hingeben, daß die neuesten Personalveränderungen im Orchester dessen Leistungsfähigkeit nicht beeinträchtigt haben. Aber daß der neue Konzertmeister das Einstimmen vor dem Konzert auf der Plattform besorgt, daß er zu den verschiedenen Geigerpulten geht und sein A giebt, ist keine erfreuliche Neuerung. Das Einstimmen kann vorher geschehen, und wenn ein Nachstimmen nöthig ist, sollte so wenig wie möglich Aufhebens davon gemacht werden. Das Publikum kommt, um Musik zu hören und nicht die Vorbereitungen zum Musikmachen.

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D'Indy's "La Forêt Enchantée" is a work somewhat difficult to place properly in the tone poem perspective which began at Liszt and is now dominated by Richard Strauss.

New York has already been made acquainted with M. D'Indy's orchestral utterance. It knows him for a man whose instrumentation was, so to speak, learned at the knee of Berlioz, whose manner of thought is spontaneous and unconventional.

This work, a comparatively early one, epitomizes charmingly the composer's salient traits, contains some matter of melodic value and some moments of delicious harmonic flavor. D'Indy contrives at the out of door atmosphere with an ingenious shuttle of instrumentalization, forever shifting, and he vitalizes it with fascinating rhythmical patterns.

The Glazorinoff Symphony, it is to be hoped, will be heard again. Although the first of its three movments seems somewhat lacking in unity of purpose, the work as a whole contains much that is valuable.

The spirit of the last two movements is distinctively Russian—the scherzo especially smacks of the soil—and its jolly good nature was yesterday infectious. The orchestra read it superbly.

Mme. Gadski returns in the possession of a full measure of her vocal powers. Her treatment of the "Freischütz" aria, in particular, supplied one of the chief features of a memorable afternoon.

THE WORLD: SUNDAY, NOVEMBER 8, 1903.

RETURN OF GADSKI.

Popular Prima Donna Sings at Boston Orchestra's Matinee.

The Boston Symphony Orchestra gave its first matinee concert at Carnegie Hall yesterday, with two new orchestral compositions and the return of Johanna Gadski as attractions.

The popular prima donna was in splendid form. Her voice was big and full, frash and sweet, and her singing had all of the breadth and buyancy, the vigor and femininity withal which are the characteristics of her art. She phrased the aria from Weber's "Freischuetz" with dramatic emphasis; she endowed with delicate sentiment Schubert's "Gretchen at the Spinning Wheel." Less successful was her interpretation of the "Erl King." She gave to it a lyric smoothness which robbed it of its intensely tragic character. Only in the final line was the gruesome motive made forcible. Mr. Gericke's inflexible accompaniment, angular and unimaginative, did not help matters.

A symphonic legend, "The Enchanted Forest," composd by Vincent D'Indy, and based upon Uhland's ballad "Harold," was the first novelty. The ballad is romantic, the composition is a rhapsody. It is a fanciful bit of writing—delicate, dreamy, poetic, with pretty weavings of harmonies, clever in elaboration—but its matter is thin and lacking in melodic originality.

Glazounoff's fourth symphony, the second novelty, is not a work of positive merit. Wagner peeps throughout and Tschaikowsky—in an undigested state—pervades it. It has some striking passages, and though lacking clearness in workmanship, shows a complete command of orchestral color. It is not so thoroughly Slavic in character as one other and known work of the same writer.

The orchestra played most brilliantly.

The Boston Symphony Orchestra, as far as itself was concerned, renewed its hold on the musical affections of the New York public last week. The performance it gave of "Waldweben" on Thursday evening leads one to write in rhapsody. Mr. Gericke's reading of the Brahms symphony—the second—was one of his most creditable achievements in a couple of seasons.

THE SUN, SUNDAY, NOVEMBER 8, 1903.

BOSTON ORCHESTRA PLAYS.

FRENCH AND RUSSIAN MUSIC PRODUCED.

Two Novelties at the First Matinee of the Season—Works by Vincent d'Indy and Alexander Glazounoff—Mme. Gadski the Solo Singer—Patti's Farewell.

The first afternoon concert of the Boston Symphony Orchestra at Carnegie Hall yesterday caused the voice of the opera singer to be heard in the land. The solo star of the occasion was the earnest and industrious Johanna Gadski, who came before the public as the *avant courier* of the Conried administration at the Metropolitan Opera House. Strange, was it not, that there seemed to be a familiar sound in the air? The management was the management of Conried, but the voice was the voice of the Grau seasons.

But let that pass. Mme. Gadski, she who never slights her art, we shall have with us all the winter. The Boston orchestra and its pleasing novelties garnered by Mr. Gericke from the Russian steppes and the sunny vales of France we hear only occasionally. Let us think of them. The programme of yesterday afternoon contained two new things under the ceiling of Carnegie Hall.

These were Vincent d'Indy's symphonic legend after a ballad of Uhland, entitled "La Forêt Enchantée" and Glazounoff's E flat symphony, No. 4, op. 48. The other orchestral number was Goldmark's overture, "Sakuntala." Interspersed among all these was the conscientious Mme. Gadski with her reminiscences.

The ballad of "Harald," by Uhland, on which the D'Indy number is founded, tells of an enchanted forest in which the elves surround Harald and his warriors. The warriors ride away, but Harald falls into a long, long slumber, with the elves dancing around him for years. It is a pretty conceit, belonging to the Rip Van Winkle category, and it is not difficult to foretell how any musician of ordinary capacity will treat it. Having done that, you have told how Mr. D'Indy has treated it.

Prelude, some long drawn notes for low-toned wood and horns—music talk for empty forest. Then "Zitti, zitti, piano, piano," a scherzando movement—the ride and the dance mingled. Diminuendo, ritardando, poco à poco, till everything dies away in long drawn tones again, and behold! the aged Harald asleep in the Forest Enchanted. Too easy! But it is very prettily written and exquisitely scored.

Glazounoff's symphony is less pretentious music, but more interesting to hear. It is a three movement symphony, the introduction to the finale being the substitute for the customary slow movement. The conception of the work is as clear as crystal, though the composer offers no programme. But he has given his composition a distinctly descriptive character, and has written with such unaffected freedom that it is impossible to mistake his meaning.

The first movement is a deliciously graceful allegro of purely pastoral character; the second is a rustic dance in scherzo style, and the final allegro is surely a picture of a village festival, such as might follow an important local marriage. In fact the whole work reminds one of Goldmark's "Rustic Wedding" symphony, though there is no similarity in melodic ideas or treatment.

There is no profundity at all in the first two movements of the symphony. They flow along with sweet and simple tunefulness and with a lovely orchestral voicing, which delight the ear and rest the mind. It is good, sane music and comforting to listen to in these days of problem composition. The last movement is more pretentious than the other two in respect of contrapuntal technic.

It shows high skill in the elaboration of the thematic material, and it is pictorially quite as effective as either of the two other movements. On the whole, this is a most pleasing little work, not a great creation, but one which ought to bear repetition, and which was certainly worth an introduction to a New York audience.

Of Mr. Gericke's reading of these two works nothing can be said but that it showed careful study and the most excellent intentions. It is possible that a more liberal display of warmth would have helped the D'Indy composition, but the finish of the performance was so high, the enunciation of the sparkling details so exquisitely clear, that any faintness of praise seems cruel. The Glazounoff symphony was superbly played. Its gracious moods were offered to the audience in all their sweetness and amiability and its orchestral colors were transmitted into the spacious chamber in the fullest bloom of their beauty and delicacy.

It is a pity that Mr. Gericke is so afraid of appearing to seek for ad captandum effects that he will not articulate certain passages of the "Sakuntala" overture. They always seem to clamor for the caesural pause, but that is something with which the austere Mr. Gericke will have naught to do. He accepts the letter of the bond as it is written in the score and with that the audience must rest content. But the "Sakuntala" overture can be made to flame with a fiercer passion than that which is pictured in the serene fancy of an admirable conductor from Boston.

Of Mme. Gadski let the stereotyped operatic formula be recorded. She was in good voice. She sang her dear old "Freischuez" air in her dear old way, and afterward she put forth "Gretchen am Spinnrade" and "Erlkoenig." She was happier in the first of these two, which she sang with much charm of voice and with feeling. The "Erlkoenig" she sang intelligently and with some skill in the vocal coloring, but the song is not one of her best. She had orchestral accompaniments for both numbers. They are better with piano.

NEW YORK TIMES,
SUNDAY,
NOVEMBER 8, 1903.

THE BOSTON ORCHESTRA

New Works by d'Indy and Glazounoff at the Second Concert.

Mme. Gadski the Soloist in an Air from "Der Freischuetz" and Two Songs.

Another great audience greeted the Boston Symphony Orchestra at the second of its first pair of concerts given yesterday afternoon in Carnegie Hall, and showed again the high appreciation of the uncommon beauty of the performances of Mr. Gericke's men. The programme contained two works played for the first time in New York, though neither of them is a new composition, and one of them, d'Indy's symphonic ballad, "La Forêt Enchantée," dates from its composer's earliest period. The other was Glazounoff's fourth symphony in E flat. D'Indy's piece is frankly programme music in its entire purpose and substance, a musical illustration of Uhland's ballad, "Harald." It is, indeed, scarcely intelligible without its programme, for upon it the form is entirely based, and the music as music is so closely dependent upon it as to forestall any very great appeal upon its listeners for its own sake. Direct delineation rather than the evocation of a mood is what the composer has sought, and so it was almost inevitable that imaginative power in a higher sense should be sacrificed. There is heard the tramp of horsemen through the wood—that is a kind of episode for which music has unmistakable symbols, and Mr. d'Indy used them in very much the same way as others have done. There is the passionate wooing of the troop of fairies, and there is the stillness of Harald's sleep upon the rock, and the moonlit assemblage of the elves about him for which the composer has found plausible musical expression. They are but dimly outlined, however, and of poetic atmosphere there is not much. The treatment of the orchestra is skillful, and there are innumerable charming effects that Mr. Gericke made to count for their utmost. But as a whole, the composer seemed to lack certainty of touch in "La Forêt Enchantée," and the piece as a whole leaves little definite impression.

Glazounoff's symphony was the third of his works in this form that have been heard here, and it was interesting to become further acquainted with the music of one regarded as among the strongest and most influential of the "young Russians" who have in recent years stirred the musical waters so deeply, and whose powers have been proclaimed so loudly as among the modern potencies in music. But there is always a certain amount of wonderment after a hearing of their music as to just where their power is supposed to reside. Scratch a "young Russian" and you will rarely find a tartar, but rather a skillful expounder of agreeably melodious and not always very original ideas in a most brilliant orchestral setting. They have ruled out Tschaikowsky as too much of a cosmopolitan for their number, but Tschaikowsky is manyfold more of a Russian in his greatest symphonies and overtures than, for instance, Mr. Glazounoff in this fourth symphony of his; and, as a musician, of infinitely greater power. The symphony is, in its way, full of charming music, but it is of a superficial sort. Its themes are pretty, but never deeply significant, and the development of them does not strongly engage the attention. There is only a mild utterance of anything that reflects the Russian spirit, and, indeed, there are not lacking reminiscences of other men in other lands. The orchestration is throughout brilliant, clear, transparent, and admirably in keeping with the thematic substance of the music. The ingenuity with which themes from the first two movements are brought together in the last, with various contrapuntal refinements, was interesting. Mr. Gericke read the work with much spirit, and the performance was of scintillating brilliancy.

Goldmark's glowing "Sakuntala" overture opened the concert, played with a somewhat more rapid pace than the passages of Oriental languor seemed to suggest. Mme. Gadski was the soloist. She was in splendid voice and sang the elaborate recitative and aria for Agathe in the second act of "Der Freischütz" with exquisite poetry and charm, rising to a superb pitch of exaltation at the climax—though here it seemed as if the singer's intentions were kept from full realization by Mr. Gericke's conservative idea of the tempo at the jubilant close. Later she sang two of Schubert's songs, "Gretchen am Spinnrade" and the "Erlkönig," with their pianoforte accompaniments transcribed for orchestra. She sang them well, but they lose greatly by being changed from the setting for which the composed intended them.

Commercial Advertiser
N.Y. Nov 9-03.

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From almost every point of view the Boston Symphony's matinée on Saturday was more interesting than Thursday's concert. Perhaps the music itself did not reach such loftiness of design and inspiration, but it was new to us, at least the two important numbers, and New York has never concealed its love for novelties in music or anything else. The programme opened with Goldmark's charming "Sakuntala" overture, perhaps the most typical example of that composer's rich fancy, and a work which Mr. Gericke always plays con amore. The other two orchestral numbers were D'Indy's symphonic poem, "La Forêt Enchantée," and Glazounoff's fourth symphony in E-flat.

Vincent D'Indy, now a man well on toward middle age, is reckoned among the leaders of the "younger Frenchmen," younger in distinction from the generation of Gounod, Franck, and Thomas. More nearly akin to Franck, whose disciple he was, than to the others, he is still, musically speaking, closer to Wagner. It has been said, for example, of his opera, "Fervaal," that it is more Wagnerish than anything that Wagner ever wrote. And so with this "La Forêt Enchantée," one is hearing more than an echo of the great German. The work itself is a musical illustration of Uhland's ballad "Harald," which repeats the oft-told medieval legend of the hero, who, his men taken away by the fairies, sinks into an enchanted sleep, in which he remains for centuries awaiting the great awakening. So the composer takes us with a band of horsemen into a deep and mysterious wood. The clang of hunting horns gives way to the witching strains of Elfland music. The men are lured away, leaving the hero alone, and at last he is lost in a deep and magical sleep. It is not hard to guess how a composer will go to work to do such a thing as this, and D'Indy does it. He has learned how to show us the woodland because Wagner did it in "Siegfried." The rest is comparatively easy. Although D'Indy wrote this long before he composed his most interesting "Istar" variations, even at that time he was a master of the orchestra. The work is beautifully done, rich in color and delicate in texture. It is not big, nor particularly strong, but it is decidedly interesting.

Of Glazounoff's music we have already had several examples, including two of his symphonies, both of which are more pretentious than the one in E-flat, which was played on Saturday. This one is rustic in character. The composer, as usual, makes much use of typical Russian themes which of themselves, being of unusual contour, add interest to a work. Beyond this Glazounoff is a good musician, a resourceful writer, and a master of orchestral composition. The symphony placed near the really great works will not rank very high as an important contribution to musical literature, but we cannot always be scaling the snow-capped summits of genius. There is pleasure to be found in the foothills. Such men as D'Indy and Glazounoff are to be found there, and it is well to hear of them from time to time. The orchestra played much better than on Thursday evening.

Mme Gadski, the soloist, received a warm welcome from the large audience. A summer's rest has banished all signs of her hard season here a year ago, and she was in admirable voice. For her numbers she did not stray from the beaten path. Her first was Agathe's aria from "Der Freischütz," which is sung as well by very few women, and her second was Schubert's songs "Gretchen am Spinnrad" and "Erlkönig," with Liszt's setting for the orchestra. The first goes admirably, but the second is not so successful, and neither sounds so well as it does with the piano.

N.Y. Tribune
Nov 9-03

Two novelties and the presence of Mme. Johanna Gadski, in an impressive white gown and hat, differentiated Saturday's Boston Symphony concert from that of last Thursday. Mr. Gericke's mood of determined rectitude, maintained obstinately through the Mendelssohn concerto at the earlier affair, was again in evidence, and dictated an unemotional orchestral accompaniment to the aria from Der Freischuetz and to the Schubert "Gretchen am Spinnrade" and "Erlkonig," against which Mme. Gadski warred successfully in the first two numbers. She sang the Weber music with superb breadth, but the "Erlkonig" is not in her style, and it is spoiled by the substitution of orchestra for piano.

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N.Y. Post
Nov 9-03.

Boston Symphony Orchestra.

In view of Mr. Gericke's conservative tendencies, his programme on Saturday afternoon had a remarkably modern aspect. Goldmark's "Sakuntala" overture, D'Indy's "La Forêt Enchantée," and Glazounoff's fourth symphony were the orchestral numbers, and Frau Gadski contributed an aria by Weber and two songs by Schubert—two composers who, though older, were the originators of the modern romantic school. Like most opera singers, Mme. Gadski needs the glamour of the dramatic stage to be at her best; yet it was on the dramatic side that "Margaret at the Spinning Wheel" and "The Erlking" failed of their full effect on this occasion. Agathe's recitative and aria from the second act of "Der Freischütz" suited her better, and the final high notes ensured abundant applause. The Schubert songs were given with orchestral accompaniment.

Vincent D'Indy is a composer who has been unduly neglected in New York. His orchestral legend, "The Enchanted Forest," is based on a ballad by Uhland. It skilfully reproduces the mood and atmosphere of the poem, and there are exquisite patches of orchestral coloring. It is an early work, and lacks individual physiognomy. The composer is said to be an ardent admirer of Wagner; his score confirms the rumor. The performance of this piece by Mr. Gericke and his players was much more satisfactory than that of the "Sakuntala" overture, in which the Oriental glow of color that constitutes the chief charm of that piece was strangely missing. But it was in the Russian symphony that the Bostonians showed their skill to best advantage. The intricate and difficult last movement of the Glazounoff symphony was played with exciting virtuosity. The first movement of this work, which had never before been played here, is interesting rather for its coloring than for what it tells thematically; but the scherzo is based on a new and quaint conceit which is prettily, we might almost say wittily, expressed by the woodwind instruments in a variety of combinations.

Journal Tribune - Nov 17 - 1903

Linked with the first of this season's Boston Symphony Orchestra concerts here was considerable curiosity. When Franz Kneisel hung up his orchestral fiddle and his bow, Mr. Gericke first lost some sleep; then he went to Europe to find a new concertmaster. Exactly how troublesome a way that is to spend one's Summer vacation need not be emphasized here; nor need any other details be rehearsed, save that he engaged a Spaniard, named E. Fernandez Arbos, to sit at his orchestral left hand. Mr. Arbos appeared not only as concertmaster but also as soloist, playing Mendelssohn's Concerto. He has the reputation of growing as nervous as seven cats when called upon to play in public, and his appearance the other night justified his claim to this neurotic distinction. Nervousness may cover a multitude of fiddling sins, but it scarcely puts the listener in good humor. Arbos's playing of this ultra-sentimental work was actually a sad performance. His intonation should never have passed Ellis Island, while his incredible lack of rhythm gave the accompanying conductor a very bad quarter of an hour. Altogether it was a performance so many times removed from the artistic that it should not have been done at all. The balance of the evening was devoted to the "Euryanthe" overture, "Waldweben" from Wagner's "Siegfried" and Brahms's Second Symphony. The orchestra played the overture with a superb splurge of fire, and the old work sounded so new that it might have been written the day before, save for the fact that there was no one alive the day before who possibly could have written it. The "Waldweben" was heartily disappointing. For all that the uninitiated knew it might have been a gentle Boston breeze sighing frigidly about Cod Fish Hall; certainly all of Wagner was refined out of it. Mr. Gericke read the Brahms Symphony as though he loved it more in detail than he did *en bloc*. It was all sanely, icily beautiful, sounding like an Emerson essay set to music.

BOSTON SUNDAY GLOBE—NOVEMBER 15, 1903.

SYMPHONY CONCERTS.

Miss Adele Aus Der Ohe was the soloist at the fourth symphony rehearsal and concert, playing the B major concerto for piano and orchestra, by Henry Holden Huss, the American composer. The work was given in its revised form. The other numbers of the program were Raff's overture, "Ein feste Burg;" Smetana's symphonic poem, "Vysehrad," and Beethoven's D major symphony. The Huss concerto is one that appeals especially to the musician or the advanced student of music, for its constantly varying progressions, its abrupt changes of modulations in different keys and the almost restless and irregular forms of its instrumental combinations, makes the piece too complicated and abstruse for the enjoyment of the general public.

The instrumentation is elaborate and the solo instrument is very prominent in each movement. The first part is so full of fortissimo passages that the physical tax for the soloist is very great, and that Miss Aus Der Ohe was able to maintain the proper proportion in her piano work against the heavy orchestral background, shows the artist possessed of a strength of arms and fingers not usually found in a woman. Her chords, arpeggios and runs, singly and in doubles, were wonderfully vigorous and clear, and in all her fortissimo work she appeared to be easily able to cope with the orchestra. In the second movement she produced a beautiful cantabel tone where required, showing a fine intelligence in her reading and a consummate skill in execution. She gave the two themes of the third movement with splendid contrasting effects, closing the concerto with a brilliant and dashing performance of the crashing finale. The large audience appreciated her performance very highly, and she was recalled several times and received some huge floral tributes.

The orchestra as a rule did its work admirably, though the "conversations" in the third movement seemed to be a trifle uncertain at times. The Raff overture proved to be a pleasing composition of its kind, and the principal theme showed to advantage the efficiency of the different wind contingents. Smetana's symphonic poem was given in a stirring and sympathetic manner, the brasses sounding their phrases in excellent harmony and the contrasts of the festival music and the joyless, sad refrain of the finale being beautiful in their impressive and mournful cadences. The Beethoven symphony calls for naught but praise, the larghetto and the delightful scherzo each being received with the usual manifestations of pleasure by the auditors.

The program of the concerts this week will include Brahms' tragic overture, Liszt's symphonic poem, "The Ideal," and Dvorak's symphony in F. Mr Krasselt, the new first 'cellist, will appear as a soloist for the first time in America, and he will play a concerto by Saint-Saens.

[45]

NEW YORK TIMES, SUNDAY, NOVEMBER 8, 1903.

THE BOSTON ORCHESTRA

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Mme. Gadski the Soloist in an Air from "Der Freischuetz" and Two Songs.

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Of Glazounoff's music we have already had several examples, including two of his symphonies, both of which are more pretentious than the one in E-flat, which was played on Saturday. This one is rustic in character. The composer, as usual, makes much use of typical Russian themes which of themselves, being of unusual contour, add interest to a work. Beyond this Glazounoff is a good musician, a resourceful writer, and a master of orchestral composition. The symphony placed near the really great works will not rank very high as an important contribution to musical literature, but we cannot always be scaling the snow-capped summits of genius. There is pleasure to be found in the foothills. Such men as D'Indy and Glazounoff are to be found there, and it is well to hear of them from time to time. The orchestra played much better than on Thursday evening.

Mme Gadski, the soloist, received a warm welcome from the large audience. A summer's rest has banished all signs of her hard season here a year ago, and she was in admirable voice. For her numbers she did not stray from the beaten path. Her first was Agathe's aria from "Der Freischütz," which is sung as well by very few women, and her second was Schubert's songs "Gretchen am Spinnrad" and "Erlkönig," with Liszt's setting for the orchestra. The first goes admirably, but the second is not so successful, and neither sounds so well as it does with the piano.

N.Y. Post Nov 9-03.

Boston Symphony Orchestra.

In view of Mr. Gericke's conservative tendencies, his programme on Saturday afternoon had a remarkably modern aspect. Goldmark's "Sakuntala" overture, D'Indy's "La Forêt Enchantée," and Glazounoff's fourth symphony were the orchestral numbers, and Frau Gadski contributed an aria by Weber and two songs by Schubert—two composers who, though older, were the originators of the modern romantic school. Like most opera singers, Mme. Gadski needs the glamour of the dramatic stage to be at her best; yet it was on the dramatic side that "Margaret at the Spinning Wheel" and "The Erlking" failed of their full effect on this occasion. Agathe's recitative and aria from the second act of "Der Freischütz" suited her better, and the final high notes ensured abundant applause. The Schubert songs were given with orchestral accompaniment.

Vincent D'Indy is a composer who has been unduly neglected in New York. His orchestral legend, "The Enchanted Forest," is based on a ballad by Uhland. It skilfully reproduces the mood and atmosphere of the poem, and there are exquisite patches of orchestral coloring. It is an early work, and lacks individual physiognomy. The composer is said to be an ardent admirer of Wagner; his score confirms the rumor. The performance of this piece by Mr. Gericke and his players was much more satisfactory than that of the "Sakuntala" overture, in which the Oriental glow of color that constitutes the chief charm of that piece was strangely missing. But it was in the Russian symphony that the Bostonians showed their skill to best advantage. The intricate and difficult last movement of the Glazounoff symphony was played with exciting virtuosity. The first movement of this work, which had never before been played here, is interesting rather for its coloring than for what it tells thematically; but the scherzo is based on a new and quaint conceit which is prettily, we might almost say wittily, expressed by the woodwind instruments in a variety of combinations.

Linked with the first of this season's Boston Symphony Orchestra concerts here was considerable curiosity. When Franz Kneisel hung up his orchestral fiddle and his bow, Mr. Gericke first lost some sleep; then he went to Europe to find a new concertmaster. Exactly how troublesome a way that is to spend one's Summer vacation need not be emphasized here; nor need any other details be rehearsed, save that he engaged a Spaniard, named E. Fernandez Arbos, to sit at his orchestral left hand. Mr. Arbos appeared not only as concertmaster but also as soloist, playing Mendelssohn's Concerto. He has the reputation of growing as nervous as seven cats when called upon to play in public, and his appearance the other night justified his claim to this neurotic distinction. Nervousness may cover a multitude of fiddling sins, but it scarcely puts the listener in good humor. Arbos's playing of this ultra-sentimental work was actually a sad performance. His intonation should never have passed Ellis Island, while his incredible lack of rhythm gave the accompanying conductor a very bad quarter of an hour. Altogether it was a performance so many times removed from the artistic that it should not have been done at all. The balance of the evening was devoted to the "Euryanthe" overture, "Waldweben" from Wagner's "Siegfried" and Brahms's Second Symphony. The orchestra played the overture with a superb splurge of fire, and the old work sounded so new that it might have been written the day before, save for the fact that there was no one alive the day before who possibly could have written it. The "Waldweben" was heartily disappointing. For all that the uninitiated knew it might have been a gentle Boston breeze sighing frigidly about Cod Fish Hall; certainly all of Wagner was refined out of it. Mr. Gericke read the Brahms Symphony as though he loved it more in detail than he did *en bloc*. It was all sanely, icily beautiful, sounding like an Emerson essay set to music.

BOSTON SUNDAY GLOBE—NOVEMBER 15, 1903.

SYMPHONY CONCERTS.

Miss Adele Aus Der Ohe was the soloist at the fourth symphony rehearsal and concert, playing the B major concerto for piano and orchestra, by Henry Holden Huss, the American composer. The work was given in its revised form. The other numbers of the program were Raff's overture, "Ein feste Burg;" Smetana's symphonic poem, "Vysehrad," and Beethoven's D major symphony. The Huss concerto is one that appeals especially to the musician or the advanced student of music, for its constantly varying progressions, its abrupt changes of modulations in different keys and the almost restless and irregular forms of its instrumental combinations, makes the piece too complicated and abstruse for the enjoyment of the general public.

The instrumentation is elaborate and the solo instrument is very prominent in each movement. The first part is so full of fortissimo passages that the physical tax for the soloist is very great, and that Miss Aus Der Ohe was able to maintain the proper proportion in her piano work against the heavy orchestral background, shows the artist possessed of a strength of arms and fingers not usually found in a woman. Her chords, arpeggios and runs, singly and in doubles, were wonderfully vigorous and clear, and in all her fortissimo work she appeared to be easily able to cope with the orchestra. In the second movement she produced a beautiful cantabel tone where required, showing a fine intelligence in her reading and a consummate skill in execution. She gave the two themes of the third movement with splendid contrasting effects, closing the concerto with a brilliant and dashing performance of the crashing finale. The large audience appreciated her performance very highly, and she was recalled several times and received some huge floral tributes.

The orchestra as a rule did its work admirably, though the "conversations" in the third movement seemed to be a trifle uncertain at times. The Raff overture proved to be a pleasing composition of its kind, and the principal theme showed to advantage the efficiency of the different wind contingents. Smetana's symphonic poem was given in a stirring and sympathetic manner, the brasses sounding their phrases in excellent harmony and the contrasts of the festival music and the joyless, sad refrain of the finale being beautiful in their impressive and mournful cadences. The Beethoven symphony calls for naught but praise, the larghetto and the delightful scherzo each being received with the usual manifestations of pleasure by the auditors.

The program of the concerts this week will include Brahms' tragic overture, Liszt's symphonic poem, "The Ideal," and Dvorak's symphony in F. Mr Krasselt, the new first 'cellist, will appear as a soloist for the first time in America, and he will play a concerto by Saint-Saens.

[45]

Boston Symphony Orchestra.

Fourth Concert—Review by Philip Hale in the Boston Herald.

THE program for the fourth Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, Ein feste Burg.....Raff
(First time at these concerts.)
Concerto in B major, for piano.....Huss
Symphonic poem, Vysehrad.....Smetana
Symphony in D major, No. 2.....Beethoven

Raff's overture, "Ein feste Burg," was played in Boston at a concert of the Philharmonic Society in 1882. We believe there was a still earlier performance, possibly by Theodore Thomas, but we have not been able to verify this belief. The overture was composed originally as a prelude to Wilhelm Genast's tragedy, "Bernhard von Weimar," and it was performed for the first time in 1855 as a prelude to the play. Then Raff rewrote it for concert use. The chief theme is the familiar tune that, long attributed to Martin Luther, is the melody for his version of the Forty-sixth Psalm, but the form of this melody as it is now known was shaped by Bach.

The overture is not among the more distinguished works of Raff, who, although he was of a romantic nature and of poetic aspirations, was obliged through poverty to write innumerable pot boilers. His extraordinary facility in counterpoint lightened this task, and was in the long run fatal to his abiding reputation; for some of his most striking contrapuntal feats are buried in otherwise empty and futile music. It was not that he did not have the faculty of self examination and consequent and glorifying rejection; he did not have the time or money was always needed, and there were the publishers clamorous for salon music.

This overture is of a kind that was once popular. A well known theme suggested a musical composition, and the aim of the composer was to introduce this theme in as many singular ways as possible. The introduction was both expected and unexpected. There were passages that were written to lead up inevitably to the theme, so that the audience might say with delight, "Now it's coming"; and again, when there was the least expectation, the theme suddenly appeared and the audience started, sat up, rubbed eyes and strained ears: "Why, here it is!" Think, for a moment, of Luther's first lines as Englished by Thomas Carlyle:

A safe stronghold our God is still,
A trusty shield and weapon.

And how does Raff first introduce the melody? With full orchestra and with thunderous brass and roll of drums? No; for in such a case what would he have for a climax? This tune, which is so intimately associated with aggressive Protestantism; this tune, which was a battle hymn in the war against all devils and principalities and powers, is introduced suavely by amiable wind instruments. Then, of course, follows treatment of the melody, and in the main body of the overture, the tune serves in various more or less ingenious ways. But ingenuity is not necessarily a saving grace in a musical composition; and in this instance the ingenuity is that of accomplished routine. The overture is a singularly uninspired composition. No momentary breath of imagination gives it the semblance of life. Put a looking glass before the score, and the glass remains untarnished.

Mr. Huss was the pianist when his concerto was first played in Boston at a Symphony concert late in 1894. The concerto then seemed stuffed with so many thoughts and devices that hardly anything definite was left in the mind of the hearer. After this performance Mr. Huss shortened the work and revised it in other ways. He changed the development in the first movement, broadened the second theme of the finale and "touched up," as he himself says, the instrumentation. Last night the composer was fortunate in his pianist, who did all within her power to make the music an authoritative message. Mr. Huss played his own work, as we remember, after the manner of the average composer. He made no pretense of being a commanding virtuoso. Mr. Gericke last night read the work with the most painstaking care and with appreciation of the best characteristics of the score, so that the audience undoubtedly had full opportunity to form a judgment concerning the merits of the concerto itself.

This work does not seem to us one of high imagination or of marked distinction. Mr. Huss is a musician who has studied deeply and earnestly; a musician to be respected for certain solid acquirements, for industry, and for commendable ambition; he is to be respected just as he respects his profession; but this does not enable him with all his technical resources to create a concerto of true beauty and strength, nor to display a pronounced individuality. He was an excellent student of harmony at Munich; but in this concerto his harmonic knowledge does not tell. It is not that he is afraid of effects; on the contrary, he is adventurous; but the concerto is so crowded with matter that nothing stands out in simple and bold relief.

There are a great many notes, and Miss Aus der Ohe and the orchestra played them. There were agreeable moments, but there were quarter hours of monotony, when, to use a homely phrase, everything was going at once, and without any effect save that of exasperating the hearer. There were pleasant bits of orchestral color, but as a rule the orchestral painting was mono-chromatic. Force was more than once bombast, as in the first movement, and in the orchestral repetition of the chief theme of the finale. Miss Aus der Ohe, to whom the concerto is dedicated, displayed the conscientiousness, the power, the brilliance, the intelligence, that have long characterized her, but not infrequently the piano part seemed as long spun out and tiresome chatter. She was recalled several times.

In Smetana's "Vysehrad" imaginative force is recognized at once. With apparently simple means the composer succeeds in musical scene painting; and there is something more than panoramic success; for the idea of former glory and departed grandeur is firmly established. The simplicity of Smetana is honest, while the naïveté of Dvorák suggests artful and deliberate childishness as an important part of musical stock in trade. The lamentation over the ruins of Libussa's castle is not sentimental; it is bardic and heroic; it suggests the period, and in the whole symphonic poem there is no incongruous or belittling thought or expression.

Beethoven's early symphony brought the end.

Gericke Plays an American Composition.

To the Musical Courier:

MR. GERICKE has confined himself so exclusively to the compositions which he learned in the Fatherland, before taking up his residence in the New World that his production of the Concerto in B major for piano, by Huss, at the fourth Symphony concert last night is a procedure requiring some explanation. And I hasten to state that it was not in accordance with the wishes of Mr. Gericke that his sacred and classic programs should be defiled with an American compositon, but rather because of the obstinacy of Miss Aus der Ohe, the assisting piano artist. Bad taste this Miss Aus der Ohe must have, from the Gericke viewpoint; for the Gericke viewpoint regards the work of serious composition the exclusive function of the Germans and one or two other Continental races, and it holds that American creative genius is fit only for gospel hymns and ragtime.

DISSENTER.

BOSTON, Mass., November 15, 1903.

FOURTH SYMPHONY CONCERT.

A Novelty for the Series Is the Overture by Raff.

Miss Aus der Ohe's Performance of Huss' Piano Concerto—An Unfamiliar Overture by Ruff and Pieces by Smetana and Beethoven.

The programme for the Fourth Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, "Ein feste Burg".....Raff
(First time at these concerts).
Concerto in B major for piano.....Huss
Symphonic poem, "Vysehrad".....Smetana
Symphony in D major, No. 2.....Beethoven

Raff's overture, "Ein feste Burg," was played in Boston at a concert of the Philharmonic Society in 1882. We believe there was a still earlier performance, possibly by Theodore Thomas, but we have not been able to verify this belief. The overture was composed originally as a prelude to Wilhelm Genast's tragedy, "Bernhard von Weimar," and it was performed for the first time in 1855 as a prelude to the play. Then Raff rewrote it for concert use. The chief theme is the familiar tune that, long attributed to Martin Luther, is the melody for his version of the 46th Psalm, but the form of this melody as it is now known was shaped by Bach.

The overture is not among the more distinguished works of Raff, who, although he was of a romantic nature and of poetic aspirations, was obliged through poverty to write innumerable pot-boilers. His extraordinary facility in counterpoint lightened this task, and was in the long run fatal to his abiding reputation; for some of his most striking contrapuntal feats are buried in otherwise empty and futile music. It was not that he did not have the faculty of self-examination and consequent and glorifying rejection; he did not have the time or money was always needed, and there were the publishers clamorous for salon music.

This overture is of a kind that was once popular. A well known theme suggested a musical composition, and the aim of the composer was to introduce this theme in as many singular ways as possible. The introduction was both expected and unexpected. There were passages that were written to lead up inevitably to the theme, so that the audience might say with delight, "now it's coming"; and again, when there was the least expectation, the theme suddenly appeared and the audience started, sat up, rubbed eyes and strained ears: "Why, here it is!" Think, for a moment, of Luther's first lines as Englished by Thomas Carlyle:

"A safe stronghold our God is still,
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And how does Raff first introduce the melody? With full orchestra and with thunderous brass and roll of drums? No: for in such a case what would he have for a climax? This tune, which is so intimately associated with aggressive Protestantism; this tune, which was a battle hymn in the war against all devils and principalities and powers, is introduced suavely by amiable wind instruments. Then, of course, follows treatment of the melody, and in the main body of the overture, the tune serves in various more or less ingenius ways. But ingenuity is not necessarily a saving grace in a musical composition; and in this instance the ingenuity is that of accomplished routine. The overture is a singularly uninspired composition. No momentary breath of imagination gives it the semblance of life. Put a looking-glass before the score, and the glass remains untarnished.

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There are a great many notes, and Miss Aus der Ohe and the orchestra played them. There were agreeable moments, but there were quarter-hours of monotony, when, to use a homely phrase, everything was going at once, and without any effect save that of exasperating the hearer. There were pleasant bits of orchestral color, but as a rule the orchestral painting was monochromatic. Force was more than once bombast, as in the first movement, and in the orchestral repetition of the chief theme of the finale. Miss Aus der Ohe, to whom the concerto is dedicated, displayed the conscientiousness, the power, the brilliance, the intelligence, that have long characterized her, but not infrequently the piano part seemed as long spun out and tiresome chatter. She was recalled several times.

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Beethoven's early symphony brought the end.

FOURTH SYMPHONY CONCERT

Adele Aus Der Ohe Plays a Concerto by Henry Holden Huss—Orchestral Numbers by Raff, Smetana and Beethoven.

The programme of the fourth Symphony concert last evening was as follows:
Overture, "Ein Feste Burg".....Raff
Concerto for pianoforte.....Huss
Symphonic poem, "Vysehrad" (No. 1 of the Cyclus, "My Country").....Smetana
Symphony No. 2.....Beethoven
Soloist, Adele Aus Der Ohe.

This programme was the least interesting of any in the series thus far, the best number being the symphonic poem by Smetana. It has been heard at these concerts before, and is not a novelty, but it is a work well worth hearing, not only for the inherent charm of the orchestral scoring but also for its strength and originality of thought, which make it prominent among modern works of its kind.

It was finely played and made a delightful impression.

The Raff overture, in which the theme of Luther's familiar chorale, "Eine Feste Burg," figures prominently, has not been heard in this city for many years. It is not among the composer's greatest achievements, but shows much inventive power, contrapuntal skill and effective scoring. The Beethoven symphony, with its especially interesting and melodious slow movement, was the closing number.

Miss Adele Aus Der Ohe made her reappearance in this city after nearly three years' absence, and she played Henry Holden Huss's concerto in B major in a revised version, the original having been played by the composer at a symphony concert about nine years ago under Emil Paur's direction.

When first heard it impressed one as a work tediously long and barren for the most part of musical interest.

In the revised and shortened version heard last evening the work is improved somewhat, but even now it fails to create more than a passing interest. There are pleasing moments for the solo instrument, together with much that is "padding" and, useless except for private piano practice, and the orchestral accompaniment is unequal, for there is a mixture of good, bad and indifferent scoring that is not impressive to the listener.

The finale appears to be the best portion of the concerto, and if the composer could make a short work in one movement, embodying the best portions, in the manner of Liszt's A major concerto, a sort of fantasie, as it were, to take not over 20 or 25 minutes for performance, he would then have a composition of interest and one that would be sought after by pianists. As it now stands the concerto is without distinction, although Miss Aus Der Ohe played it superbly and no doubt made all there was in it show to the best advantage. The pianist was enthusiastically applauded and several times recalled.

SOCIETY ATTENDS SYMPHONY

There was an eminently brilliant audience for the fourth in the series of Symphony rehearsals Friday afternoon, when Miss Aus der Ohe was the soloist, and fully sustained the favorable impression she has created on former occasions here. The great pianiste was simply attired in a rich gown of white silk, on the bodice of which glittered the magnificent jewelled brooch presented her by the Empress of Germany. Among those who enjoyed the unusually excellent programme were Miss Aus der Ohe's sister, and constant companion, who was attired in black silk and jets; Miss Louise Drew (who was escorted by Mr. Guy Stanley), looking very pretty in golden brown velvet, a hat of brown beaver, with plumes, and an immense white boa; Mrs. F. L. Higginson, Miss Juliet Higginson, Miss Barbara Higginson, Mrs. Henry L. Higginson, Mrs. George M. Cushing, Mrs. Henry S. Howe, Miss May Kenney, Mrs. George C. Lee, Jr., Mrs. Albert Harding, Mrs. Frederick R. Comee, Mrs. Guy Lowell, Miss Beatrice Blake, Miss Mary Vaughan, Miss Rachel Brooks, Mrs. Francis Peabody, Jr., and her daughter, Miss Rosamond Peabody, Mrs. Oliver Ames and her mother, Mrs. West, Miss Edith Stackpole, Miss Katharine Foote, Mrs. George Shattuck, Miss Mabel Bayard Warren, Miss Alice Perry, Miss Alice Stackpole, Mrs. Agassiz, Mrs. Thomas Matthews, Miss Mea Bowditch, Miss Elizabeth Shattuck, Mrs. Neal Rantoul, Mrs. William P. Fay, Mrs. William Burnham, Miss Ethel Gibson, Miss Rosamond Saltonstall and innumerable others. Two immense floral offerings went over the footlights to Miss Aus der Ohe—one of American Beauty roses and the other a cluster of glorious white roses, just tinged with pink—which were a greeting from Mrs. James Fields.

Boston Herald
Sunday Nov 15-03

There was the usual large and smart audience for the rehearsal Friday afternoon. Miss Aus der Ohe, who is always a drawing card, had a hearty welcome. She wore white silk, with lace, her only ornament the brooch which was presented to her by the Emperor of Germany. She received a bunch of white roses from Mrs. James T. Eldredge and a huge bunch of long stemmed American Beauties, tied with red ribbons. Some of the many at the rehearsal were Mrs. William Burnham, with her sister-in-law, Mrs. Charles Fry; Mrs. Francis Peabody, Jr., and Miss Rosamond Peabody, Mrs. George C. Lee, Jr., Mrs. Guy Lowell, Mrs. Henry L. Higginson and Mme. Agassiz, Mrs. F. L. Higginson and Miss Juliet and Miss Barbara Higginson, Mrs. Preston West and her daughter, Mrs. Oliver Ames; Mrs. Hall Curtis, Mrs. George B. Shattuck, Mrs. Neal Rantoul with Miss Lena Stevenson, Mrs. Matthew Luce, Sr., Mrs. William P. Fay, Miss Marion Peabody, Mrs. William Lindsey, Miss Edith Stackpole, Miss Mabel Warren, Mrs. Henry S. Howe, Miss Ethel Gibson, Miss Alice Stackpole, Miss May Kenney, Miss Beatrice Blake, Miss Rachel Brooks, Mrs. Albert E. Harding, Mr. and Mrs. Albert F. Bigelow, Miss Rosamond Saltonstall, Miss Elizabeth Shattuck, Miss Mea Bowditch, Mrs. John E. Hudson, Miss Mary Vaughan, Miss Alice Perry, Miss Katherine Foote, Mrs. George M. Cushing and Miss Louise Drew, who was with Mr. Guy Standing, both of the Empire company. Miss Drew, who is the daughter of Mr. John Drew, was looking very well in a princess gown of brown corduroy, with pipings of pale yellow satin, a large brown velvet hat, with brown plumes, and a muff and boa of white fox. Mr. Rudolf Krasselt, the new 'cellist, will be the soloist this week.

[46]

Boston Symphony Orchestra.

Fourth Concert—Review by Philip Hale in the Boston Herald.

THE program for the fourth Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

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(First time at these concerts.)
Concerto in B major, for piano.....Huss
Symphonic poem, Vysehrad.....Smetana
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There are a great many notes, and Miss Aus der Ohe and the orchestra played them. There were agreeable moments, but there were quarter hours of monotony, when, to use a homely phrase, everything was going at once, and without any effect save that of exasperating the hearer. There were pleasant bits of orchestral color, but as a rule the orchestral painting was mono-chromatic. Force was more than once bombast, as in the first movement, and in the orchestral repetition of the chief theme of the finale. Miss Aus der Ohe, to whom the concerto is dedicated, displayed the conscientiousness, the power, the brilliance, the intelligence, that have long characterized her, but not infrequently the piano part seemed as long spun out and tiresome chatter. She was recalled several times.

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Beethoven's early symphony brought the end.

Gericke Plays an American Composition.

To the Musical Courier:

MR. GERICKE has confined himself so exclusively to the compositions which he learned in the Fatherland, before taking up his residence in the New World that his production of the Concerto in B major for piano, by Huss, at the fourth Symphony concert last night is a procedure requiring some explanation. And I hasten to state that it was not in accordance with the wishes of Mr. Gericke that his sacred and classic programs should be defiled with an American compositon, but rather because of the obstinacy of Miss Aus der Ohe, the assisting piano artist. Bad taste this Miss Aus der Ohe must have, from the Gericke viewpoint; for the Gericke viewpoint regards the work of serious composition the exclusive function of the Germans and one or two other Continental races, and it holds that American creative genius is fit only for gospel hymns and ragtime.

DISSENTER.

BOSTON, Mass., November 15, 1903.

BOSTON SUNDAY POST.
NOVEMBER 15, 1903

FOURTH SYMPHONY CONCERT

Adele Aus Der Ohe Plays a Concerto by Henry Holden Huss—Orchestral Numbers by Raff, Smetana and Beethoven

The programme of the fourth Symphony concert last evening was as follows:
Overture, "Eine Feste Burg".....Raff
Concerto for pianoforte.....Huss
Symphonic poem, "Vysehrad" (No. 1 of the Cyclus, "My Country")..Smetana
Symphony No. 2.....Beethoven
Soloist, Adele Aus Der Ohe.

This programme was the least interesting of any in the series thus far, the best number being the symphonic poem by Smetana. It has been heard at these concerts before, and is not a novelty, but it is a work well worth hearing, not only for the inherent charm of the orchestral scoring but also for its strength and originality of thought, which make it prominent among modern works of its kind.

It was finely played and made a delightful impression.

The Raff overture, in which the theme of Luther's familiar chorale, "Eine Feste Burg," figures prominently, has not been heard in this city for many years. It is not among the composer's greatest achievements, but shows much inventive power, contrapuntal skill and effective scoring. The Beethoven symphony, with its especially interesting and melodious slow movement, was the closing number.

Miss Adele Aus Der Ohe made her reappearance in this city after nearly three years' absence, and she played Henry Holden Huss's concerto in B major in a revised version, the original having been played by the composer at a symphony concert about nine years ago under Emil Paur's direction.

When first heard it impressed one as a work tediously long and barren for the most part of musical interest.

In the revised and shortened version heard last evening the work is improved somewhat, but even now it fails to create more than a passing interest. There are pleasing moments for the solo instrument, together with much that is "padding" and, useless except for private piano practice, and the orchestral accompaniment is unequal, for there is a mixture of good, bad and indifferent scoring that is not impressive to the listener.

The finale appears to be the best portion of the concerto, and if the composer could make a short work in one movement, embodying the best portions, in the manner of Liszt's A major concerto, a sort of fantasie, as it were, to take not over 20 or 25 minutes for performance, he would then have a composition of interest and one that would be sought after by pianists. As it now stands the concerto is without distinction, although Miss Aus Der Ohe played it superbly and no doubt made all there was in it show to the best advantage. The pianist was enthusiastically applauded and several times recalled.

SOCIETY ATTENDS SYMPHONY

There was an eminently brilliant audience for the fourth in the series of Symphony rehearsals Friday afternoon, when Miss Aus der Ohe was the soloist, and fully sustained the favorable impression she has created on former occasions here. The great pianiste was simply attired in a rich gown of white silk, on the bodice of which glittered the magnificent jewelled brooch presented her by the Empress of Germany. Among those who enjoyed the unusually excellent programme were Miss Aus der Ohe's sister, and constant companion, who was attired in black silk and jets; Miss Louise Drew (who was escorted by Mr. Guy Stanley), looking very pretty in golden brown velvet, a hat of brown beaver, with plumes, and an immense white boa; Mrs. F. L. Higginson, Miss Juliet Higginson, Miss Barbara Higginson, Mrs. Henry L. Higginson, Mrs. George M. Cushing, Mrs. Henry S. Howe, Miss May Kenney, Mrs. George C. Lee, Jr., Mrs. Albert Harding, Mrs. Frederick R. Comee, Mrs. Guy Lowell, Miss Beatrice Blake, Miss Mary Vaughan, Miss Rachel Brooks, Mrs. Francis Peabody, Jr., and her daughter, Miss Rosamond Peabody, Mrs. Oliver Ames and her mother, Mrs. West, Miss Edith Stackpole, Miss Katharine Foote, Mrs. George Shattuck, Miss Mabel Bayard Warren, Miss Alice Perry, Miss Alice Stackpole, Mrs. Agassiz, Mrs. Thomas Matthews, Miss Mea Bowditch, Miss Elizabeth Shattuck, Mrs. Neal Rantoul, Mrs. William P. Fay, Mrs. William Burnham, Miss Ethel Gibson, Miss Rosamond Saltonstall and innumerable others. Two immense floral offerings went over the footlights to Miss Aus der Ohe—one of American Beauty roses and the other a cluster of glorious white roses, just tinged with pink—which were a greeting from Mrs. James Fields.

[illegible]

There was the usual large and smart audience for the rehearsal Friday afternoon. Miss Aus der Ohe, who is always a drawing card, had a hearty welcome. She wore white silk, with lace, her only ornament the brooch which was presented to her by the Emperor of Germany. She received a bunch of white roses from Mrs. James T. Eldredge and a huge bunch of long stemmed American Beauties, tied with red ribbons. Some of the many at the rehearsal were Mrs. William Burnham, with her sister-in-law, Mrs. Charles Fry; Mrs. Francis Peabody, Jr., and Miss Rosamond Peabody, Mrs. George C. Lee, Jr., Mrs. Guy Lowell, Mrs. Henry L. Higginson and Mme. Agassiz, Mrs. F. L. Higginson and Miss Juliet and Miss Barbara Higginson, Mrs. Preston West and her daughter, Mrs. Oliver Ames; Mrs. Hall Curtis, Mrs. George B. Shattuck, Mrs. Neal Rantoul with Miss Lena Stevenson, Mrs. Matthew Luce, Sr., Mrs. William P. Fay, Miss Marion Peabody, Mrs. William Lindsey, Miss Edith Stackpole, Miss Mabel Warren, Mrs. Henry S. Howe, Miss Ethel Gibson, Miss Alice Stackpole, Miss May Kenney, Miss Beatrice Blake, Miss Rachel Brooks, Mrs. Albert E. Harding, Mr. and Mrs. Albert F. Bigelow, Miss Rosamond Saltonstall, Miss Elizabeth Shattuck, Miss Mea Bowditch, Mrs. John E. Hudson, Miss Mary Vaughan, Miss Alice Perry, Miss Katherine Foote, Mrs. George M. Cushing and Miss Louise Drew, who was with Mr. Guy Standing, both of the Empire company. Miss Drew, who is the daughter of Mr. John Drew, was looking very well in a princess gown of brown corduroy, with pipings of pale yellow satin, a large brown velvet hat, with brown plumes, and a muff and boa of white fox. Mr. Rudolf Krasselt, the new 'cellist, will be the soloist this week.

SUNDAY HERALD—BOSTON, NOVEMBER 15, 1903.

FOURTH SYMPHONY CONCERT.

A Novelty for the Series Is the Overture by Raff.

Miss Aus der Ohe's Performance of Huss' Piano Concerto—An Unfamiliar Overture by Ruff and Pieces by Smetana and Beethoven.

The programme for the Fourth Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, "Ein feste Burg".....Raff
(First time at these concerts).
Concerto in B major for piano.....Huss
Symphonic poem, "Vysehrad".....Smetana
Symphony in D major, No. 2.....Beethoven

Raff's overture, "Ein feste Burg," was played in Boston at a concert of the Philharmonic Society in 1882. We believe there was a still earlier performance, possibly by Theodore Thomas, but we have not been able to verify this belief. The overture was composed originally as a prelude to Wilhelm Genast's tragedy, "Bernhard von Weimar," and it was performed for the first time in 1855 as a prelude to the play. Then Raff rewrote it for concert use. The chief theme is the familiar tune that, long attributed to Martin Luther, is the melody for his version of the 46th Psalm, but the form of this melody as it is now known was shaped by Bach.

The overture is not among the more distinguished works of Raff, who, although he was of a romantic nature and of poetic aspirations, was obliged through poverty to write innumerable pot-boilers. His extraordinary facility in counterpoint lightened this task, and was in the long run fatal to his abiding reputation; for some of his most striking contrapuntal feats are buried in otherwise empty and futile music. It was not that he did not have the faculty of self-examination and consequent and glorifying rejection; he did not have the time or money was always needed, and there were the publishers clamorous for salon music.

This overture is of a kind that was once popular. A well known theme suggested a musical composition, and the aim of the composer was to introduce this theme in as many singular ways as possible. The introduction was both expected and unexpected. There were passages that were written to lead up inevitably to the theme, so that the audience might say with delight, "now it's coming"; and again, when there was the least expectation, the theme suddenly appeared and the audience started, sat up, rubbed eyes and strained ears: "Why, here it is!" Think, for a moment, of Luther's first lines as Englished by Thomas Carlyle:

> "A safe stronghold our God is still,
> A trusty shield and weapon."

And how does Raff first introduce the melody? With full orchestra and with thunderous brass and roll of drums? No: for in such a case what would he have for a climax? This tune, which is so intimately associated with aggressive Protestantism; this tune, which was a battle hymn in the war against all devils and principalities and powers, is introduced suavely by amiable wind instruments. Then, of course, follows treatment of the melody, and in the main body of the overture, the tune serves in various more or less ingenious ways. But ingenuity is not necessarily a saving grace in a musical composition; and in this instance the ingenuity is that of accomplished routine. The overture is a singularly uninspired composition. No momentary breath of imagination gives it the semblance of life. Put a looking-glass before the score, and the glass remains untarnished.

Mr. Huss was the pianist when his concerto was first played in Boston at a Symphony concert late in 1894. The concerto then seemed stuffed with so many thoughts and devices that hardly anything definite was left in the mind of the hearer. After this performance Mr. Huss shortened the work and revised it in other ways. He changed the development in the first movement, broadened the second theme of the finale and "touched up," as he himself says, the instrumentation. Last night the composer was fortunate in his pianist, who did all within her power to make the music an authoritative message. Mr. Huss played his own work, as we remember, after the manner of the average composer. He made no pretence of being a commanding virtuoso. Mr. Gericke last night read the work with the most painstaking care and with appreciation of the best characteristics of the score, so that the audience undoubtedly had full opportunity to form a judgment concerning the merits of the concerto itself.

This work does not seem to us one of high imagination or of marked distinction. Mr. Huss is a musician who has studied deeply and earnestly; a musician to be respected for certain solid acquirements, for industry, and for commendable ambition; he is to be respected just as he respects his profession; but this does not enable him with all his technical resources to create a concerto of true beauty and strength, nor to display a pronounced individuality. He was an excellent student of harmony at Munich; but in this concerto his harmonic knowledge does not tell. It is not that he is afraid of effects; on the contrary, he is adventurous; but the concerto is so crowded with matter that nothing stands out in simple and bold relief.

There are a great many notes, and Miss Aus der Ohe and the orchestra played them. There were agreeable moments, but there were quarter-hours of monotony, when, to use a homely phrase, everything was going at once, and without any effect save that of exasperating the hearer. There were pleasant bits of orchestral color, but as a rule the orchestral painting was monochromatic. Force was more than once bombast, as in the first movement, and in the orchestral repetition of the chief theme of the finale. Miss Aus der Ohe, to whom the concerto is dedicated, displayed the conscientiousness, the power, the brilliance, the intelligence, that have long characterized her, but not infrequently the piano part seemed as long spun out and tiresome chatter. She was recalled several times.

In Smetana's "Vysehrad" imaginative force is recognized at once. With apparently simple means the composer succeeds in musical scene painting; and there is something more than panoramic success; for the idea of former glory and departed grandeur is firmly established. The simplicity of Smetana is honest, while the naïvete of Dvorak suggests artful and deliberate childishness as an important part of musical stock in trade. The lamentation over the ruins of Libussa's castle is not sentimental; it is bardic and heroic; it suggests the period, and in the whole symphonic poem there is no incongruous or belittling thought or expression.

Beethoven's early symphony brought the end.

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Boston Transcript
MONDAY, NOVEMBER 16, 1903

Symphony Hall: Symphony Orchestra

Miss Adele aus der Ohe was the soloist at the fourth symphony concert, and this is the programme presented by Mr. Gericke:

Raff: Overture, "Ein feste Burg," Op. 127. (First time.)
Huss: Concerto in B major, for Pianoforte and Orchestra, Op. 10.
Smetana: Symphonic Poem, "Vysehrad" (No. 1 of the Cycle, "My Country").
Beethoven: Symphony in D major, No. 2, Op. 36.

Mr. Gericke, if an admirer of Raff, was unkind to the composer in producing his overture "Ein feste Burg." At best not a man of the highest genius, Raff nevertheless possessed a genuine gift of melody, a sense of orchestral color, a sound musicianship, and a certain vein of imaginativeness that enabled him, when his unfortunate money circumstances allowed him sufficient leisure, to produce a few works of undying beauty. With these compositions always ready to the conductor's hand, it was an odd conceit of Mr. Gericke's to prowl among dusty music shelves, and finally to drag to light a long forgotten work that even in its palmiest days could not have been regarded as a worthy example of the master's talents. Raff wrote this overture as a prelude to a tragedy, "Bernhard von Weimar," by one Karl Albert Wilhelm Genast, surely a relation-in-law, for Raff married an actress, by name Doris Genast. Although afterwards revised for concert performance, the overture must still be classed as an occasional piece, written to order or else to oblige a friend. In any case, it is a feeble, old-fashioned composition, which would give an inexperienced concert-goer a cruelly unjust conception of Raff's claim to fame.

Immediately after the overture came a pianoforte concerto by Mr. Henry Holden Huss, which was played here, for the first time anywhere, in 1894, with the composer at the piano. Since then it has been partially re-written. Although offering much in the way of beauty, Mr. Huss's concerto leaves an impression of vagueness, chiefly because the musical material seems to be thrown together without definite purpose. Many of the themes are strikingly beautiful, others are stirring; there are moments of lovely orchestration. No one episode, however, has any ostensible connection with any other, the entire concerto, therefore, suggesting a photographic plate on which several pictures have been taken by mistake; a strong study of a head may be half hidden by a pretty view of a country house, and perhaps both are jostled by a graceful row of quivering poplar trees. These bits, exquisite in themselves, do not make a picture. Miss aus der Ohe did what she could, and aroused great enthusiasm by her noble playing, distinguished alike by beautiful tone, warmth of feeling, fine rhythm, and a general sense of mastery. The artist was recalled four or five times.

Smetana must always command deep respect as a composer who worked long and late, through the trials of deafness and other physical ills, chiefly for the musical glory of his native Bohemia. On first hearing, as well as on subsequent occasions, such of his symphonic poems contained in the cycle "My Country" as have been brought out here made an impression of great originality and poetic imaginativeness. But now, either because they have been heard too often, or because we have got too accustomed to the Czech idiom to be dazzled by the mere strangeness of the sounds, some of these poems, notably that played Saturday night, seem rather commonplace, showing in no way the sprakling freshness of "Die Verkaufte Braut."

One constantly reads that in the eighteenth century enthusiasm was regarded as improper, not to say wrong. My Lord Shaftesbury, third of the name, and a person highly thought of in his day, described enthusiasm, according to Mr. Augustine Birrell, as "one of the dangers of the age, a terrible distemper, almost as bad as the smallpox . . . a modification of the spleen, having its centre in an ill-regulated religion." Hume did not hold with enthusiasm, and on this topic Gibbon was led to say of a certain pious author: "Had not Law's vigorous mind been clouded by enthusiasm he might be ranked with the most agreeable and ingenious writers of his time." Had Gibbon, Hume, the Earl of Shaftesbury and all the rest been at Symphony Hall Saturday night, sourly as they might have looked at the demonstration Miss aus der Ohe's playing brought forth, on the whole they would have been well content with the demeanor of this audience of the twentieth century, who went to the length of receiving the first two movements of the Beethoven symphony in almost total silence. Perhaps the playing of the scherzo and of the finale met with more favor.

At the next concert Mr. Krasselt will make his first appearance as a soloist. This will be the programme: Brahms, Tragic Overture; Saint-Saëns, concerto for violoncello; Liszt, symphonic poem, "Ideale"; Dvorak, Symphony No. 8.

R. R. G.

PROVIDENCE JOURNAL.
NOVEMBER 21, 1903.

THE SYMPHONY CONCERTS.

The First One Will be Held Next Tuesday Evening.

The first concert by the Boston Symphony Orchestra will be held in Infantry Hall next Tuesday evening and Senor E. Fernandez Arbos will be the soloist. Before the local committee heard of it, the management of the orchestra sent out from Boston some programmes which erroneously stated that the concert would be on Monday evening, instead of Tuesday. It is hoped that this will not cause any confusion among the purchasers of season tickets. Both concerts this winter are on Tuesday evenings. As there are special train arrangements this year, the programme need not be hurried. The concerts begin at 8:15 and there is a short intermission before the Schumann Symphony. In order that musical students may enjoy the concerts 100 seats will be placed on sale at Steinert's Monday morning for 75 cents apiece. A few admission tickets will also be sold at that price on the afternoon of the concert.

...LY ADVERTISER,
NOVEMBER 16,

THE SYMPHONY CONCERT.

PROGRAMME.

Raff—Overture....."Eine Feste Burg," op. 127
Huss—Concerto for Pianoforte and Orchestra, in B major, op. 10.
Miss Adele Aus der Ohe, soloist.
Smetana—Symphonic Poem, "Vysehrad," (No. 1 of the Cycle. "My Country.")
Beethoven—Symphony in D major, No. 2, op. 36

Luther's hymn "Ein Feste Burg" was the war-cry of the Reformation. The great doctor may, or may not have written its melody, but the fact remains that it was the battle-hymn of all the early Protestants and was not only a most dignified piece of religious music but was admirably suited for counterpoint as well. Consequently it has been frequently employed in music, and in two opposite ways. Bach used it learnedly, in a cantata; Meyerbeer dramatically in the "Huguenots;" Wagner most powerfully in the "Kaiser Marsch;" Mendelssohn contrapuntally in his "Reformation Symphony;" and Raff follows the Bach and Mendelssohn lead and juggles with the theme, his suave treatment especially recalling Mendelssohn's flute tootlings of the great and massive chorale! It makes a very ingenious and a thoroughly uninspired overture. One feels that, if one wanted, Raff could have gone on for 20 pages more of the same sort of musical mathematics.

One was glod to welcome Adele Aus der Ohe back to Boston. It does not seem so very long ago since the sedate young lady appeared, with braided hair and a general air of juvenility, for the first time in our concerts. She has been growing in art ever since, and is today one of the most classical of female pianists, a strong contrast to the two other stars in petticoats,—the fiery Bloomfield-Zeisler and the tropical Carreno. On this occasion she aided the American muse and gave a composition which displayed both technique and feeling. Happy the composer who has such an interpreter! The concerto of H. H. Huss took on new vigor because of Miss Aus der Ohe's noble reading of it. The pianist was most cordially received and recalled after the work with an enthusiasm not entirely warranted by its contents.

We remember the work as given at its first performance many years ago. There were several handicaps then. Mr. Huss was his own pianist at that performance, and composers are not often their best interpreters. That time the concerto came after Tschaikowsky's Pathetic Symphony, and was followed by Berloiz's fiery "Benvenuto Cellini" overture, and was crushed out between the two. At this concert there was a much fairer audition, for the work had a splendid interpretation and it was "well placed."

Yet at its best this concerto is a heavily-watered stock in a bear market; it has its points of value (the original introduction and the dashing chief theme of the finale, for example) but these are overcapitalized and are not sufficient to fill three movements. The slow movement is the weakest portion. If the work were shortened into a single-movement "Fantasy," it might become an interesting addition to the standard repertoire. As it stands its beauties lack continuity and there is occasionally a "mauvais quart d'heure" which is made up of padding and inconsequentiality.

Brave old Smetana! How one loves a man who is in earnest! It was a noble homage that this genius, with deafness and nervous troubles torturing him, brought to his beloved Bohemia, in his symphonic poems of patriotism. Smetana is greater than his great pupil, Dvorak, and is much more intensely national. The renascence of Bohemian music is almost wholly due to this suffering pioneer.

There are moments of grandeur and moments of sadness in "Vysehrad." One passage of tender melody reminds of a clarinette theme in the finale of Mendelssohn's "Scotch Symphony" which pictures loneliness in the Trossachs. But it comes with greater force in this work where it is in contrast with the grandeur of powerful themes.

Bohemia comes of right into her musical heritage, for music is often born of national sorrow, and no nation has suffered more than poor Bohemia. But the thirty years' war scourged her into absolute silence, and it is only since Smetana, Dvorak and Srb have begun their work that a national school is beginning to reassert itself. "Vysehrad" was finely performed but was scarcely appreciated at its full value by the audience, which remained if not apathetic, at least unexcited.

The second symphony of Beethoven was interesting, but not much more. It received a reading somewhat different from what we had anticipated, with rather exaggerated shading and not a single repeat omitted. The slow movement was as ever its best part. In this we may especially commend the horn-players, who gave their rather difficult and prominent phrases without a flaw. The bassoons have much work to do in the last two movements and they also deserve honorable mention.

As a whole the programme seemed less inspiring than usual. There was undeniable beauty of performance almost all through the evening, yet matters approached nearer to dulness than we like to see them in a symphony concert.

Louis C. Elson.

BOSTON HERALD.
NOVEMBER 20, 1903.

SYMPHONY REHEARSAL.

Mr. Rudolf Krasselt, the new first 'cellist of the Boston Symphony orchestra, will make his first appearance in America as a soloist this afternoon, when he will play Saint-Saens' concerto for 'celio No. 1. Mr. Krasselt was born on Jan. 1, 1879, at Baden-Baden. He studied chiefly with Klengel at Leipsic. His first appearance in public was at Baden-Baden when he was only 13 years old. He has been connected with the orchestra of the Rostock Theatre, the Philharmonic orchestra of Berlin, and the orchestra of the Vienna Court Opera. He was a member of the Krasselt quartet; the other members were his brother, Alfred, violin; his father, Gustav, viola, and his sister, Jenny, who died four years ago, was the pianist.

The orchestral numbers are the overture to "Midsummer Night's Dream," Dvorak's symphony in D minor No. 2, which was written for the Philharmonic Society of London and first performed at one of its concerts, and Liszt's symphonic poem, "The Ideal," which, introduced here by Theodore Thomas, has been played only once at a Symphony concert. The music is in illustration of Schiller's poem, "Die Ideale," but whereas Schiller names friendship and work as the sole consolations for the disillusions of life as man grows older, Liszt concludes with an "Apotheosis," in which the motive typical of "The Ideal" is glorified and made crashingly jubilant.

The programme of the sixth concert will include Beethoven's overture to "Fidelio," Bruch's fantasia on Scottish airs (played by Mr. Birnbaum, violinist, a new member of the orchestra), and Dohnanyi's symphony in D minor (first time in America).

BOSTON COURIER,
NOVEMBER 21, 1903.

——Friday's perfect weather ensured a large attendance at the symphony rehearsal, and society was out in fullest force. Mr. Rudolph Krasselt, the soloist, made a most favorable impression and was vigorously applauded. Among those present were Miss Mary Head, one of the season's debutantes, wearing a chic gown of white and black checked cloth, and a red hat; Miss May Kenney, looking exceedingly pretty in dark green cloth and toque of a paler shade of green with red wings. Miss Estelle Kimball, beautifully attired in gun metal gray velvet, with toque of rose pink, and corsage of violets. Miss Elsie Berry in black velvet with large black picture hat, and muff and stole of squirrel, dotted with ermine tails. Mrs. George Shattuck, Mrs. Francis Peabody, jr., Miss Mary Sargent, Mrs. Hall Curtis, Miss Alice Stackpole, Mrs. James H. Beale, Mrs. Neal Rantoul, Mrs. Oliver H. Howe, Mrs. James B. Forsythe, Mrs. John Lowell, sr., Mrs. William B. Rice, Miss Jane Waldron, Miss Rosamond Saltonstall, Miss Ethel Gibson, Miss Caroline King, Miss Katharine Fay, Miss Alice Fay, Miss Dorothy Jordan, Mrs. Eben Draper, Miss Barbara Higginson and her sister, Miss Juliette Higginson, Miss Nathalie Matthews, Mrs. F. B. Carpenter, Miss Marion Lawrence and her sister Miss Julia Lawrence, Mrs. John C. Phillips and her daughter, Miss Anna Phillips, Mr. Stewart Baird, Mr. and Mrs. Albert Bigelow, Miss Mabel B. Warren, Miss Margaret Manning, Mrs. F. L. Higginson, Miss Priscilla Stackpole, Miss Susie Howe and her mother, Mr. and Mrs. Grew, Mrs. S. V. R. Crosby and innumerable others of equal prominence in the social world.

Harpers Weekly
Nov 21-03.

Boston Romance

It was during the intermission. The men from Boston, otherwise the Boston Symphony Orchestra, had just played the "Waldweben" from Wagner's "Siegfried"—that magic idyl of woodland life—and some one was complaining of the lack of poetic truth in the interpretation, which was inelastic, metronomic, icily regular. These, surely, it was observed, were not Siegfried's woods!

"Oh no," was the illuminating response: "these were Boston woods."

It was an admirable criticism. Those were, essentially, Boston woods; and, by the same token, Mr. Gericke's emotion is Boston emotion: his impulses, his method of approach, are characteristic. To praise his orchestra—that orchestra whose virtuosity has become almost vulgarly traditional—is merely to indulge in the unexhilarating pastime of acknowledging the obvious. But perfection has its disadvantages. Do we not too complacently welcome the splendor and purity of tone, the flawless technical accomplishment, of this unique band, ignoring the vital shortcomings which are palpable, under the present direction, in its performances? If our memory serves, it is Mr. Finck who has frankly declared his preference for an inspired pianist and an indifferent piano over a perfect instrument and a poor performer. Not to make too harsh an application of the parable, one may say that the Boston Symphony Orchestra is the perfect instrument, and Mr. Gericke, its conductor, the—well, let us say, unsatisfying performer. For color and movement, for passion, for romantic suggestion, you are offered the metronome and the stop-watch. We recall his conducting at the second of the orchestra's recent performances in New York. There was the brilliant "Sakuntala" overture of Goldmark, played with an entire disregard for eloquence and nuance; there was a new tone-poem by the Frenchman, Vincent d'Indy—"The Enchanted Forest" a vividly imagined paraphrase of a ballad of Uhland's, and here again Mr. Gericke was mechanical, insufficient, although the orchestra played exquisitely; there was a new and agreeably unimportant symphony by Glazounoff—his fourth—and in this Mr. Gericke was acceptably effective.

The subject is not brought forward in any zealous spirit of discovery; for the inadequate direction of the Boston band is a matter of familiar observation. But what an unseemly prank of fortune it is that so superb an instrument should suffer for lack of a master player!

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...NOVEMBER 22, 1903.

KRASSELT'S DEBUT MOST AUSPICIOUS

Fifth Symphony Is Overlong and Underbalanced.

The Fifth Symhony was overlong and underbalanced, its main weight, like the plums in the sea captain's pudding, being loaded into one end. It began delightfully with Mendelssohn's "Midsummer Night's Dream" overture, with which Mr. Gericke had wisely ameliorated his program, first planned to begin with the grandiose and ponderous "Tragic" of Brahms.

Then came Mr Krasselt, to make his debut as the new first 'cellist, choosing for his entrance the A-minor concerto of Saint-Saens, which is excellent for an introduction, as it gives the performer chance to display both instrument and art. Mr. Krasselt is boyish in face and manner, but he seems serious and settled when he gets fairly at his work. He plays with confidence and aplomb, but with due reserve and deflection.

His tone gratifies at once, being full, smooth, rich and equable, suggesting something of Giese's in a general way. His technique appears well-founded, broadly developed and as polished as need be, his delivery of scales and ornate passages being light, swift, clear and shapely, without hurry or petty showiness. He regarded justly the form of what he had to deliver, put gaiety into the allegros and a pleasant sentiment—nothing deeper is needed—into the allegretto.

Excellent Impression.

He made an excellent impression, and those who remember Hekking, half-wondering that he had not been chosen, soon felt that this young man would show the solid qualities and graces in due time, without the academic hardness and dryness of the older master.

Liszt's tremendously and tediously transcendental rhapsody (which he calls a poem) meant to parallel Schiller's metaphysical ode, "The Ideal," followed. It has its great and high moments and its massive orchestral splendors, but it confounds, burdens and wearies through its long course, wherein the relief of contrast comes but fitfully. It has been well called an "elegy on departed youth," and a long, laborious elegy, without soft consolation, bright hope, or spiritual uplift, is not so easy to hear and bear.

Rich and Comfortable.

Dvorak was to be the symphonist, and Mr. Gericke—who had at first thought of the work in F, which would have been new here—took up the No. 2, in D-minor, which has been known favorably here for about twenty years. This contains one rich and comfortable movement, the adagio, which has a religious character, its grave themes being hightened and cheered by the ornate development in which they are set. The rest of the symphony, while not treated by Slavonic passion or urged by Slavonic energy and insistence, makes yet strong demand for close and analytic attention, and is not well placed after an hour and a half of constant and often laborious listening. That all these things were well played needs not to be proclaimed; but the symphony might have been finer in places if the men had not been, as some were boldly willing to admit, fatigued in mind and hand and breath by their long previous exercise.

Boston Transcript

MONDAY, NOVEMBER 16, 1903

Symphony Hall: Symphony Orchestra

Miss Adele aus der Ohe was the soloist at the fourth symphony concert, and this is the programme presented by Mr. Gericke:

Raff: Overture, "Ein feste Burg," Op. 127. (First time.)
Huss: Concerto in B major, for Pianoforte and Orchestra, Op. 10.
Smetana: Symphonic Poem, "Vysehrad" (No. 1 of the Cycle, "My Country").
Beethoven: Symphony in D major, No. 2, Op. 36.

Mr. Gericke, if an admirer of Raff, was unkind to the composer in producing his overture "Ein feste Burg." At best not a man of the highest genius, Raff nevertheless possessed a genuine gift of melody, a sense of orchestral color, a sound musicianship, and a certain vein of imaginativeness that enabled him, when his unfortunate money circumstances allowed him sufficient leisure, to produce a few works of undying beauty. With these compositions always ready to the conductor's hand, it was an odd conceit of Mr. Gericke's to prowl among dusty music shelves, and finally to drag to light a long forgotten work that even in its palmiest days could not have been regarded as a worthy example of the master's talents. Raff wrote this overture as a prelude to a tragedy, "Bernhard von Weimar," by one Karl Albert Wilhelm Genast, surely a relation-in-law, for Raff married an actress, by name Doris Genast. Although afterwards revised for concert performance, the overture must still be classed as an occasional piece, written to order or else to oblige a friend. In any case, it is a feeble, old-fashioned composition, which would give an inexperienced concert-goer a cruelly unjust conception of Raff's claim to fame.

Immediately after the overture came a pianoforte concerto by Mr. Henry Holden Huss, which was played here, for the first time anywhere, in 1894, with the composer at the piano. Since then it has been partially re-written. Although offering much in the way of beauty, Mr. Huss's concerto leaves an impression of vagueness, chiefly because the musical material seems to be thrown together without definite purpose. Many of the themes are strikingly beautiful, others are stirring; there are moments of lovely orchestration. No one episode, however, has any ostensible connection with any other, the entire concerto, therefore, suggesting a photographic plate on which several pictures have been taken by mistake; a strong study of a head may be half hidden by a pretty view of a country house, and perhaps both are jostled by a graceful row of quivering poplar trees. These bits, exquisite in themselves, do not make a picture. Miss aus der Ohe did what she could, and aroused great enthusiasm by her noble playing, distinguished alike by beautiful tone, warmth of feeling, fine rhythm, and a general sense of mastery. The artist was recalled four or five times.

Smetana must always command deep respect as a composer who worked long and late, through the trials of deafness and other physical ills, chiefly for the musical glory of his native Bohemia. On first hearing, as well as on subsequent occasions, such of his symphonic poems contained in the cycle "My Country" as have been brought out here made an impression of great originality and poetic imaginativeness. But now, either because they have been heard too often, or because we have got too accustomed to the Czech idiom to be dazzled by the mere strangeness of the sounds, some of these poems, notably that played Saturday night, seem rather commonplace, showing in no way the sprakling freshness of "Die Verkaufte Braut."

One constantly reads that in the eighteenth century enthusiasm was regarded as improper, not to say wrong. My Lord Shaftesbury, third of the name, and a person highly thought of in his day, described enthusiasm, according to Mr. Augustine Birrell, as "one of the dangers of the age, a terrible distemper, almost as bad as the smallpox . . . a modification of the spleen, having its centre in an ill-regulated religion." Hume did not hold with enthusiasm, and on this topic Gibbon was led to say of a certain pious author: "Had not Law's vigorous mind been clouded by enthusiasm he might be ranked with the most agreeable and ingenious writers of his time." Had Gibbon, Hume, the Earl of Shaftesbury and all the rest been at Symphony Hall Saturday night, sourly as they might have looked at the demonstration Miss aus der Ohe's playing brought forth, on the whole they would have been well content with the demeanor of this audience of the twentieth century, who went to the length of receiving the first two movements of the Beethoven symphony in almost total silence. Perhaps the playing of the scherzo and of the finale met with more favor.

At the next concert Mr. Krasselt will make his first appearance as a soloist. This will be the programme: Brahms, Tragic Overture; Saint-Saëns, concerto for violoncello; Liszt, symphonic poem, "Ideale"; Dvorak, Symphony No. 3.

R. R. G.

PROVIDENCE JOURNAL. NOVEMBER 21, 1903.

THE SYMPHONY CONCERTS.

The First One Will be Held Next Tuesday Evening.

The first concert by the Boston Symphony Orchestra will be held in Infantry Hall next Tuesday evening and Senor E. Fernandez Arbos will be the soloist. Before the local committee heard of it, the management of the orchestra sent out from Boston some programmes which erroneously stated that the concert would be on Monday evening, instead of Tuesday. It is hoped that this will not cause any confusion among the purchasers of season tickets. Both concerts this winter are on Tuesday evenings. As there are special train arrangements this year, the programme need not be hurried. The concerts begin at 8:15 and there is a short intermission before the Schumann Symphony. In order that musical students may enjoy the concerts 100 seats will be placed on sale at Steinert's Monday morning for 75 cents apiece. A few admission tickets will also be sold at that price on the evening of the concert.

DAILY ADVERTISER, NOVEMBER 16,

THE SYMPHONY CONCERT.

PROGRAMME.

Raff—Overture....."Eine Feste Burg," op. 127
Huss—Concerto for Pianoforte and Orchestra, in B major, op. 10.
Miss Adele Aus der Ohe, soloist.
Smetana—Symphonic Poem, "Vysehrad," (No. 1 of the Cycle, "My Country.")
Beethoven—Symphony in D major, No. 2, op. 36

Luther's hymn "Ein Feste Burg" was the war-cry of the Reformation. The great doctor may, or may not have written its melody, but the fact remains that it was the battle-hymn of all the early Protestants and was not only a most dignified piece of religious music but was admirably suited for counterpoint as well. Consequently it has been frequently employed in music, and in two opposite ways. Bach used it learnedly, in a cantata; Meyerbeer dramatically in the "Huguenots;" Wagner most powerfully in the "Kaiser Marsch;" Mendelssohn contrapuntally in his "Reformation Symphony;" and Raff follows the Bach and Mendelssohn lead and juggles with the theme, his suave treatment especially recalling Mendelssohn's lute tootlings of the great and massive chorale! It makes a very ingenious and a thoroughly uninspired overture. One feels that, if one wanted, Raff could have gone on for 20 pages more of the same sort of musical mathematics.

One was glad to welcome Adele Aus der Ohe back to Boston. It does not seem so very long ago since the sedate young lady appeared, with braided hair and a general air of juvenility, for the first time in our concerts. She has been growing in art ever since, and is today one of the most classical of female pianists, a strong contrast to the two other stars in petticoats, —the fiery Bloomfield-Zeisler and the tropical Carreno. On this occasion she aided the American muse and gave a composition which displayed both technique and feeling. Happy the composer who has such an interpreter! The concerto of H. H. Huss took on new vigor because of Miss Aus der Ohe's noble reading of it. The pianist was most cordially received and recalled after the work with an enthusiasm not entirely warranted by its contents.

We remember the work as given at its first performance many years ago. There were several handicaps then. Mr. Huss was his own pianist at that performance, and composers are not often their best interpreters. That time the concerto came after Tschaikowsky's Pathetic Symphony, and was followed by Berloiz's fiery "Benvenuto Cellini" overture, and was crushed out between the two. At this concert there was a much fairer audition, for the work had a splendid interpretation and it was "well placed."

Yet at its best this concerto is a heavily-watered stock in a bear market; it has its points of value (the original introduction and the dashing chief theme of the finale, for example) but these are overcapitalized and are not sufficient to fill three movements. The slow movement is the weakest portion. If the work were shortened into a single-movement "Fantasy," it might become an interesting addition to the standard repertoire. As it stands its beauties lack continuity and there is occasionally a "mauvais quart d'heure" which is made up of padding and inconsequentiality.

Brave old Smetana! How one loves a man who is in earnest! It was a noble homage that this genius, with deafness and nervous troubles torturing him, brought to his beloved Bohemia, in his symphonic poems of patriotism. Smetana is greater than his great pupil, Dvorak, and is much more intensely national. The renascence of Bohemian music is almost wholly due to this suffering pioneer.

There are moments of grandeur and moments of sadness in "Vysehrad." One passage of tender melody reminds of a clarinette theme in the finale of Mendelssohn's "Scotch Symphony" which pictures loneliness in the Trossachs. But it comes with greater force in this work where it is in contrast with the grandeur of powerful themes.

Bohemia comes of right into her musical heritage, for music is often born of national sorrow, and no nation has suffered more than poor Bohemia. But the thirty years' war scourged her into absolute silence, and it is only since Smetana, Dvorak and Srb have begun their work that a national school is beginning to reassert itself. "Vysehrad" was finely performed but was scarcely appreciated at its full value by the audience, which remained if not apathetic, at least unexcited.

The second symphony of Beethoven was interesting, but not much more. It received a reading somewhat different from what we had anticipated, with rather exaggerated shading and not a single repeat omitted. The slow movement was as ever its best part. In this we may especially commend the horn-players, who gave their rather difficult and prominent phrases without a flaw. The bassoons have much work to do in the last two movements and they also deserve honorable mention.

As a whole the programme seemed less inspiring than usual. There was undeniable beauty of performance almost all through the evening, yet matters approached nearer to dulness than we like to see them in a symphony concert.

Louis C. Elson.

BOSTON HERALD-NOVEMBER 20, 1903.

SYMPHONY REHEARSAL.

Mr. Rudolf Krasselt, the new first 'cellist of the Boston Symphony orchestra, will make his first appearance in America as a soloist this afternoon, when he will play Saint-Saens' concerto for 'cello No. 1. Mr. Krasselt was born on Jan. 1, 1879, at Baden-Baden. He studied chiefly with Klengel at Leipsic. His first appearance in public was at Baden-Baden when he was only 13 years old. He has been connected with the orchestra of the Rostock Theatre, the Philharmonic orchestra of Berlin, and the orchestra of the Vienna Court Opera. He was a member of the Krasselt quartet; the other members were his brother, Alfred, violin; his father, Gustav, viola, and his sister, Jenny, who died four years ago, was the pianist.

The orchestral numbers are the overture to "Midsummer Night's Dream," Dvorak's symphony in D minor No. 2, which was written for the Philharmonic Society of London and first performed at one of its concerts, and Liszt's symphonic poem, "The Ideal," which, introduced here by Theodore Thomas, has been played only once at a Symphony concert. The music is in illustration of Schiller's poem, "Die Ideale," but whereas Schiller names friendship and work as the sole consolations for the disillusions of life as man grows older, Liszt concludes with an "Apotheosis," in which the motive typical of "The Ideal" is glorified and made crashingly jubilant.

The programme of the sixth concert will include Beethoven's overture to "Fidelio," Bruch's fantasia on Scottish airs (played by Mr. Birnbaum, violinist, a new member of the orchestra), and Dohnanyi's symphony in D minor (first time in America).

BOSTON COURIER, NOVEMBER 21, 1903.

Friday's perfect weather ensured a large attendance at the symphony rehearsal, and society was out in fullest force. Mr. Rudolph Krasselt, the soloist, made a most favorable impression and was vigorously applauded. Among those present were Miss Mary Head, one of the season's debutantes, wearing a chic gown of white and black checked cloth, and a red hat; Miss May Kennev, looking exceedingly pretty in dark green cloth and toque of a pale shade of green with red wings. Miss Estelle Kimball, beautifully attired in gun metal gray velvet, with toque of rose pink, and corsage of violets. Miss Elsie Berry in black velvet with large black picture hat, and muff and stole of squirrel, dotted with ermine tails. Mrs. George Shattuck, Mrs. Francis Peabody, jr., Miss Mary Sargent, Mrs. Hall Curtis, Miss Alice Stackpole, Mrs. James H. Beale, Mrs. Neal Rantoul, Mrs. Oliver H. Howe, Mrs. James B. Forsythe, Mrs. John Lowell, sr., Mrs. William B. Rice, Miss Jane Waldron, Miss Rosamond Saltonstall, Miss Ethel Gibson, Miss Caroline King, Miss Katharine Fay, Miss Alice Fay, Miss Dorothy Jordan, Mrs. Eben Draper, Miss Barbara Higginson and her sister, Miss Juliette Higginson, Miss Nathalie Matthews, Mrs. F. B. Carpenter, Miss Marion Lawrence and her sister Miss Julia Lawrence, Mrs. John C. Phillips and her daughter, Miss Anna Phillips, Mr. Stewart Baird, Mr. and Mrs. Albert Bigelow, Miss Mabel B. Warren, Miss Margaret Manning, Mrs. F. L. Higginson, Miss Priscilla Stackpole, Miss Susie Howe and her mother, Mr. and Mrs. Grew, Mrs. S. V. R. Crosby and innumerable others of equal prominence in the social world.

Boston Romance

It was during the intermission. The men from Boston, otherwise the Boston Symphony Orchestra, had just played the "Waldweben" from Wagner's "Siegfried"—that magic idyl of woodland life—and some one was complaining of the lack of poetic truth in the interpretation, which was inelastic, metronomic, icily regular. Those, surely, it was observed, were not Siegfried's woods!

"Oh no," was the illuminating response: "these were Boston woods."

It was an admirable criticism. Those were, essentially, Boston woods; and, by the same token, Mr. Gericke's emotion is Boston emotion: his impulses, his method of approach, are characteristic. To praise his orchestra—that orchestra whose virtuosity has become almost vulgarly traditional—is merely to indulge in the unexhilarating pastime of acknowledging the obvious. But perfection has its disadvantages. Do we not too complacently welcome the splendor and purity of tone, the flawless technical accomplishment, of this unique band, ignoring the vital shortcomings which are palpable, under the present direction, in its performances? If our memory serves, it is Mr. Finck who has frankly declared his preference for an inspired pianist and an indifferent piano over a perfect instrument and a poor performer. Not to make too harsh an application of the parable, one may say that the Boston Symphony Orchestra is the perfect instrument, and Mr. Gericke, its conductor, the—well, let us say, unsatisfying performer. For color and movement, for passion, for romantic suggestion, you are offered the metronome and the stop-watch. We recall his conducting at the second of the orchestra's recent performances in New York. There was the brilliant "Sakuntala" overture of Goldmark, played with an entire disregard for eloquence and nuance; there was a new tone-poem by the Frenchman, Vincent d'Indy—"The Enchanted Forest" a vividly imagined paraphrase of a ballad of Uhland's, and here again Mr. Gericke was mechanical, insufficient, although the orchestra played exquisitely; there was a new and agreeably unimportant symphony by Glazounoff—his fourth—and in this Mr. Gericke was acceptably effective.

The subject is not brought forward in any zealous spirit of discovery; for the inadequate direction of the Boston band is a matter of familiar observation. But what an unseemly prank of fortune it is that so superb an instrument should suffer for lack of a master player!

SUNDAY JOURNAL-NOVEMBER 22, 1903.

KRASSELT'S DEBUT MOST AUSPICIOUS

Fifth Symphony Is Overlong and Underbalanced.

The Fifth Symhony was overlong and underbalanced, its main weight, like the plums in the sea captain's pudding, being loaded into one end. It began delightfully with Mendelssohn's "Midsummer Night's Dream" overture, with which Mr. Gericke had wisely ameliorated his program, first planned to begin with the grandiose and ponderous "Tragic" of Brahms.

Then came Mr Krasselt, to make his debut as the new first 'cellist, choosing for his entrance the A-minor concerto of Saint-Saens, which is excellent for an introduction, as it gives the performer chance to display both instrument and art. Mr. Krasselt is boyish in face and manner, but he seems serious and settled when he gets fairly at his work. He plays with confidence and aplomb, but with due reserve and deflection.

His tone gratifies at once, being full, smooth, rich and equable, suggesting something of Giese's in a general way. His technique appears well-founded, broadly developed and as polished as need be, his delivery of scales and ornate passages being light, swift, clear and shapely, without hurry or petty showiness. He regarded justly the form of what he had to deliver, put gaiety into the allegros and a pleasant sentiment—nothing deeper is needed—into the allegretto.

Excellent Impression.

He made an excellent impression, and those who remember Hekking, half-wondering that he had not been chosen, soon felt that this young man would show the solid qualities and graces in due time, without the academic hardness and dryness of the older master.

Liszt's tremendously and tediously transcendental rhapsody (which he calls a poem) meant to parallel Schiller's metaphysical ode, "The Ideal," followed.

It has its great and high moments and its massive orchestral splendors, but it confounds, burdens and wearies through its long course, wherein the relief of contrast comes but fitfully. It has been well called an "elegy on departed youth," and a long, laborious elegy, without soft consolation, bright hope, or spiritual uplift, is not so easy to hear and bear.

Rich and Comfortable.

Dvorak was to be the symphonist, and Mr. Gericke—who had at first thought of the work in F, which would have been new here—took up the No. 2, in D-minor, which has been known favorably here for about twenty years. This contains one rich and comfortable movement, the adagio, which has a religious character, its grave themes being hightened and cheered by the ornate development in which they are set. The rest of the symphony, while not treated by Slavonic passion or urged by Slavonic energy and insistence, makes yet strong demand for close and analytic attention, and is not well placed after an hour and a half of constant and often laborious listening. That all these things were well played needs not to be proclaimed; but the symphony might have been finer in places if the men had not been, as some were boldly willing to admit, fatigued in mind and hand and breath by their long previous exercise.

SUNDAY HERALD—BOSTON, NOVEMBER 22, 1903.

FIFTH SYMPHONY CONCERT.

Liszt's Symphonic Poem, "The Ideal," Rare in Boston.

Appearance of Mr. Krasselt, the New First 'Cellist—Overture from "Midsummer Night's Dream"—Mme. Patti's Second Concert in Symphony Hall.

The programme of the fifth Symphony concert, given in Symphony Hall last evening, Mr. Gericke conductor, was as follows:

Overture, "Midsummer Night's Dream"..
.....Mendelssohn
Concerto in A minor, No. 1, for 'cello.....
.....Saint-Saens
Symphonic poem No. 12, "The Ideal".....Liszt
Symphony No. 2, in D minor.....Dvorak

Liszt's symphonic poem, "The Ideal," is not familiar to the concert-goers of Boston. Theodore Thomas produced it here in 1870, and it has been played once at a Symphony concert—in 1889. The music is in illustration of Schiller's poem, "The Ideal." The illusions of youth pass away; that which was dreamed of as beautiful and divine seldom appears in reality, and if it does it is a disappointment; fortune, fame, truth and love leave man to find his only consolation in friendship and activity. But Liszt would not accept as a refrain to the poem of human life: "This is the end of every man's desire." It was necessary to have an apotheosis, so he changed Schiller's ending; he believed that the holding fast of the ideal and the continual realization were the highest aims in existence; and therefore he gained his climax by a jubilant recapitulation of the motives of the earlier and more hopeful sections of his work.

It might be interesting to examine into the reasonableness of such a radical change in a classical poem merely for the purpose of making a Lisztian holiday; but we should not take the "literary" side of music too seriously. Mr. Henley says in his latest volume of essays—alas, it must be the last collection prepared by him—that "the 'aesthetic movement' has made painting so excessively literary, that either it is literature in a new medium or it is nothing." This saying may be applied to much of the modern music; and Liszt is still modern, far more modern than some of his most painstaking imitators of today, who affect to dub him old-fashioned.

It is necessary for a composer first of all to make music. The first question here is not whether Liszt bettered Schiller for his purpose, it is not whether he succeeded in translating into tones passages, line by line, of the poem, but whether the music itself will stand without the mottoes from the poem. An argument as to whether Schiller or Schopenhauer were the more truly philosophic in the view of the ages of man would be a distant digression.

The title, "The Ideal," is enough to any sensitive and sympathetic hearer who is able to make his own programme as it is suggested by the music. The aspirations, the hopes, the illusions, the disenchantment, and then the resolve to be heroic even in the face of cruel disappointment, and of the one supreme doubt, the firm belief in a divine average, in compensation somewhere and sometime in the vast universe to which this proud globe is as the ball rolled painfully by a beetle—these are surely in the music, nor is there any need of Schiller's lines or Lord Lytton's pompous and swollen translation. For the music of this poem is singularly clear, as well as imaginative, and for well-defined lines, for beauty of musical thought, for logical and poetic transformations of the leading idea, for nobility of expression, "The Ideal" must be ranked with the greatest works of Liszt. In this instance simplicity is not affected naivete, and strength is not merely bombast.

Although the poem is long, it is firmly knit together, and although there is a wealth of ingenious detail, there is no cessation in the flow of musical thought. There are passages of exquisite beauty; there is a broad sweep of vision; there is loftiness of imagination. A great, a nobly beautiful work that is not mocked by its title! The performance was a remarkable one, which reflected the highest credit on conductor and orchestra. Name all the qualities that characterize the ideal performance of such a masterpiece, and not one was missing in the performance of last night. And how familiar Wagner must have been with this score! How he helped himself freely with both hands for his own use and glory!

Mr. Krasselt made his first appearance as a soloist in this country. He is young, and youth, as Liszt said, is the time for virtuosity. Mr. Krasselt made a most favorable impression. His tone is pure and eminently agreeable, although it is not large and commanding. His mechanism is well developed; he plays with feeling and enthusiasm, as well as with the authority of an excellent musician. The concerto itself, with the exception of dry and formal padding toward the end, is delightful.

The overture and the symphony are well known and do not call for extended comment. The performance was of a high order. Seldom, if ever, has the overture—one of the few truly poetic compositions of Mendelssohn—been played with such beauty of tone and exquisite precision.

Notwithstanding the rush of other things last week, the Symphony rehearsal was crowded as usual. Mr. Rudolf Krasselt, the new 'cellist, was the soloist and was warmly greeted and applauded. Among those there were Miss Susan Howe, who received numerous congratulations from many friends who had not seen her since the announcement of her engagement to Mr. Dalton; Mrs. Henry S. Howe, Mrs. Francis Peabody, Jr., Mrs. John C. Phillips and Miss Anna Phillips, Miss Elizabeth Crafts, Mr. and Mrs. Henry S. Grew and their daughter, Mrs. S. V. R. Crosby; Mr. and Mrs. Albert F. Bigelow, Mrs. William P. Fay and Miss Katherine Fay, Mrs. Dudley Fay and Miss Alice Fay, Mrs. James H. Beal, Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Mrs. F. L. Higginson, Miss Juliet and Miss Barbara Higginson, Mrs. Henry L. Higginson, Mrs. George B. Shattuck, Mrs. Eben Draper, Mrs. Frederick Richardson, Miss Mary Sargent, Mrs. Hall Curtis, Miss Mary Head, Miss Dorothy Jordan, Miss Priscilla Stackpole, Miss Estelle Kimball, Mrs. Matthew Luce, Miss Alice Stackpole, Miss Mabel Warren, Miss Marian and Miss Sarah Lawrence, Mrs. John Lowell, Sr., Miss Constance Tippett, Miss A. F. Manning, Miss Margaret Manning, Miss Nathalie Matthews, Miss May Kenney, Mrs. F. B. Carpenter, Miss Ethel Gibson, Miss Caroline King, Miss Elsie Berry, Mrs. J. B. Forsyth, Miss Jane Waldron, Mrs. W. B. Rice and Mr. Steward Baird. The soloist this week will be Mr. A. Birnbaum, a new violinist of the orchestra.

At the Symphony rehearsal Friday afternoon society turned out with its usual constancy and allegiance, and every seat was taken.

SUNDAY POST.

NOVEMBER 22, 1903

KRASSELT A SUCCESS

New 'Cellist of the Symphony Orchestra the Soloist at the Concert Last Evening

This was the programme of the fifth Symphony concert last evening:

Overture, "A Midsummer Night's Dream" .....Mendelssohn
Concerto for violoncello, Op. 33.....
.... Saint-Saens
Symphonic poem, "The Ideal".....Liszt
Symphony in D minor, No. 2.....Dvorak

Rudolf Krasselt was the soloist.

The "Midsummer Night's Dream" overture was superbly played and made a pleasing first number. The Liszt symphonic poem heard last evening has not been given at these concerts for some years, and while its title is "The Ideal," from the music being suggested by the Schiller poem, it is far from being an ideal work in any way, being unduly long and without distinction, excepting here and there some effective scoring. It is certainly inferior to the "Preludes" and some other similar works of the Liszt product, and it can well be laid away without loss to the musical world.

Dvorak's Symphony No. 2 made an excellent impression after a lapse of more than seven years since its last performance at these concerts. It has been overshadowed by the later symphony, "From the New World," but the earlier work is one of much interest and musical worth and will bear another hearing in this city in the near future. The performance was satisfactory in all respects. The soloist was Rudolf Krasselt, the new first 'cellist of the orchestra, who made his first appearance in Boston on this occasion. He is under 25 years of age, but already plays with the ease and experience of one much older. His tone is delightfully pure and sympathetic, his temperamental abilities are undoubted and he apparently has nothing to acquire in the way of technical proficiency.

The Saint-Saens concerto, which Alwin Schroeder has played at these concerts in recent years, may not be a work of great genius, but is most cleverly constructed, as is nearly everything by this eminent French composer, and is more pleasing than the majority of the somewhat limited number of concertos for this instrument. Mr. Krasselt played it in an inimitable manner, and his success was instantaneous and overwhelming. He received an immense ovation and many recalls, proving himself to be a worthy successor of one of the world's great 'cellists, who was a valued member of the orchestra for many years.

The programme of the rehearsal and concert this coming week will include Beethoven's "Fidelio" overture, a new symphony by Ernest von Dohnanyi, and Max Bruch's "Scotch Fantasy" for violin and orchestra, the soloist being A. Birnbaum.

SUNDAY GLOBE—NOVEMBER 22, 1903.

Krasselt, Cello Soloist, at Symphony Concert.

Mr Rudolf Krasselt, the new first cellist, was the soloist at the fifth rehearsal and concert by the Symphony orchestra, making his debut here with the Saint-Saens A minor concerto for cello and orchestra. The program opened with Mendelssohn's overture to "Midsummer Night's Dream," the remaining selections comprising Liszt's symphonic poem, "The Ideal," and Dvorak's D minor symphony. The Saint-Saens concerto is not unfamiliar to Symphony audiences, it being in Mr Schroeder's repertory, and the new member of Mr Gericke's forces may fairly be said to have challenged criticism with the older cellist by selecting this work for his debut here in solo work. Mr Krasselt played the concerto splendidly throughout. So far as the finger execution was concerned, it was very true and facile, and met all the demands dexterously. Possibly the pianissimo passages at times were too lightly outlined for the heavy orchestral background, but as a rule the proper proportions were maintained by the solo instrument, and the themes and their development were given with authority and contrasting effects which showed Mr Krasselt's great abilities in a most favorable light. His tones are very sweet, especially in the upper register; he plays with good expression, and his whole interpretation, while lacking somewhat in warmth and sonority, was characterized by a refinement and brilliancy of execution which won him hearty tributes of appreciation from the audience.

The "Midsummer Night's Dream" overture made a delightful introduction to a program which proved rather better suited to musical experts than to the general concert attendant. The beautiful Mendelssohn number was about as perfect in performance as one could wish, the shimmering fairy music showing the splendid team work of the violins at its best, and the mock pomposity of the Pyramus-Thisbe march being given with amusing vigor in its accented measures.

In the Liszt poem, the playing by the cello contingent calls for special approbation, the instruments giving out their themes with excellent precision and resonance. The figurations by the lighter string band went smoothly, the closing part of the piece was executed brilliantly and the various tonal episodes of the poem were presented in a poetic spirit harmonizing with the theme. Dvorak's symphony contains so many puzzling musical combinations that to the general ear much of the work is unsatisfactory. The beautiful harmonies of the second movement were adequately given, first by the pizzicato strings and wood-winds, and subsequently by the cellos, oboes and flutes, and the quaint scherzo was faultlessly presented, the staccato measures being notably crisp and harmonious.

Mr A. Birnbaum, one of the new violinists in the orchestra, will be this week's soloist, playing Max Bruch's Scotch fantasy for violin and orchestra. The other selections are Beethoven's "Fidelio" overture and Dohnanyi's D minor symphony, its first performance here.

Boston Transcript

MONDAY, NOVEMBER 23, 1903

Symphony Hall: Symphony Orchestra

At the sixth Symphony concert Mr. Rudolf Krasselt made his first appearance here as a soloist. This was the programme:

Mendelssohn: Overture, "Midsummer Night's Dream."
Saint-Saëns: Concerto for Violoncello and Orchestra in A minor, op. 33.
Liszt: Symphonic Poem No. 12, "The Ideal."
Dvorak: Symphony in D minor, No. 2, op. 76.

While the programme was of considerable interest and its performance was unusually brilliant, curiosity was, none the less, aroused chiefly by the opportunity to hear Mr. Krasselt play for the first time. This very young artist won a well-deserved success, for, in so far as a non-'cellist can judge, his playing was beautiful in the extreme. Mr. Krasselt produces a tone of delightful sweetness, he phrases with exceedingly fine taste, he overcomes technical difficulties with ease, making bravura passages sound not in the least disagreeable, a great feat for a 'cello player; he plays with authority and, although the Saint-Saëns concerto allows scope for little more than a display of virtuosity and of elegance, with warmth of feeling. Since in spite of his youth, Mr. Krasselt has already gained a varied orchestral experience, our orchestra is to be congratulated on securing the services of a musician of such notable talent. Saturday night his success was great.

The most important, if not the most agreeable, feature of this concert was the production of Liszt's symphonic poem, "Ideals," which, while not new here, is still very little known. The inspiration for this composition Liszt drew from Schiller's poem, "Ideale." And yet, it would seem, the musician could not have fallen very powerfully under the influence of the poet, since he chose to amend his version of the poem in distinct contradiction to the spirit and letter of the original. For Schiller, in beautiful verse, depicts the sensations of a poet from whom love and all the joy of living disappear, leaving as comforters only friendship and that supreme consoler, work. Liszt, on the other hand, not holding with the ruthless destruction of ideals, at the end of his orchestral poem gathers them all together in a glowing "Apotheosis." In considering this composition, therefore, Schiller may be disregarded, the question being, has Liszt himself produced something of worth and beauty?

He has, at all events, produced a work that, from its freedom of form, its beauty and expressiveness of orchestration, and its emotional content, might more easily have been written today than in 1856. Exquisitely beautiful, however, as many passages of this tone-poem are, it is so inordinately long and tries to express so much that at the end a listener is chiefly conscious of relief. Its performance Saturday was brilliant and sympathetic, but if Mr. Gericke had made far more sweeping cuts than he did they would all have been to the advantage of a work that then might have made as great an impression as did the composer's "Festklänge" or the wonderful "Todtentanz." In these days, when the work of Richard Strauss and his kind is or ought to be most in evidence, we cannot hear too many of Liszt's orchestral pieces, if only to see how much of it has been done and how well fifty years before.

This evening of great playing began with a brilliant performance of Mendelssohn's "Midsummer Night's Dream" overture, which was being performed at the very same moment at the Hollis Street Theatre, and ended with an equally fine reading of Dvorak's charming D minor symphony—charming, at least, for three movements, when it suddenly turns sinister, baleful.

Another newcomer will be the soloist this week, Mr. A. Birnbaum. This will be the programme: Beethoven, overture to "Fidelio"; Max Bruch, Scotch Fantasy for violin and orchestra; Dohnanyi, Symphony in D minor (first time).

R. R. G.

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L...LY ADVERTISER,

NOVEMBER 23, 1903

THE SYMPHONY CONCERT.

Overture, "Mid-summer-night's Dream"...
..... Mendelssohn
Concerto for Violoncello and Orchestra in A minor, op. 33.....Saint-Saens
Rudolf Krasselt, soloist.
Symphonic Poem No. 12, "The Ideal".....Liszt
Symphony in D minor, No. 2, op. 76.....Dvorak

The best came first. If there is any daintier bit of humor in the entire musical repertoire than Mendelssohn's "Mid-summer-night's-dream Overture," we have not the honor of its acquaintance. The gentlemanliness of Mendelssohn's character, which militated against him in displays of deep emotion and of dramatic effect, helped him in the matter of his musical humor, which is delicate and piquant; he makes play with a rapier, not with a bludgeon as Beethoven sometimes did. What the boy of 18 achieved in this overture, the man of 34 could not equal when the Prussian king desired him to write more music upon this Shakespearian play.

It was splendidly performed. One needed no musical Baedeker to trace the fairy elves upon the violins, to identify the theme which portrayed Bottom and his band of amateur actors; the bassoon brayed with the translated weaver and the bass-tuba made shift to reproduce what Mendelssohn wrote for the ophicleide, i.e., the snoring of the drunken Bottom while the fairies danced around his sleeping form. If one will only compare such a work with the humorous (?) piece for Piano by Richard Strauss there may be a lesson in the proceeding.

Rudolf Krasselt, 24 years of age and as juvenile in appearance as Mr. Schuecker was when he first appeared here, is a master of his instrument. We scarcely think that it was judicious to choose for a debut, the number which had been played as his last solo in these concerts by Mr. Krasselt's predecessor. There was bound to be something less of reserve, something more of sentimentality, in the newcomer's interpretation. But this sin of youth was the only shortcoming. There was a surety of intonation and a brilliancy of performance that won a great triumph. There was sufficient breadth in the noble C string passages, the double-stopping was clear, there was mastery in every branch of Mr. Krasselt's work. He is surely a great addition to the orchestra and the audience at once recognized the fact, recalling him time after time with very spontaneous enthusiasm.

Liszt's "Ideal" is not an ideal work. He soars after the infinite, in this labored composition, and meets with the usual fate of flying-machines. In "Les Preludes" the master attains what he here only attempts. There is no "team play" in the work; it is every man for himself. The clarinette gives a monologue, then the trombone unburdens itself of a series of troubles in a long soliloquy, and even the kettle-drum has its tale of woe to tell as a solo.

We did not attempt to follow the work as programme-music, and ignored the Schiller pegs upon which the spasmodic phrases were hung, for if instrumental music cannot stand without the support of a poetic explanation in words it will sink to the lowest rank among the Arts. Heard then as pure music this work seemed wearisome and incoherent, and it lacked the great climaxes which Liszt has launched forth like thunder-bolts in many of his other symphonic poems. It was most carefully performed, but the audience were mystified as well as Lisztified, and applauded but little.

Dvorak's second symphony, although in regular and accepted form, begins with a movement that is rather heterogeneous and abstruse, and this coming directly after Liszt's musical ejaculations was piling Ossa upon Pelion.

But the rest of the work seemed stronger than upon previous hearings. There is a pastoral character in the symphony that makes of it a species of symphonic "Waldweben," filled with carollings and tender woodland sounds. That it is sometimes reminiscent cannot be denied, even the four heavy accents which are found in Schubert's ninth symphony (and which he may have copied from Beethoven's violin concerto,) being present in the finale. Nevertheless these do not amount to plagiarism, they are simply new sermons upon old texts. There are, however, other symphonics in the repertoire which might have precedence over Dvorak's earlier works in this form. One might wish, for example, to hear Goetz's short symphony again, or either of Volkmann's two, or Paine's "Spring Symphony," which ought not to remain forever upon the shelf.

Louis C. Elson.

BOSTON HERALD—
TUESDAY, NOVEMBER 24, 1903.

ARBOS QUARTET'S FIRST CONCERT

The Young Musical Organization Heard in Agreeable Programme of Reasonable Length.

TSCHAIKOWSKY'S TRIO PRESENTED.

Its Characteristics Due to Its Purpose and Circumstances Under Which It Was Written.

The Arbos quartet (Messrs. Arbos, Roth, Ferir, Krasselt) gave its first concert in Boston last evening at Potter Hall. There was a large and very friendly audience. The programme was as follows:

Quartet in F minor, op. 95.....Beethoven
Sonata in E major for violin alone.....Bach
Trio in A minor for piano, violin and 'cello.....Tschaikowsky

A string quartet is a plant of slow growth. The best individual players put suddenly together may say with the delightful young man in "Great Expectations": "Hallo! here's a quartet; let's play it!" but the improvised performance will be far inferior to that given by four players of only fair ability who have been together for a few years and are acquainted with each other's musical good points, limitations, and peculiarities. In the preparation and in the performance of ensemble there must be a constant display of the qualities that are supposed to insure happiness to family life—there must be tact, forbearance, the ability to preserve courteous silence when another is talking, even though he chatter idly. Subordination of self at one time, and at another a firm but not arrogant command. A string quartet is not created by a clapping together of the hands, not as in "The Thousand Nights and a Night," by the rubbing of a lamp, a ring, or a seal. It is the work of time.

No one knows these homely facts better than the musicians who form the Arbos Quartet, for they have had experience in such organizations. A beginning must be made, however, and last night the Arbos Quartet came before the public. It would be unkind as well as untrue to say that this first performance was an ideal one or that it was one of much more than ordinary excellence. The members of the quartet would be the first to smile at the statement, for they are well aware of the qualities of an extraordinary performance, and they know that time alone is able to crown sincere endeavor and faithful preparation. It is enough to say that the performance was, indeed, creditable to such a young organization and that it gave promise for still greater enjoyment in the future.

Mr. Ferir has a beautiful quality of tone and he showed true quartet experience. Mr. Krasselt is young; the offence is not heinous, but if youth has its enthusiasm, its hot blood, and is therefore to be desired greatly, it also has its exuberance that is not easily controlled, and at times in the performance Mr. Krasselt was inclined to play as a soloist when his music was merely for one of a quartet. To indulge in detailed criticism at this time would be unfair and unnecessary, for even the winds of heaven should not be allowed to visit a young quartet too roughly.

Mr. Arbos arranged his programme with some regard for time, space, and distance. The concert was out at a reasonable hour, and the ears of the hearers were comparatively unjaded when Tschaikowsky's trio was presented. The trio itself has a curious history and it is a document in illustration of the composer's character. In 1880 he wrote his dear friend Mrs. von Meck that he could not endure the combination of a piano with a violin or with a violoncello; that he could not bear even to hear a trio, for the three individualities were too pronounced and too much at war. Nicholas Rubinstein died in March of the next year and Tschaikowsky, deeply affected by his death, and at the same time eager to gratify Mrs. von Meck who had urged him to write a trio, began at Rome to compose this work, to leave a record of the respect and love he bore Rubinstein, and also to please the woman to whom he owed so much, yet whose lips he never kissed, whose voice he never heard.

He kept her acquainted with the progress of the trio. He was alternately jubilant and despondent. He feared that it would sound as though he had transcribed an orchestral piece for the three instruments; he swore that it was good, and the next day he knew he should hate it as he hated so many of his compositions; he insisted that it should be played and severely criticised before publication; he wished an expert to revise his indications for bowing, etc., etc. A naturally lovable and noble soul, he was easily perplexed, often in the slough of despond, morbid, contradictory save in his enthusiasm for all that is ideal, for the only verities in life which are to so many normal beings as a vapor, a foolish dream, a chimera.

This trio, then, is "in memory of a great artist," and the dedication should always be printed on the programme, for it would serve in explanation of the character of the music which, now elegiac, now extravagantly wild or seemingly flippant, and with its sombre ending, may well confuse the judgment of those accustomed to staid and set forms.

Tschaikowsky purposed that each variation of the theme should be a portrayal of a side of Rubinstein's character. Thus Nicholas was passionately fond of dancing; hence the variation that to some may seem incongruous. The trio as a whole is not among Tschaikowsky's greatest works; it has its lengths and repetitions; but it is remarkably individual; there are superb pages, and there is at times a poignant expression of lamentation that is irresistible.

Mr. Bauer played the piano part with fine appreciation and sympathy, and with his customary intellectual grasp and brilliance of expression.

It was a pleasure to find Mr. Arbos willing to vary the customary programme. The excerpts from Bach's work were an agreeable change from a long quartet. Nor is there any good reason why in future a movement or two movements from a quartet should not be played instead of a whole work.

Mr. Arbos displayed many admirable qualifications of the competent quartet leader, and as a soloist he appeared to his better advantage than at the Symphony concert, for he played with more marked authority, and he was more the master of his resources.

The second concert of the series will be given on Monday evening, Dec. 21.

BOSTON GLOBE—
NOVEMBER 24, 1903.

Debut of the Arbos Quartet.

Last evening in Jordan hall the newly-formed Arbos quartet made its debut before an audience of a very brilliant character, fashionable and musical circles being represented by many of their prominent members, and in the balcony were hundreds of students, the assemblage nearly filling the auditorium. Mr Harold Bauer, pianist, assisted the quartet, which was composed of the following players: Mr Arbos, first violin; Mr Roth, second violin; Mr Ferir, viola, and Mr Krasselt, cello. The program included the F minor quartet, Beethoven; Bach's E major sonata for violin and Tschaikowsky's A minor trio for piano, violin and cello.

As the quartet was heard in but one selection, it is difficult to judge of its ability in general ensemble playing, though if the standard shown in the Beethoven number is maintained Mr Arbos is to be congratulated upon his association with artists whose performances will rank very high in the musical world. In the first place, the execution was very smooth, the tonality of the different instruments, whether singly or in groups, was thoroughly good, and the varying shades were observed with perfect understanding and unanimity. The familiar work was beautifully rendered, the final movements being played with an expression and spirit which were delightful in every way, the difficult passage work finding sympathetic and skilled interpreters in the four artists.

Mr Arbos played the Bach sonata very impressively. The tender beauty of the opening movement was splendidly expressed, and throughout his performance his tones were of silvery clearness, combined with a breadth of treatment which the soloist had not previously shown. The elegance and grace of his manner were again in evidence, and in every way he appeared to much greater advantage in the smaller hall than he did at his debut with the Symphony orchestra. His exquisite playing gained him showers of applause and many recalls.

The Tschaikowsky trio, by Messrs Bauer, Arbos and Krasselt, closed in a brilliant manner a program of high merit. Mr Bauer performed his piano part in his usual artistic and modest way, and Mr Arbos gave renewed evidence of his interpretative abilities before mentioned. The cello playing by Mr Krasselt was masterly, the young man demonstrating that he is "one to be reckoned with" in his chosen field, for he really achieved the chief honors in this selection by exhibiting a command of his instrument which was surprisingly artistic. His tones were rich and brilliant, his fingering was perfect and his bowing was accomplished with seeming ease. The big audience was very liberal in its applause, and the success of the debut of the quartet was fairly won. The next concert will be given Monday evening, Dec 21.

BOSTON POST,
NOVEMBER 24, 1903

ARBOS QUARTET CONCERT

The Arbos Quartet, consisting of Fernandez Arbos, first violin; Otto Roth, second violin; E. Ferir, viola, and Rudolf Krasselt, 'cello, gave the first of a series of concerts, last evening, at Jordan Hall, presenting the following programme:

Quartet in F minor, Op. 95.....Beethoven
Sonata in E major, for violin alone..Bach
Trio for piano, violin and 'cello, Op. 50.....Tschaikowski

Harold Bauer was the assisting artist.

This was the initial appearance of an organization which includes three of the new members of the Symphony Orchestra, Messrs. Arbos, Ferir and Krasselt. Mr. Roth, the other member of the quartet, was for many years second violin of the Kneisel organization. Critical judgment upon the ensemble of the newly organized quartet must, for a while, be suspended, for however eminent as soloists the individual members of a quartet may be it is impossible in one concert or in a series of concerts to get together, as it were, and play with that unity of purpose and finish in detail that distinguishes the ensemble efforts of a quartet that has played together for many years.

The Bach sonata is familiar, especially the gavotte movement, which has been effectively transcribed for pianoforte solo. Mr. Arbos played it with technical clearness and pleasing tone which made his performance very enjoyable to the audience.

The feature of the concert was the trio for piano, violin and 'cello, Op. 50, by Tschaikowski, a work full of interest from beginning to the ending. This is the work written as a memorial to Nicholas Rubinstein, which accounts for the funereal character of the latter portion of the final movement. Mr. Bauer was the leading factor in the general result, and to him must be given the largest share of praise. He again proved himself to be an ensemble artist of the highest order. The audience, which was a large one, included those well known in society, together with many prominent in the musical life of this city. The second in the series will be given Monday evening, Dec. 21.

DAILY ADVERTISER,
NOVEMBER 24, 1903

THE ARBOS QUARTETTE CONCERT.

The new Jordan Hall was filled with a surprisingly large and distinguished audience, at the first concert of the Arbos Quartette. We recall the beginnings of the Kneisel Quartette, in old Chickering Hall, on Tremont st. and in Union Hall, when the launching was not so auspicious as that of last night. If any comparisons are to be made, (and they seem to be unavoidable), it would seem only fair to compare beginning with beginning. Taking this as our standard, we can give almost unmitigated praise, for a better debut is not often heard.

The programme consisted of Beethoven's Quartette in F minor, Bach's Sonata in E major for violin alone, and Tachaikowsky's Trio for piano, violin and violincello, with Mr. Bauer at the piano.

The Beethoven Quartette was the Opus 95, with which the Spiering Quartette of Chicago made its debut last week. Another opportunity for comparison was thus afforded, with the result that we found the Arbos Quartette superior in individual quality of tone, while the westerners were somewhat in advance in ensemble. The new quartette consists of Mr. Arbos, first violin, Mr. Roth, second, Mr. Ferir, viola and Mr. Krasselt, cello. Mr. Roth needs no new description; he is a perfect chamber-musician. Mr. Ferir was not enough in evidence in the programme to judge entirely of his merits, but his work was good in all he did. The whole quartette was brilliant and fiery as befits a Beethoven quartette of the later period.

The Bach numbers are very difficult, with the additional handicap that their diffculties are concealed from the general public. It is a crucial test of musicianship to go through this ordeal with good intonation and with clearness in all the double and triple stopping. Mr. Arbos certainly accomplished this, and he gave the Gavotte en Rondeau with a crisp style that suited it perfectly and won him great applause; but there was a lack of breadth of tone and phrasing in the other movements.

The Tschaikowsky Trio, with three such artists as Krasselt, Bauer and Arbos, was something long to be remembered. Every time we hear a work by the Russian composer we are more impressed with the fact that he alone, of the recent instrumental masters, has a message of importance, has something poetic to convey, without either theorizing or experiment. It may be that Tschaikowsky's fame will grow greater as the years go by—we do not believe that the world has adequately recognized his genius yet.

The trio was played with abundant verve and enthusiasm, which awoke a responsive thrill in the audience, so that the applause was great and spontaneous. Mr. Arbos appeared in this to far greater advantage than he did in his first appearance in the Symphony concerts recently. His tone was sometimes a trifle aggressive, but there was sincerity and beauty in his work and he certainly won much of the success of the performance. Mr. Bauer needs no new laurels; he has proved, over and over again, that he is a great musician as well as a great virtuoso. His chamber-music-playing is full of keen insight and intelligence, although occasionally he bursts into crashes that overtop the strings. This time the piano lid was down, and the ensemble was helped thereby. The piano work in the finale was especially impressive.

Mr. Krasselt came fresh from his triumph in the Symphony Concert, and showed himself as strong in chamber-music as in the vaster domain of concerto-work. His care of ensemble was praiseworthy, and he repressed his tone to that of his companion.

The trio has much of the Russian melancholy, and its coda suggests death as clearly as the end of the Symphonie Pathetique. Per contra, the variations are of much lightness, Waltz rhythms (which Tschaikowsky seems to have loved) and Russian dances jostling each other. This part was roundly applauded.

The closed folding doors of the stage made an excellent sounding board, and the tones of the quartette rang out finely. The concert was of a sensible length,—not too prolix.

Louis C. Elson.

BOSTON HERALD—
NOVEMBER 25, 1903.

GERICKE'S GREAT RECEPTION

Boston Symphony Orchestra Gives Most Successful Concert to Immense Audience at Providence.

[Special Dispatch to the Boston Herald.]

PROVIDENCE, R. I., Nov. 24, 1903. The Boston Symphony orchestra was greeted tonight with the largest audience that has ever attended its concerts in Providence. A record sale was made, every seat having been taken at noon. This deserved reception was due to the interest in the revival of the Symphony season shown by President Faunce of Brown University and other distinguished citizens.

The orchestra came down on a special train which permitted the concert to begin at 8:15, half an hour earlier than in former years, and removed one of the chief causes for disatisfaction. By returning on a special train the necessity of hurrying the closing number, hitherto unavoidable, was removed. An innovation was an intermission, which was much appreciated by the society people and permitted of encores.

Mr. Gericke was given a hearty welcome as he came upon the stage and found his audience in perfect accord. Applause was without stint and the enthusiasm was such as to move the orchestra to its best efforts. The concert was an unqualified success.

Mr. Arbos captivated his auditors by his masterly rendition of Mendelssohn's concerto in E minor.

The second and final concert will be given Feb. 2, and for this the sale is so large that but few seats are obtainable.

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BOSTON JOURNAL,
NOVEMBER 24, 1903.

ARBOS QUARTET HAS ITS DEBUT

New Chamber Music Club Begins Its First Season Under Best Auspices.

CONCERT IN JORDAN HALL

Each of the Four Players Has Talent and Is at Home in His Sphere, Arguing Well for the Club.

A large and fine audience was in Jordan Hall last evening to greet the Arbos Quartet on its first appearance as an addition to the chamber music clubs which Boston already possesses and to applaud warmly and long the excellent performance which it gave.

So soon as this after the formation of the quartet, and with practise time necessarily derived from the modicum of leisure among daily duties, it would be unwise to attempt to indicate how the characteristics of the club will resolve themselves ultimately, or even to prognosticate what its tendencies are like to be.

Note the Good.

For the moment it must be sufficient to note the good already observable and to anticipate much proper development from it. The four players are at home in their respective spheres and each has musicianly knowledge, taste and discretion, has an apt and ample technique, and an instrument of pleasant tone and solid volume.

But while these are necessary bases for a fine quartet, they are no more. Joint practise, assimilation of styles, harmony of predilections and constant mutual consideration and a single effort and ambition are essentials to perfection, and they will require time.

Last evening there was good balance in the voicing, no ebullient phrases disturbing it, although some occasional reticence was noticeable. The character of the selected works was regarded and well expressed, distinguishing fully between the almost fitful romanticism of the Beethoven F minor quartet, opus 95, and the moody passionateness of the Tschaikowsky trio in A minor, opus 50, which moves with so firm and so swift a foot from its opening elegy to the broad gaiety and diversity of the varied themes in the middle and last movements.

Tower of Strength.

In this latter work Mr. Bauer's assistance was as a tower of strong support. He played so nobly, earnestly lucidly and elegantly. Mr. Arbos appeared far more at ease and did himself much more justice in this intimate assembly than at his debut. He played Bach's E major sonata for violin solo with steady mastery of its details, clear phrasing, just intonation and quite sufficient tone, as well as with greater freedom and self-confidence, the music itself appearing to suit him better than did the Mendelssohn concerto. Altogether the concert made a pleasant and propitious beginning.

Boston Transcript
TUESDAY, NOVEMBER 24, 1903

Jordan Hall: Arbos Quartet

In Jordan Hall yesterday evening the Arbos Quartet, the fourth organization of string players to appear in Boston this winter, swung into line, and opened its season, with (like all well-regulated string quartets) the assistance of Mr. Harold Bauer. This was the programme:

Quartet in F minor, Op. 95.....Beethoven
Sonata in E major, for violin alone....J. S. Bach
Mr. Arbos.
Trio for piano, violin and violoncello, in A minor, Op. 50.....Tchaikovsky

Inasmuch as string quartets are the results of slow growth, there is very little to be said concerning the work of a quartet that has existed only a month or six weeks. The chief interest in the Arbos Quartet, therefore, was that aroused by its individual members. Mr. Arbos appeared to far greater advantage yesterday than he did when playing the Mendelssohn concerto a few weeks ago, for many of the qualities that make him so superior a concert master are distinctly useful to him as the first violin of a string quartet. In this position he shows an authority, warmth and energy that are lacking when he comes forward as a soloist.

Of the other members of the quartet there is little to say, for Mr. Otto Roth is already well known in Boston and his ability justly rated; Mr. Ferir one had little opportunity to hear, and Mr. Krasselt merely deepened the fine impression he made the other night at the symphony concert. Of the ensemble, it may honestly be said that it was quite as good as could, under the circumstances, be expected.

The programme, skilfully contrasted, and not too long, gave the large audience great pleasure. Mr. Arbos played a Bach sonata better than he did the Mendelssohn, although without much charm. Mr. Bauer took a hand in the delightful, brilliant, pathetic Tchaikovsky trio, playing his part of the music very beautifully but absolutely without effect, for the lowered piano lid made his tone uniformly dull and dead; the gayer, more brilliant passages of this diversified work went, therefore, for nothing.

On Monday, Dec. 21, the Arbos Quartet will give a second concert in Jordan Hall.

R. R. G.

NEW YORK, WEDNESDAY, NOVEMBER 25, 1903.

Boston Symphony Orchestra.

Fifth Concert—Review by Philip Hale in the Boston Herald.

THE program of the fifth Symphony concert, given in Symphony Hall last evening, Mr. Gericke conductor, was as follows:

Overture, Midsummer Night's Dream.....Mendelssohn
Concerto in A minor, No. 1, for 'cello.....Saint-Saëns
Symphonic poem No. 12, The Ideal.....Liszt
Symphony No. 2, in D minor.....Dvorák

Liszt's symphonic poem, "The Ideal," is not familiar to the concert goers of Boston. Theodore Thomas produced it here in 1870, and it has been played once at a Symphony concert—in 1880. The music is in illustration of Schiller's poem, "The Ideal." The illusions of youth pass away; that which was dreamed of as beautiful and divine seldom appears in reality, and if it does it is a disappointment; fortune, fame, truth and love leave man to find his only consolation in friendship and activity. But Liszt would not accept as a refrain to the poem of human life: "This is the end of every man's desire." It was necessary to have an apotheosis, so he changed Schiller's ending; he believed that the holding fast of the ideal and the continual realization were the highest aims in existence; and therefore he gained his climax by a jubilant recapitulation of the motives of the earlier and more hopeful sections of his work.

It might be interesting to examine into the reasonableness of such a radical change in a classical poem merely for the purpose of making a Lisztian holiday; but we should not take the "literary" side of music too seriously. Mr. Henley says in his latest volume of essays—alas, it must be the last collection prepared by him—that "the 'æsthetic movement' has made painting so excessively literary, that either it is literature in a new medium or it is nothing." This saying may be applied to much of the modern music; and Liszt is still modern, far more modern than some of his most painstaking imitators of today, who affect to dub him old fashioned.

It is necessary for a composer first of all to make music. The first question here is not whether Liszt bettered Schiller for his purpose. It is not whether he succeeded in translating into tones passages, line by line, of the poem, but whether the music itself will stand without the mottoes from the poem. An argument as to whether Schiller or Schopenhauer were the more truly philosophic in the view of the ages of man would be a distant digression.

The title, "The Ideal," is enough to any sensitive and sympathetic hearer who is able to make his own program as it is suggested by the music. The aspirations, the hopes, the illusions, the disenchantment, and then the resolve to be heroic even in the face of cruel disappointment, and of the one supreme doubt, the firm belief in a divine average, in compensa ion somewhere and some time in the vast universe to which this proud globe is as the ball rolled painfully by a beetle—these are surely in the music, nor is there any need of Schiller's lines or Lord Lytton's pompous and swollen translation. For the music of this poem is singularly clear, as well as imaginative, and for well defined lines, for beauty of musical thought, for logical and poetic transformations of the leading idea, for nobility of expression, "The Ideal" must be ranked with the greatest works of Liszt. In this instance simplicity is not affected naivete, and strength is not merely bombast.

Although the poem is long, it is firmly knit together, and although there is a wealth of ingenious detail, there is no cessation in the flow of musical thought. There are passages of exquisite beauty; there is a broad sweep of vision; there is loftiness of imagination. A great, a nobly beautiful work that is not mocked by its title! The performance was a remarkable one, which reflected the highest credit on conductor and orchestra. Name all the qualities that characterize the ideal performance of such a masterpiece, and not one was missing in the performance of last night. And how familiar Wagner must have been with this score! How he helped himself freely with both hands for his own use and glory!

Mr. Krasselt made his first appearance as a soloist in this country. He is young, and youth, as Liszt said, is the time for virtuosity. Mr. Krasselt made a most favorable impression. His tone is pure and eminently agreeable, although it is not large and commanding. His mechanism is well developed; he plays with feeling and enthusiasm, as well as with the authority of an excellent musician. The concerto itself, with the exception of dry and formal padding toward the end, is delightful.

The overture and the symphony are well known and do not call for extended comment. The performance was of a high order. Seldom, if ever, has the overture—one of the few truly poetic compositions of Mendelssohn—been played with such beauty of tone and exquisite precision.

BOSTON TIMES

BOSTON MASS., NOVEMBER 28, 1903.

The Arbos Quartette.

Last Monday evening in Jordan hall, occurred the first concert of the new Arbos Quartette. The organization consists of Mr. Arbos, first violin; Mr. Roth, second violin; Mr. Ferir, viola; and Mr. Krasselt, 'cello. The programme was:

Quartette in F minor.....Beethoven
Sonata in E major for violin alone .....Bach
Mr. Arbos.
Trio in A minor. .....Tschaikowsky

Mr. Harold Bauer was pianist in the trio.

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Tschaikowsky's trio is an absorbing piece of work, with a strange, totally nnexpected end,—solemn, almost pontifical.

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The audience was large, friendly, warm in response and quick to applaud. In every way it was an unusually satisfactory gathering, far more demonstrative than is usual in Boston. There were many recalls.

Sunday Globe
Nov 29-03

——Two concerts, perhaps as interesting of their kind as any of this winter, have been given the past week at Jordan hall, one on Monday evening, the first by the newly-formed Arbos quartet, and the second on Tuesday evening by Thibaud, the young French violinist, who made his second appearance in this city. He came fresh from his successful performance given in New York by the Philharmonic society, under the baton of Edouard Colonne of Paris, and fully confirmed the impression he made the first time he played here. In the audience were noted Mr and Mrs Andrew C. Wheelwright, Mrs Philip Hale, Mr and Mrs Eliot Hubbard, Mme Marius, Mrs S. B. Field, Mr William P. Blake, Mr and Mrs Chadwick, Mrs Ticknor, Mr and Mrs Frederic W. Vinton, Mr and Mrs J. Lowell Putnam and Miss Henrietta Sargent. Mrs Putnam wore a beautiful cloak of chiffon, lace and embroidery over her gown and a brown hat done in pink roses; Miss Sargent was in black lace, with light blue cloak and black hat with plumes. She also wore a pearl necklace. As was noticed the evening before many of the ladies have adopted the custom prevailing in New York of wearing handsome dinner gowns to concerts, which relieves the monotony of the dark costumes which so many coming from out of town are obliged to wear. Among the patrons of the Arbos quartet concert Monday evening were Mr and Mrs T. Handasyd Cabot, Mrs Cabot looking very pretty in pale blue voile with sleeves and yoke or lace and wearing a necklace of superb turquoise exactly the same shade as the gown; Mr and Mrs F. L. Higginson, Mrs Higginson in white figured lace with a touch of pink at the bodice and long cloak lined with pink; Miss Juliette Higginson in light evening gown, Mr and Mrs Henry L. Higginson, Mr and Mrs S. Lothrop Thorndike, Mr Charles Gardner, Dr and Mrs Beach, Miss Estelle Kimball in white veiling, Mme Rotoli, Mr and Mrs Leverett Tuckerman, Mrs Seth Sprague, Miss Hooper, Mr and Mrs Francis H. Peabody, Mr and Mrs Lang, Mr Arthur Foote, Miss Katherine Foote in bodice of insertions of white lace, dark skirt and black plumed hat; Mr and Mrs Gericke, Mr Dana, Miss Martha Dana, Mr and Mrs Frederic Converse, Mr and Mrs Comee, Miss Elise Fay, Judge Brackett, Mrs Hugh Cotton, Mr Eben D. Jordan, Miss Jordan, Mrs William H. Sands, Miss Sands and all the members of the Kneisel quartet. Mr Bauer, who assisted, received the warmest recognition.

BOSTON COURIER,

NOVEMBER 28, 1903.

——Friday afternoon brought out the customary large and brilliant attendance at the Symphony rehearsal, and a few of the many people noted on that occasion were Miss Dorothy Bigelow, Miss Alice Stackpole, Miss Elizabeth Shattuck, Miss Elfrieda Roosevelt, Miss Barbara Higginson and Miss Juliet Higginson, Mrs. Charles Fry, Miss Audrey Stanwood, Mrs. Fred Richardson, Miss Edith Stackpole, Mrs. Francis Peabody, Miss Rosamond Peabody, Miss Susan Amory, Miss Estelle Kimball, Mrs. Thomas C. Thacher, Mrs. Eben Draper, Mrs. Henry Howard Fay, Miss Madeleine Davis, Miss Mary Russell, Mrs. John B. Osborn, Mrs. Lewis H. Mudgett, Mrs. Oliver Ames, Mrs. F. B. Kittridge, Miss Cornelia Kittridge, Mrs. John Lowell, Miss Mabel Bayard Warren, Mrs. Matthew Luce, Mrs. Fred B. Carpenter, Miss Anna Berry, Mrs. Albert F. Bigelow, Miss Rosamond Saltonstall, Miss Margaret Manning, Mrs. De Ford Bigelow, Mrs. F. L. Higginson and her mother, Mrs. Shattuck, Miss Dorothy Jordan, Miss Priscilla Stackpole, Mrs. Arthur Beebe, Mrs. F. R. Comee, Mrs. Albert F. Bigelow, Mr. Grew, Mr. Julian De Cordeva, Mrs. J. L. Thorndike, Miss Margaret Codman and Mrs. Walter Buckingham Swan. Mr. and Mrs. Swan, by the way, have given up their house on the Beacon Boulevard, in Brookline, and have taken an apartment in Riverbank Court. Mrs. Swan has issued at home cards for Thursday afternoons.

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BOSTON SUNDAY GLOBE-

-NOVEMBER 29, 1903.

SYMPHONY CONCERTS.

The program for the sixth Symphony rehearsal and concert comprised Beethoven's overture to "Fidelio," Bruch's fantasia on Scottish airs, for violin and orchestra, and Dohnanyi's D minor symphony, the latter selection played for the first time in America. Mr Alexander Z. Birnbaum, one of the new violinists of the orchestra, appeared as soloist. The familiar "Fidelio" overture was played in the usual vein, Mr Gericke's sympathetic reading being splendidly illustrated by his men. The selection was received with due appreciation and probably gave as genuine pleasure to the auditors as one movement on the program.

The Bruch fantasia on Scottish folk-melodies introduced Mr Birnbaum as a soloist for the first time in this country, and the debut should prove satisfactory to the young artist for he was most favorably received. The long composition does not abound in brilliant work for the solo instrument and so does not appeal very strongly to the "popular" taste, but the value of the work is highly appreciated by musicians and it is found in the repertory of all prominent violinists. Mr Birnbaum's interpretation was excellent throughout, the strongly marked rhythms of the opening and closing movements being given with broad and resonant effect, the cantabel playing in the second part was generally of good quality, the variations in the second movement were executed with commendable facility and the alternating passages of the third movement went smothly, although there were some faulty intonations in the rapid figurations. Mr Birnbaum is evidently an earnest man and conscientious in his work. He has a good tone, possibly better in the lower than in the upper register, and his finger work and bowing shows him to be well equipped in his chosen profession.

The Dohnanyi symphony is very long, there are five movements, and in each one the intricate themes are so interwoven, developed and divided among the different orchestral contingents that sounds abstruse and somewhat uninteresting. Dohnanyi has utilized the resources of the modern orchestra to the fullest extent, some of his combinations are really weird in effect, and to every group of instruments he has given work to do which tests the abilities of the players in no usual way, even in this age of writing melodic difficulties.

A single hearing is not sufficient in forming an opinion as to the importance of the symphony, and so a general commendation for the performance must suffice. The wind instruments were prominent in their harmonious work in groups, many of the themes being played in excellent tone, but there were some rough movements in the full orchestra measures, and the heavier instruments appear frequently to lag behind Mr Gericke's beat. The third movement showed the violins to be in their usual form in the precision and beauty of tone, the next movement was admirably given by the heavier contingent, and the triumphant finale at the close was all that could be expected. In this part, too, the variations and contrasting themes were splendidly played by all. That the symphony is skilfully constructed there is no doubt, though in the main it appears not to be destined to give satisfaction to any but musical experts.

Mme Melba will be this week's soloist. The program will include Brahms' "Academic" overture, Tschaikowsky's orchestral ballad, "The Voyvode" (a posthumous work) and the "Childe Harold" symphony by Berlioz. Melba will sing an aria from Mozart's "La Clemenza di Tito" and Ophelia's mad scene from Thomas' "Hamlet."

[50]

NOVEMBER 25, 1903.

SYMPHONY CONCERT.

An Overflowing House Greeted the Boston Orchestra's Return.

The Boston Symphony Orchestra gave its first concert of the season in Infantry Hall last evening, and the return of this superb organization after a year of absence was greeted by a phenomenal audience. Every seat in the hall was filled with holders of season or single tickets, and about 300 musical enthusiasts availed themselves of the lower-priced "rush" tickets and stood throughout the concert. No such event has ever been witnessed before at a symphony concert in this city. It must be recorded as a triumph for those who undertook the task of awakening the dormant musical interest of this community, and in addition the financial responsibility for the success of the two concerts which the Boston orchestra is to give here this season. And, again, it goes to prove the wisdom of the arrangements which were made—the sliding scale of prices, the offer of admission tickets at a rate within the means of all, and the various other concessions to the comfort and convenience of patrons. It is not understood that any miracle has been wrought. The number of people in Providence who possess the capacity and taste to appreciate music of the highest class is no larger to-day than last week, or last year. For the present it suffices that the public has been awakened to the fact that a series of concerts such as the Boston Symphony Orchestra has offered here for over 20 years ought not to be suffered to lapse; and the further fact that without the interest manifested by a substantial patronage they would be surely discontinued.

The programme offered two novelties—a first performance of a work by Vincent D'Indy, the talented French composer, and the initial appearance here of the soloist, Mr. E. Ferrantes Arbos, the new concertmeister of the orchestra. It contained the following numbers:

Overture to "Euryanthe".....Weber
Concerto in E-minor, for violin, op. 64.....Mendelssohn
"La Foret Enchantee," "Legende-Symphonie," op. 8.....D'Indy
Symphony in D-minor, No. 4, op. 120.....Schumann

One can hardly help wondering what were the emotions of Conductor Gericke and his players upon seeing a house packed to the doors with a brilliant audience, representative of society, the musical contingent, the business and professional life of the city, where they have been accustomed to gaze upon a wide-spreading sea of empty benches, with a little island of the musically faithful in its centre, like shipwrecked mariners huddled upon a raft. Whatever they thought, the sensation was undoubtedly a pleasant one, for they seemed to play with unusual elan and vigor, responding, as musicians almost invariably do, to the stimulus of a large and cordially disposed audience.

Three of the four programme numbers were familiar and favorite selections. The opening overture, brilliant, melodious, and effectively scored—as is the case with all of Weber's overtures—was given a spirited rendering, and served as a pleasant introduction to the musical feast. The "solid" number, Schumann's fine D-minor Symphony, though by no means the greatest of symphonies, is an interesting and agreeable work, stamped unmistakably with the peculiar genius and individuality of its composer. A sympathetic reading by Mr. Gericke and a thoroughly adequate and careful performance by the orchestra made this, in its turn, a fitting close to an evening of pure musical enjoyment. The novelty of the programme, D'indy's symphonic legend, "The Enchanted Forest," an interesting specimen of the almost universal tendency among modern composers toward the production of strictly imaginative pieces, is scored with the skill of a master hand. Indeed, it may be said that the workmanship is so well done as to conceal, for the most part, the paucity of original musical ideas and thematic invention. In common with most composers of the modern French school, D'Indy has many colors on his palette and uses them with an unsparing hand. The result is brilliant, effective, often pleasing, and the hearer is content to allow these piquant sauces to tickle his musical palate without inquiring too closely into the nature of the dish.

In choosing for his solo number the Mendelssohn violin concerto Mr. Arbos made a selection that is always popular. It is bright, sparkling, melodious and, though presenting enough of technical difficulty to test the accomplishments of an artist, does not distract the attention of the hearer by extraordinary flights of gymnastics. Mr. Arbos revealed himself as a well-equipped and sympathetic player and was received with considerable enthusiasm, being recalled several times with applause that was unmistakably genuine as well as hearty. His tone is not large, but is of fine quality, pure and clear, and he has excellent command of both finger and bow. His rendering of the beautiful andante (the second movement) was especially artistic and pleasing. Evidently he is to prove a worthy successor to that excellent artist, Franz Kneisel, which in itself is high praise.

The audience was not only a large one, but quite enthusiastic as well. Every number was greeted with cordial and prolonged applause, and a general feeling of satisfaction at the return of our finest musical organization was plainly apparent. The second concert by the orchestra will be given on Tuesday evening, Feb. 2, beginning at 8:15.

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Boston Symphony Orchestra.

Fifth Concert—Review by Philip Hale in the Boston Herald.

THE program of the fifth Symphony concert, given in Symphony Hall last evening, Mr. Gericke conductor, was as follows:

Overture, Midsummer Night's Dream.....Mendelssohn
Concerto in A minor, No. 1, for 'cello.....Saint-Saëns
Symphonic poem No. 12, The Ideal.....Liszt
Symphony No. 2, in D minor.....Dvorák

Liszt's symphonic poem, "The Ideal," is not familiar to the concert goers of Boston. Theodore Thomas produced it here in 1870, and it has been played once at a Symphony concert—in 1880. The music is in illustration of Schiller's poem, "The Ideal." The illusions of youth pass away; that which was dreamed of as beautiful and divine seldom appears in reality, and if it does it is a disappointment; fortune, fame, truth and love leave man to find his only consolation in friendship and activity. But Liszt would not accept as a refrain to the poem of human life: "This is the end of every man's desire." It was necessary to have an apotheosis, so he changed Schiller's ending; he believed that the holding fast of the ideal and the continual realization were the highest aims in existence; and therefore he gained his climax by a jubilant recapitulation of the motives of the earlier and more hopeful sections of his work.

It might be interesting to examine into the reasonableness of such a radical change in a classical poem merely for the purpose of making a Lisztian holiday; but we should not take the "literary" side of music too seriously. Mr. Henley says in his latest volume of essays—alas, it must be the last collection prepared by him—that "the 'æsthetic movement' has made painting so excessively literary, that either it is literature in a new medium or it is nothing." This saying may be applied to much of the modern music; and Liszt is still modern, far more modern than some of his most painstaking imitators of today, who affect to dub him old fashioned.

It is necessary for a composer first of all to make music. The first question here is not whether Liszt bettered Schiller for his purpose. It is not whether he succeeded in translating into tones passages, line by line, of the poem, but whether the music itself will stand without the mottoes from the poem. An argument as to whether Schiller or Schopenhauer were the more truly philosophic in the view of the ages of man would be a distant digression.

The title, "The Ideal," is enough to any sensitive and sympathetic hearer who is able to make his own program as it is suggested by the music. The aspirations, the hopes, the illusions, the disenchantment, and then the resolve to be heroic even in the face of cruel disappointment, and of the one supreme doubt, the firm belief in a divine average, in compensation somewhere and some time in the vast universe to which this proud globe is as the ball rolled painfully by a beetle—these are surely in the music, nor is there any need of Schiller's lines or Lord Lytton's pompous and swollen translation. For the music of this poem is singularly clear, as well as imaginative, and for well defined lines, for beauty of musical thought, for logical and poetic transformations of the leading idea, for nobility of expression, "The Ideal" must be ranked with the greatest works of Liszt. In this instance simplicity is not affected naivete, and strength is not merely bombast.

Although the poem is long, it is firmly knit together, and although there is a wealth of ingenious detail, there is no cessation in the flow of musical thought. There are passages of exquisite beauty; there is a broad sweep of vision; there is loftiness of imagination. A great, a nobly beautiful work that is not mocked by its title! The performance was a remarkable one, which reflected the highest credit on conductor and orchestra. Name all the qualities that characterize the ideal performance of such a masterpiece, and not one was missing in the performance of last night. And how familiar Wagner must have been with this score! How he helped himself freely with both hands for his own use and glory!

Mr. Krasselt made his first appearance as a soloist in this country. He is young, and youth, as Liszt said, is the time for virtuosity. Mr. Krasselt made a most favorable impression. His tone is pure and eminently agreeable, although it is not large and commanding. His mechanism is well developed; he plays with feeling and enthusiasm, as well as with the authority of an excellent musician. The concerto itself, with the exception of dry and formal padding toward the end, is delightful.

The overture and the symphony are well known and do not call for extended comment. The performance was of a high order. Seldom, if ever, has the overture—one of the few truly poetic compositions of Mendelssohn—been played with such beauty of tone and exquisite precision.

BOSTON COURIER,
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——Friday afternoon brought out the customary large and brilliant attendance at the Symphony rehearsal, and a few of the many people noted on that occasion were Miss Dorothy Bigelow, Miss Alice Stackpole, Miss Elizabeth Shattuck, Miss Elfrieda Roosevelt, Miss Barbara Higginson and Miss Juliet Higginson, Mrs. Charles Fry, Miss Audrey Stanwood, Mrs. Fred Richardson, Miss Edith Stackpole, Mrs. Francis Peabody, Miss Rosamond Peabody, Miss Susan Amory, Miss Estelle Kimball, Mrs. Thomas C. Thacher, Mrs. Eben Draper, Mrs. Henry Howard Fay, Miss Madeleine Davis, Miss Mary Russell, Mrs. John B. Osborn, Mrs. Lewis H. Mudgett, Mrs. Oliver Ames, Mrs. F. B. Kittridge, Miss Cornelia Kittridge, Mrs. John Lowell, Miss Mabel Bayard Warren, Mrs. Matthew Luce, Mrs. Fred B. Carpenter, Miss Anna Berry, Mrs. Albert F. Bigelow, Miss Rosamond Saltonstall, Miss Margaret Manning, Mrs. De Ford Bigelow, Mrs. F. L. Higginson and her mother, Mrs. Shattuck, Miss Dorothy Jordan, Miss Priscilla Stackpole, Mrs. Arthur Beebe, Mrs. F. R. Comee, Mrs. Albert F. Bigelow, Mr. Grew, Mr. Julian De Cordeva, Mrs. J. L. Thorndike, Miss Margaret Codman and Mrs. Walter Buckingham Swan. Mr. and Mrs. Swan, by the way, have given up their house on the Beacon Boulevard, in Brookline, and have taken an apartment in Riverbank Court. Mrs. Swan has issued at home cards for Thursday afternoons.

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BOSTON TIMES
BOSTON MASS., NOVEMBER 28, 1903.

The Arbos Quartette.

Last Monday evening in Jordan hall, occurred the first concert of the new Arbos Quartette. The organization consists of Mr. Arbos, first violin; Mr. Roth, second violin; Mr. Ferir, viola; and Mr. Krasselt, 'cello. The programme was:

Quartette in F minor.....Beethoven
Sonata in E major for violin alone.....Bach
Mr. Arbos.
Trio in A minor.....Tschaikowsky

Mr. Harold Bauer was pianist in the trio.

There are traditional remarks always to be made concerning the establishing of such an organization, but by this time the conventional ground has been pretty thoroughly covered. However capable the individual players may be, a certain interval is necessary for them to fall into the way of working well together. All things considered, the concert of Monday evening was well worth while—the programme interesting, being unusual, but wisely chosen, the performance full of promise.

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Sunday Globe
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[50]

BOSTON SUNDAY JOURNAL—NOVEMBER 29, 1903.

NEW SYMPHONY BY DOHNANYI

It Proves Itself to Be Long, Independent and Very Agreeable.

VIOLINIST MAKES DEBUT

Mr. Birnbaum Is a New Resident Performer of More Than Ordinary Ability.

The symphony in D minor, composed by Ernst von Dohnanyi, who appeared in Boston as a pianist, producing also a concerto, quintet and other things of his own during the season of 1900, was the novelty of the sixth Symphony program, at the end of which it was placed. This symphony was written not long ago, and its first performance was at Budapesth in January last, followed in October by one at Berlin under Weingartner. Not much beyond these bare facts has been heard about it, and it was awaited with little anxious expectation—indeed, there seemed to be little curiosity in regard to it anyway. It had a fair and fine exposition; it was listened to with complimentarily close attention; it gratified at times, and left upon the whole a generally favorable impression, deepened to cordial liking at times.

Somewhat Confused.

Yet this impression was somewhat confused, and an early second hearing would be necessary to the formation of a judicial opinion. Dohnanyi, who is credited with an almost too early disposition toward composition, which was sensibly directed to such study and professional practise as should precede it, appears here to be independent, resourceful, gifted, generous and even lavish in the use of his talents and means, hurrying on at times in almost reckless fashion, as if leaving results to take care of themselves.

This symphony is long, requiring more than an hour in performance, and its five movements are arranged in an original way. It has at first an allegro non troppo in the nominal key, the strong initial theme of which has a gentler response in the major, followed by a long tranquil subject in B minor. Out of these the movement is chiefly created, with smaller matters in plenty to fill the development, which rises to a stormy climax or two before its gradual "dying fall" through a quaint and somber figure.

The second movement, which might be called either rhapsody or romance, opens with a long and deeply sentimental adagio for English horn, which reappears later, but always with warm emotional coloring, in various solo voicings, and finally ends where it began, in the English horn. There is full charm in the theme, and many brilliant coruscations flash through the development; yet the movement seems prolix.

The third movement is a scherzo, the upward rushing presto of whose announcement suggests the entrance at a rough canter of a horseman climbing an opposing acclivity. The trio in D flat, departing from the fundamental F of the movement, is dignified and churchly; yet the coda is smartened up for new gaiety by the glockenspiel, cymbals and the percussion in general. The contrast made by the trio of antipodal, yet it is so unexpected as to pique and please.

Fourth Movement.

The reasonably short fourth movement is an intermezzo in B major, built upon a lovely song by the viola, which was beautifully played. The finale, returning molto costenuto to D minor, begins sedately, heavily emphasized by the drums, and soon presents for free variation a serious theme, which is followed by another large one, which is wrought into an elaborate, bold and vehement fugue, the first chorale-like announcement, speedily turning to a thoroughly exciting climax, which reminds one of the "Racoczy" march in spirit and speed.

As may be guessed, here are subject matter and orchestral treatment for many moods and many minds. One may well question whether all these things were deliberately meant to be associated and why, or whether they were seized half at random from a full storehouse and cast together fitfully. It is plain that Dohananyi has the melodic gift. His themes are almost multitude, and for the most part they are not put out in fragmentary phrases, but in long, symmetrical themes, that give the work almost the character of a fantasia.

Decided Intention.

Their treatment shows a decided intention and a firm, resolute hand, which can also hold softly and kindly. The instrumentation is knowing and progressive, calling for ample provision (including two harps, of which only one was to be had,) and using it without reserve. Some mannerisms in color appear, such as a fondness for muted horns, for trumpet obligatos and a use of the brass and lower wood-wind in a grim and harsh way that suggests the moods of Siegfried's dragon.

There are also several queer, eerie and ghostly colorings, which seem irrelevantly laid on, that would properly tone a "danse macabre." Yet the tenderer themes are poetic and have power to charm, and the music may well be understood as coming from a Hungarian heart and head inspired by the impetuous and erratic national genius.

Besides the new music, there was to be heard a new musician, Alexander Z. Birnbaum, who joins the first violins this season. He chose Bruch's "Scotch" fantasia, which does not use its highland quotations as subjects for formal development, but rather as suggestions toward the direction and sentiment of the poetic moods he desires to invoke and to connect only indirectly with auld Scotia. He takes them for promptings, not for propositions.

New Violinist.

Although virtuosi have adopted it, it is not properly a show piece; for, although it needs a ready and complete technique, it is rather a reflective and sensitive music. Mr. Birnbaum, who had the usual stranger's reception, kindly but cool, played it sympathetically. His execution is light, clean and deft, his tone genial and warm, and his playing was thoughtful, delicate and refined, with an intimation of reserved strength against a time of need. He grew in favor as he went on, was promptly and heartily applauded after the first and third movements, and several times recalled at the end.

The only other number was Beethoven's "Fidelio" overture, which began the evening.

The next concert will be a Melba night, for that artist will sing a scene from "Hamlet" and the air (probably) from Mozart's "Clemenza di Tito," which was looked for from Mme. Gadski.

The first of the series of concerts of the Arbos Quartet last Monday in Jordan Hall was attended by a large contingent of society, and among the most prominent present one noticed Mrs. Gordon Dexter, Mr. and Mrs. B. J. Lang and Miss Margaret Lang, who inherits so much of her father's musical ability; Mr. and Mrs. Henry L. Higginson, Mrs. John L. Gardner, who had with her Mr. Zorn, the artist; Mr. and Mrs. Charles P. Curtis, Dr. and Mrs. Henry P. Bowditch, Mr. Edward Jackson, Mr. and Mrs. William Bazely, Mr. and Mrs. S. Lothrop Thorndike and many others.

BOSTON SUNDAY POST.

NOVEMBER 29, 1903

SIXTH SYMPHONY CONCERT

A New Symphony by Dohnanyi the Feature of Last Evening's Concert —Alexander Birnbaum, Violinist, Was the Soloist

The programme of the sixth Symphony concert last evening was as follows:

Overture, "Fidelio," Op. 72.....Beethoven
Scotch fantasy for violin and orchestra .....Bruch
Symphony in D minor.....Dohnanyi
Soloist, Alexander Z. Birnbaum.

The feature of this programme was the symphony by the young composer-pianist, Ernst Dohnanyi, which had its initial American performance on this occasion. Many will recall the composer, for as a pianist he played at a symphony concert here March 17, 1900. He also gave two recitals, and appeared also with the Kneisel Quartet later in that season, and made a most favorable impression. He gave recitals also in the early part of the season of 1900-01, and also played his E minor concerto at a Symphony concert Nov. 3 of that year.

The symphony heard last evening is the most ambitious of any of the works of this composer thus far. It was promised for performance some time ago, but was withdrawn for various reasons, and many believed its performance to be only a possibility of the dim future if at all. But it has become a reality, and the thing is, what can be said of it? In the first place it is like the C major symphony of Schubert, one of "heavenly length," and, unlike most symphonies, it is in five movements—allegro, adagio, scherzo, intermezzo and finale.

The first and last movements adhere somewhat to standard symphonic form, the others are free in construction, the second very much in the nature of a rhapsody.

It is impossible to adequately review upon a single hearing an extended work of this kind, as much that was obscure and unintelligible last evening would probably become clearer upon another hearing.

First impressions suggest that Mr. Dohnanyi's symphony is an uneven and erratic work, many pages of interest being followed by others of dreary monotony. The thematic material is often pleasing, the instrumentation in many ways exceedingly effective, and the scherzo is enjoyable in every way, although reminiscent in character. If the symphony was condensed, omitting much that while elaborate is wearisome, the work would compare favorably with much of the latter-day output, for it shows more than usual talent, if not positive genius, on the part of its composer. Mr. Gericke's reading was most careful and finished, and he brought out all there was in the work to the best advantage.

The other numbers of the programme do not call for extended comment. Beethoven's "Fidelio" overture made an enjoyable opening number.

Mr. Alexander Birnbaum, a new member of the orchestra, gave a pleasing performance of the Bruch fantasy, in which he showed excellent technic and a fairly good quality of tone. His intonation, however, was not always absolute, and his general interpretation was intellectual rather than temperamental. Mr. Birnbaum was much applauded and several times recalled.

Distinctly smart was the audience which assembled in Jordan Hall Monday evening, to listen to the excellent programme arranged and presented by the Arbos Quartet. A few of the many representative people present were Colonel Higginson, Mr. and Mrs. Francis H. Peabody, Miss Edith Austin, Mr. Arthur Foote and his daughter, Miss Katharine Foote, Mr. and Mrs. Wilhelm Gericke, Miss Estelle Kimball, Miss Marion Richardson, Mrs. John B. Osborn, Mrs. S. B. Field, Mr. George Chadwick, Mr. Eben D. Jordan, who had with him his daughter, Miss Dorothy Jordan, Dr. and Mrs. Hall and numerous others.

SUNDAY HERALD—BOSTON, NOVEMBER 29, 1903.

SIXTH SYMPHONY CONCERT.

A New Symphony in D Minor by Dohnanyi Is Played.

Its First Performance in United States and It Was First Given in Budapest Last January — Has Length Rather Than Breadth—Mr. Birnbaum Soloist.

The programme of the sixth concert of the Boston Symphony orchestra in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to "Fidelio".....Beethoven
Fantasia on Scottish airs for violin.....Bruch
Symphony in D minor.....Dohnanyi
(First time in this country.)

Dohnanyi's Symphony in D minor was not his first. When he was 19 years old—he was born in 1877—he wrote a symphony in F which took a prize offered by the "King of Hungary" for the best work by Hungarian composers. This symphony was performed at Budapest, but we know of no other performance. The Symphony in D minor was performed for the first time at Budapest on Jan. 7, 1903, and since then it has been played at Vienna and Berlin.

The composer has been eminently serious from his youth up. His father, a professor of mathematics and physics at Pressburg, found amusement in playing the 'cello, an instrument favored by many physicians, possibly because, as Walt Whitman said: "It is the voice of the young man's complaint." The father was unwilling to exploit the boy, who, they say, "showed unmistakable musical instincts before he was 3 years old," but it is well to remember that there are legends as well as vampires in Hungary. The boy began to compose, at least to scrawl notes on music paper, when he was 7 years old, and a little later he wrote pieces for violin and piano, which were correct in harmony and form; so says the passionate biographer. When Ernst was 12 years old he wrote 'cello sonatas, string quartets and other chamber music, and when he was 13 he played a piano quartet by Brahms in public, which Messrs. Runciman and Blackburn would characterize as a depraved proceeding.

Ernst became an ardent admirer of Brahms and went to work to write a Brahmsian piano quartet and string sextet. And then his father thought the boy should enter the university and study philosophy—so that he might enter more fully into the spirit of Brahms. The boy, like Hercules, was wooed then by Virtue and Vice; he decided to be a musician; he left the University of Budapest to study the more zealously composition under one Hans Koessler, who is known in Boston as the composer of a singularly lugubrious, pedantic and dull set of "Symphonic Variations," in memory of Johannes Brahms (played here in 1902), variations which were intended to portray Brahms mentally, physically, and socially. And at last Brahms himself became interested in Dohnanyi.

Dohnanyi has visited Boston as a pianist and a composer, and he was then eminently serious, a pianist to be respected even when his playing was massive and concrete rather than sympathetic and emotional.

It will thus be seen that heredity, nationality, early surroundings and the influence of Brahms have all entered into the mind of this composer, and the symphony in D minor may perhaps be the more easily explained. The work is a curious mixture of severe thought and of vague wandering; of precise and carefully considered expression and of rhapsodic utterance; of the dryness of one delighting in squares, cubes, powers and logarithms, and of the quasi-barbaric joy in striking rhythm, jingle and color.

Like an election torch-procession, the symphony is a good hour in passing a certain point. It is long and thick rather than broad and deep.

The themes for the most part are not distinguished, and the chief interest is in the contrapuntal treatment and in the grouping of tonal masses. It is only fair to add that the themes are not always favorably announced. Take the song theme, for instance, of the first movement: on its first appearance it is almost smothered by the drab orchestration; there is no contrast, there is no background; the whole is a blur. Yet this theme when it appears afterward has a certain suavity and grace, although it is neither individual nor striking.

The second movement is largely rhapsodic, yet here the composer is not wholly successful in establishing the appropriate mood. He at times appears as though he were a denationalized Hungarian trying to escape from the old traditions and yet irresistibly drawn back to them. There are frequent hints at melodic and rhythmic desire for the fatherland; there are the cadenzas that would fain remind the hearer of the Zimbalon, but the movement, in spite of occasionally free episodes, gives one the feeling of the composer's self-imposed restraint, of a substitution of that which has been inculcated and acquired for that which was natural and spontaneous.

But it is not necessary to speak of each movement—and there are five of them. It may be said that the scherzo in spite of its glitter and jingle is barren of ideas, and any young composer who for the finale of such a long work chooses the form of theme and variations and fugue surely can have no sense of humor. And so we come back to the original proposition: Mr. Dohnanyi is an eminently serious person. He has studied, he has mastered many things in his calling as a composer; he is unacquainted with the value of reserve, of reticence. He has so much to say, and yet so much is hardly worth saying, and so much of this is said pontifically. It would be vain to deny the charm of a little oasis here and there, just as it would be absurd to deny the mechanical talent of the composer. But there is no lofty flight of imagination, there is no continuous line of beauty, there are no great native moments. The emotional quality is slight, and the austerity is dry, not noble. The passion is that of the pedagogue who is excited in the solving of a problem. A crude and even coarse burst of genuine feeling would be welcome as a present delight and a promise for the future.

Mr. Alexander Z. Birnbaum, a new violinist of the orchestra, made his first appearance as a soloist in this country. Mr. Birnbaum was born in the fair land of Poland, which, as Thaddeus in Balfe's opera assures us, was once "ploughed by the hoof of the ruthless invader with might." The seed then sown produced a crop of violinists and pianists. But Mr. Birnbaum has not the qualities we associate with a Polish or a Russian virtuoso. He played Bruch's fantasia on Scottish airs, which is always interesting, for it affords an opportunity of guessing at the names of the tunes which Bruch has twisted for his purpose. Yet this same piece also gives opportunity for a display of the virtuoso's art. The performance of Mr. Birnbaum cannot be highly praised; indeed it was generally mediocre and occasionally worse than that. His tone was thin, and, without any discussion of his mechanism, it may be said that his interpretation had little diversity of expression and was too often spineless. He was heartily applauded.

The overture to "Fidelio" was finely played, and Mr. Gericke took infinite pains with the performance of the symphony.

In spite of its being the day after Thanksgiving, and the fact that there were several other counter attractions for that afternoon, at the Symphony rehearsal, Friday, no vacant seats were noticeable. Mr. Birnbaum, one of the new members of the orchestra, was the soloist. He is a medium-sized man with a quantity of light brownish hair worn in the true artistic disorder. His playing was very well received. A few of the many noted there were: Mrs. Charles Fry, Mrs. George B. Shattuck and her daughter Mrs. F. L. Higginson, Mrs. Oliver Ames, Mrs. Neal Rantoul, with her little daughter and her sister Miss Rosamond Saltonstall, Mrs. Arthur Blake and her two daughters Miss Beatrice Blake and Mrs. Frederick Richardson, Mrs. Francis Peabody, Jr., and Miss Rosamond Peabody, Mrs. H. H. Fay, Mrs. J. L. Thorndike, Mr. and Mrs. Albert F. Bigelow, Mrs. DeFord Bigelow, Mr. and Mrs. Henry S. Grew, Mrs. Hall Curtis, Mrs. Eben Draper, Mrs. Matthew Luce, Sr., Mrs. T. C. Thacher, Miss Elfrida Roosevelt, with Miss Elizabeth Shattuck, Miss Priscilla Stackpole and Miss Dorothy Jordan, two debutantes, Miss Edith Stockpole, Miss Katherine Fay, Mrs. J. W. Kenney and Miss Kenney, Miss Dorothea Bigelow with Miss Margaret Manning, Miss Annie Manning, Miss Mea Bowditch, Miss Margaret Codman, Mrs. John Lowell, Jr., Miss Juliet and Miss Barbara Higginson, Miss Mabel Warren, Miss Gretchen Hawes, Mrs. C. P. Kittredge and Miss Cornelia Kittredge, Miss Susan Amory, Miss Alice Stackpole, Miss Anna Berry, Mrs. Walter B. Swan, Miss Mary Russell, Mrs. John B. Osborn, Mrs. F. B. Carpenter, Miss Estelle Kimball, Miss Madeleine Davis, Miss Ellen Parks, Miss Audrey Stanwood, and Mrs. Julian de Cordova. Mme. Melba will be the soloist this week, and that means a crush.

The first of the series of Arbos Quartet concerts at Jordan Hall Monday night was naturally a notable occasion. There was enthusiasm, excitement and magnetism in the crowded house of Boston's best, much applause after each movement and closest attention during the playing. In the trio, which was one of the gems of the evening, played by Messrs. Bauer, Arbos and Krasselt, the exclusive audience forgot itself enough to burst out into applause in the middle of the movement.

Some of the many whom we noted there were Mr. and Mrs. H. L. Higginson, Mr. and Mrs. Leverett Saltonstall, Mrs. Henry M. Whitney and Miss Whitney, Mr. and Mrs. Francis H. Peabody, Mr. and Mrs. Gericke, Mr. William P. Blake and Miss Blake, Mr. Loeffler, Mr. and Mrs. Kneisel, Mr. Lothrop Thorndike, Mr. Eben D. Jordan and Miss Dorothy Jordan, Mr. and Mrs. Arthur Foote, and Miss Katherine Foote, Mr. Max Zach, Mr. George W. Chadwick, Mr. and Mrs. Robert M. Morse, Mrs. Seth Sprague, Miss Mary Hooper, Mr. and Mrs. Henry A. Clapp, Mr. Charles E. Sampson, Mr. Svecenski, Mrs. N. Hugh Cotton, Mr. and Mrs. F. G. Macomber, Mr. Parkman Blake, Miss Estelle Kimball, Mrs. Philip Hale, Mrs. Walter Fitz, Mr. William G. Tucker, Mrs. S. B. Field, Mr. Schroeder, Mr. and Mrs. Longy, Mr. Henry Mason, Mr. Giraudet, Mrs. John B. Osborn, Miss Helen Ranney, Mrs. A. H. Latham, Mrs. H. P. Adams, Miss Adelaide Bigelow, Miss Adele Thayer, Dr. and Mrs. H. H. A. Beach, Mr. and Mrs. Andrew Wheelwright, Mr. Maurice Parker and Mr. Julian de Cordova. The next concert will take place on Monday, Dec. 21.

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—Overture to "Fidelio."
Bruch—Scottish Fantasie for Violin and Orchestra. Mr. Alexander Z. Birnbaum, Soloist.
Dohnanyi—Symphony in D minor. (First time in America.)

The "Fidelio" overture, which is one of the weaker of the four overtures attached to Beethoven's single opera, received an excellent interpretation, clear and well-balanced from the first phrase to the last. Is there nothing newer in the way of overtures, waiting for an audition at these concerts?

The interest of the concert began with the debut of Mr. Birnbaum, one of the new members of our orchestra. Bruch's Scottish Fantasie is an interesting work; it grows stronger with repeated hearing. The German composers have always exhibited a fondness for Scottish melodies, as witness Schumann's settings of Burns' poems, Franz's use of the same material, Beethoven's arrangements and harmonizations of Scotch folk-songs, etc., etc. But only two Teutons have become in any degree Scottish under the spell of Gaelic music; Mendelssohn first and foremost,—and Bruch a long way after. Bruch once told the present writer that he was acquainted with fully 400 Scottish folk-songs and could play most of them by heart.

This fantasy is not Bruch's only excursion into this field. He has written a cantata,—"The Fiery Cross"—on a Walter Scott subject, and he gave some beautiful and very un-Gaelic treatment of the "Campbells Are Comin'" in his dramatic cantata, "Fair Ellen."

The material in this Fantasy is drawn from three Scots' melodies and they are given with many variations and with all possible violin virtuosity. They are not disguised beyond recognition and "Scots wha Hae" is worked up to masterly climax, but greater simplicity would have done more justice to the beauty of the most wonderful folk-music on earth. In the Scherzo Bruch caught something of the Scottish lilt, even if he could not build as perfect a Scottish theme as Mendelssohn achieved in the Scherzo of his A minor symphony; but no German can ever hope to equal that.

Mr. Birnbaum was nervous. At first this showed itself in a light, spasmodic tone and in aberrations of pitch. But he grew steadily better as the work went on, and he displayed such skill in double-stopping, in harmonics, and in runs and skips, that we are sure of his being a great addition to our orchestral ranks. He was recalled again and again, and his brilliant work deserved the tribute, in spite of the few shortcomings of the earlier parts of the performance.

Dohnanyi's new symphony equals Beethoven's ninth,—in length. It is however not its equal in sustained breadth. It is intensely modern and attempts every tone-color known to man. It is complex in rhythms as well as in scoring. Its first movement has many groans of despair and its use of kettledrums and contrabass pizzicati, as well as its death-suggesting coda, reminds very strongly of the great Symphony Pathetique.

A young composer is always bound to sing of the charnel-house; it is only your gray-beard who sings glad strains nowadays.

The second movement gave great display of wind instruments, and the English horn was beautifully played, as also was the bass-clarinette. The French horn gave forth some muted tones that were the most dismal sounds imaginable,—which was what the composer intended them to be. In this movement almost everything was ejaculatory and spasmodic. It is another failing of the modern symphonist to mix up his tempi and thus illustrate in a double sense Shakespeare's line,

"The times are out of joint!"

The outward procession of the audience began here. But the work grew stronger as it went on. The Scherzo (of course it was not playful) was a striking piece of tone-color and worked up to a noble climax. The intermezzo brought forth an expressive viola solo followed by one on the violin, both perfectly played. But we shall have an infinitely better viola obligata, next Saturday, when the "Childe Harold" symphony is to be given.

The finale was very striking, even upon the kettledrums. It reproduced thoughts from preceding movements, a proceeding sanctioned by Beethoven and perfected by Brahms in his C minor symphony. There was a remarkable fugue in the finale. Most composers content themselves with a fugato, a fugal exposition alone, but not so our young Hungarian; he works out his subject and countersubject ("ganz regelrecht") and seems loth to leave his contrapuntal development.

A young man who has such skill in orchestration, such contrapuntal knowledge, such general power, may yet grow very great. At present one must say that the numerous ideas presented are not well digested or assimilated; the material is there, but it is not yet brought into unity or homogeneity. Nevertheless this is not a symphony to fall asleep over. It presents too much of originality and too many strong ideas, not to speak of the numerous heavy explosions that interrupt tranquil slumber.

Louis C. Elson.

Symphony Hall: Symphony Orchestra

At the sixth symphony concert, Mr. Alexander B. Birnbaum, a new violinist of the orchestra, was the soloist, and this was the programme:

Beethoven: Overture to "Fidelio," op. 72.
Bruch: Fantasia on Scottish Folk Melodies for Violin, op. 46.
Dohnanyi: Symphony in D minor.

Two features of this concert gave food for thought. First, one may speak of the appearance of Mr. Birnbaum as a solo-player. Unquestionably a capable musician, and doubtless a valuable acquisition to our ranks of orchestral players, Mr. Birnbaum, none the less, did not, on Saturday night, offer a performance at all up to the standard of violin playing we have got accustomed to expect here. Had Mr. Birnbaum brought forward a new composition of consequence, his appearance would have been more welcome, for the list of worthy concert-pieces for violin and orchestra is, unfortunately, short. Or a scarcity of good violinists in the country at present would the more easily explain Mr. Birnbaum's invitation to play a solo at a symphony concert. On the contrary, however, there is at least one member of the orchestra who has never been given an opportunity here to play a concerto, although his appearances in smaller concerts have aroused great enthusiasm. There are, furthermore, two violinists of great renown now making concert-tours about the country, who have not been engaged to play with the orchestra here: Miss Maud Powell and Mr. Jacques Thibaud. In their place, we hear a young violinist who plays with indifferent skill a well-worn work which has, in past years, been admirably performed here several times, and one or two other young artists, of no great fame, who have already appeared at these concerts on quite as many occasions as their reputations would seem to make necessary. In justice to Mr. Birnbaum, by the way, it must be recorded that he received very hearty applause.

Cause for perplexity was also afforded by the production of a very long symphony, in five movements, by Ernst von Dohnanyi. This young composer, still only twenty-six years old, has enjoyed a long and thorough training of his really great musical talent. In addition to learning to play the pianoforte so well that he has made successful concert tours all over Europe and America, he has acquired the ability to toss off counterpoint fluently, also to write with skill for orchestra. And yet, although his works have won prizes in competitions and have aroused the interest of no less a personage than Brahms, there seems no adequate reason why a five-movement symphony by this clever young man should be produced in Boston. That very lengthy composition, the symphony in D minor, shows great talent for a young writer, being fertile in ideas, intelligently written, and clothed in more or less brilliant orchestral dress; many of its themes, indeed, are charming, all five parts have pleasant intervals, and there is an imposing ending. On the whole, though, the symphony is vague and wandering, written without a clearly seen and strictly adhered to plan; it is also lacking in originality. At best it is the effort of a talent that some day may well accomplish something great.

In the meantime, however, till Mr. Dohnanyi has developed into a composer of genuine power, why not trust the encouragement of his growing genius to his compatriots the Hungarians and the Austrians, we turning our attention the while to the works of our native composers? Although we may not have among us geniuses of the order of Richard Strauss and Vincent d'Indy, we have yet a goodly number of composers of genuine ability. Right here in Boston there are Mr. Atherton, Mr. Hill, Mr. Gebhard, Miss Lang, Mr. Converse, Mr. Foote, Mr. Chadwick; and this list is not complete. Abroad there are Mr. Hadley, Mr. Parker, Mr. Van Der Stucken and Mr. MacDowell, to mention only a few. Surely all these musicians have orchestral works ready for performance, or, at any rate, would be glad to make them ready if a likelihood of production offered itself. It may well be many years yet before an American composer produces a work fit to be compared with the "Heidenleben," but, at the least of it, many Americans today could do some hundred per cent better than Mr. Dohnanyi has done with his D minor symphony. The performance of their compositions, while making our concerts no less pleasant than they are now, would provide a valuable stimulus to the development of orchestral music by Americans.

The playing on Saturday was of a very high order, the overture to "Fidelio" going especially brilliantly. This will be the programme at the next concert, when Mme. Melba is to sing: Academic overture, Brahms; aria from "La Clemenza di Tito," Mozart; ballade symphonique pour orchestre, "Le Voyvode," Tschaikowski (first time); scena and aria from "Hamlet," A. Thomas; symphony, "Harold in Italy," Berlioz.

R. R. G.

BOSTON HERALD-DECEMBER 1, 1903.

SYMPHONY WILL GO ON.

Another Place Secured for Its Concert of Dec. 11, and It Will Take Place.

Assistant Manager Frederic R. Comee of the Boston Symphony orchestra said last night that the burning of the Academy of Music in Brooklyn yesterday morning would not compel the orchestra to cancel its engagement in Brooklyn Friday, Dec. 11. The concert will take place in some other hall. The Brooklyn Institute, under the management of which the concerts are given each year in Brooklyn, has the refusal of the Baptist Temple, and has wired Mr. Comee to that effect. The orchestra will give concerts in Philadelphia on Monday and Wednesday of next week, in Baltimore Tuesday and in New York Thursday.

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Boston Symphony Orchestra.

Sixth Concert—Review by Philip Hale in the Boston Herald.

NEW YORK, WEDNESDAY, DECEMBER 2, 1903.

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Fantasia on Scottish Airs for violin.....Bruch
Symphony in D minor.....Dohnanyi
(First time in this country.)

Dohnanyi's Symphony in D minor was not his first. When he was nineteen years old—he was born in 1877—he wrote a symphony in F which took a prize offered by the King of Hungary for the best work by Hungarian composers. This symphony was performed at Budapest, but we know of no other performance. The Symphony in D minor was performed for the first time at Budapest on January 7, 1903, and since then it has been played at Vienna and Berlin.

The composer has been eminently serious from his youth up. His father, a professor of mathematics and physics at Pressburg, found amusement in playing the 'cello, an instrument favored by many physicians, possibly because, as Walt Whitman said: "It is the voice of the young man's complaint." The father was unwilling to exploit the boy, who, they say, "showed unmistakable musical instincts before he was three years old," but it is well to remember that there are legends as well as vampires in Hungary. The boy began to compose, at least to scrawl notes on music paper, when he was seven years old, and a little later he wrote pieces for violin and piano, which were correct in harmony and form; so says the passionate biographer. When Ernst was twelve years old he wrote 'cello sonatas, string quartets and other chamber music, and when he was thirteen he played a piano quartet by Brahms in public, which Messrs. Runciman and Blackburn would characterize as a depraved proceeding.

Ernst became an ardent admirer of Brahms and went to work to write a Brahmsian piano quartet and string sextet. And then his father thought the boy should enter the university and study philosophy—so that he might enter more fully into the spirit of Brahms. The boy, like Hercules, was wooed then by virtue and vice; he decided to be a musician; he left the University of Budapest to study the more zealously composition under one Hans Koessler, who is known in Boston as the composer of a singularly lugubrious, pedantic and dull set of "Symphonic Variations," in memory of Johannes Brahms (played here in 1902), variations which were intended to portray Brahms mentally, physically and socially. And at last Brahms himself became interested in Dohnanyi.

Dohnanyi has visited Boston as a pianist and a composer, and he was then eminently serious, a pianist to be respected even when his playing was massive and concrete rather than sympathetic and emotional.

It will thus be seen that heredity, nationality, early surroundings and the influence of Brahms have all entered into the mind of this composer, and the Symphony in D minor may perhaps be the more easily explained. The work is a curious mixture of severe thought and of vague wandering; of precise and carefully considered expression and of rhapsodic utterance; of the dryness of one delighting in squares, cubes, powers and logarithms, and of the quasi barbaric joy in striking rhythm, jingle and color.

Like an election torch procession, the symphony is a good hour in passing a certain point. It is long and thick rather than broad and deep.

The themes for the most part are not distinguished, and the chief interest is in the contrapuntal treatment and in the grouping of tonal masses. It is only fair to add that the themes are not always favorably announced. Take the song theme, for instance, of the first movement; on its first appearance it is almost smothered by the drab orchestration; there is no contrast, there is no background; the whole is a blur. Yet this theme when it appears afterward has a certain suavity and grace, although it is neither individual nor striking.

The second movement is largely rhapsodic, yet here the composer is not wholly successful in establishing the appropriate mood. He at times appears as though he were a denationalized Hungarian trying to escape from the old traditions, and yet irresistibly drawn back to them. There are frequent hints at melodic and rhythmic desire for the fatherland; there are the cadenzas that would fain remind the hearer of the Zimbalon, but the movement, in spite of occasionally free episodes, gives one the feeling of the composer's self imposed restraint, of a substitution of that which has been inculcated and acquired for that which was natural and spontaneous.

But it is not necessary to speak of each movement—and there are five of them. It may be said that the Scherzo, in spite of its glitter and jingle, is barren of ideas, and any young composer who for the finale of such a long work chooses the form of theme and variations and fugue surely can have no sense of humor. And so we come back to the original proposition: Mr. Dohnanyi is an eminently serious person. He has studied, he has mastered many things in his calling as a composer; he is unacquainted with the value of reserve, of reticence. He has so much to say, and yet so much is hardly worth saying, and so much of this is said pontifically. It would be vain to deny the charm of a little oasis here and there, just as it would be absurd to deny the mechanical talent of the composer. But there is no lofty flight of imagination, there is no continuous line of beauty, there are no great native moments. The emotional quality is slight, and the austerity is dry, not noble. The passion is that of the pedagogue who is excited in the solving of a problem. A crude and even coarse burst of genuine feeling would be welcome as a present delight and a promise for the future.

Alexander Z. Birnbaum, a new violinist of the orchestra, made his first appearance as a soloist in this country. Mr. Birnbaum was born in the fair land of Poland, which, as Thaddeus in Balfe's opera assures us, was once "ploughed by the hoof of the ruthless invader with might." The seed then sown produced a crop of violinists and pianists. But Mr. Birnbaum has not the qualities we associate with a Polish or a Russian virtuoso. He played Bruch's Fantasia on Scotch Airs, which is always interesting, for it affords an opportunity of guessing at the names of the tunes which Bruch has twisted for his purpose. Yet this same piece also gives opportunity for a display of the virtuoso's art. The performance of Mr. Birnbaum cannot be highly praised; indeed, it was generally mediocre and occasionally worse than that. His tone was thin, and, without any discussion of his mechanism, it may be said that his interpretation had little diversity of expression and was too often spineless. He was heartily applauded.

The overture to "Fidelio" was finely played, and Mr. Gericke took infinite pains with the performance of the symphony.

Boston Symphony Orchestra.

Sixth Concert—Review by Philip Hale in the Boston Herald.

NEW YORK, WEDNESDAY, DECEMBER 2, 1903.

THE program of the sixth concert of the Boston Symphony Orchestra, in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to Fidelio.....Beethoven
Fantasia on Scottish Airs for violin.....Bruch
Symphony in D minor.....Dohnanyi
(First time in this country.)

Dohnanyi's Symphony in D minor was not his first. When he was nineteen years old—he was born in 1877—he wrote a symphony in F which took a prize offered by the King of Hungary for the best work by Hungarian composers. This symphony was performed at Budapest, but we know of no other performance. The Symphony in D minor was performed for the first time at Budapest on January 7, 1903, and since then it has been played at Vienna and Berlin.

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The overture to "Fidelio" was finely played, and Mr. Gericke took infinite pains with the performance of the symphony.

BOSTON DAILY ADVERTISER,

NOVEMBER 30, 1903

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—Overture to "Fidelio."
Bruch—Scottish Fantasie for Violin and Orchestra. Mr. Alexander Z. Birnbaum, Soloist.
Dohnanyi—Symphony in D minor. (First time in America.)

The "Fidelio" overture, which is one of the weaker of the four overtures attached to Beethoven's single opera, received an excellent interpretation, clear and well-balanced from the first phrase to the last. Is there nothing newer in the way of overtures, waiting for an audition at these concerts?

The interest of the concert began with the debut of Mr. Birnbaum, one of the new members of our orchestra. Bruch's Scottish Fantasie is an interesting work; it grows stronger with repeated hearing. The German composers have always exhibited a fondness for Scottish melodies, as witness Schumann's settings of Burns' poems, Franz's use of the same material, Beethoven's arrangements and harmonizations of Scotch folk-songs, etc., etc. But only two Teutons have become in any degree Scottish under the spell of Gaelic music; Mendelssohn first and foremost,—and Bruch a long way after. Bruch once told the present writer that he was acquainted with fully 400 Scottish folk-songs and could play most of them by heart.

This fantasy is not Bruch's only excursion into this field. He has written a cantata,—"The Fiery Cross"—on a Walter Scott subject, and he gave some beautiful and very un-Gaelic treatment of the "Campbells Are Comin'" in his dramatic cantata, "Fair Ellen."

The material in this Fantasy is drawn from three Scots' melodies and they are given with many variations and with all possible violin virtuosity. They are not disguised beyond recognition and "Scots wha Hae" is worked up to masterly climax, but greater simplicity would have done more justice to the beauty of the most wonderful folk-music on earth. In the Scherzo Bruch caught something of the Scottish lilt, even if he could not build as perfect a Scottish theme as Mendelssohn achieved in the Scherzo of his A minor symphony; but no German can ever hope to equal that.

Mr. Birnbaum was nerveus. At first this showed itself in a light, spasmodic tone and in aberrations of pitch. But he grew steadily better as the work went on, and he displayed such skill in double-stopping, in harmonics, and in runs and skips, that we are sure of his being a great addition to our orchestral ranks. He was recalled again and again, and his brilliant work deserved the tribute, in spite of the few shortcomings of the earlier parts of the performance.

Dohnanyi's new symphony equals Beethoven's ninth,—in length. It is however not its equal in sustained breadth. It is intensely modern and attempts every tone-color known to man. It is complex in rhythms as well as in scoring. Its first movement has many groans of despair and its use of kettledrums and contrabass pizzicati, as well as its death-suggesting coda, reminds very strongly of the great Symphony Pathetique.

A young composer is always bound to sing of the charnel-house; it is only your gray-beard who sings glad strains nowadays.

The second movement gave great display of wind instruments, and the English horn was beautifully played, as also was the bass-clarinette. The French horn gave forth some muted tones that were the most dismal sounds imaginable,—which was what the composer intended them to be. In this movement almost everything was ejaculatory and spasmodic. It is another failing of the modern symphonist to mix up his tempi and thus illustrate in a double sense Shakespeare's line,

"The times are out of joint!"

The outward procession of the audience began here. But the work grew stronger as it went on. The Scherzo (of course it was not playful) was a striking piece of tone-color and worked up to a noble climax. The intermezzo brought forth an expressive viola solo followed by one on the violin, both perfectly played. But we shall have an infinitely better viola obligata, next Saturday, when the "Childe Harold" symphony is to be given.

The finale was very striking, even upon the kettledrums. It reproduced thoughts from preceding movements, a proceeding sanctioned by Beethoven and perfected by Brahms in his C minor symphony. There was a remarkable fugue in the finale. Most composers content themselves with a fugato, a fugal exposition alone, but not so our young Hungarian; he works out his subject and countersubject ("ganz regelrecht") and seems loth to leave his contrapuntal development.

A young man who has such skill in orchestration, such contrapuntal knowledge, such general power, may yet grow very great. At present one must say that the numerous ideas presented are not well digested or assimilated; the material is there, but it is not yet brought into unity or homogeneity. Nevertheless this is not a symphony to fall asleep over. It presents too much of originality and too many strong ideas, not to speak of the numerous heavy explosions that interrupt tranquil slumber.

Louis C. Elson.

Boston Evening [illegible]

MONDAY, NOVEMBER 30, 1903

Symphony Hall: Symphony Orchestra

At the sixth symphony concert, Mr. Alexander B. Birnbaum, a new violinist of the orchestra, was the soloist, and this was the programme:

Beethoven: Overture to "Fidelio," op. 72.
Bruch: Fantasia on Scottish Folk Melodies for Violin, op. 46.
Dohnanyi: Symphony in D minor.

Two features of this concert gave food for thought. First, one may speak of the appearance of Mr. Birnbaum as a solo-player. Unquestionably a capable musician, and doubtless a valuable acquisition to our ranks of orchestral players, Mr. Birnbaum, none the less, did not, on Saturday night, offer a performance at all up to the standard of violin playing we have got accustomed to expect here. Had Mr. Birnbaum brought forward a new composition of consequence, his appearance would have been more welcome, for the list of worthy concert-pieces for violin and orchestra is, unfortunately, short. Or a scarcity of good violinists in the country at present would the more easily explain Mr. Birnbaum's invitation to play a solo at a symphony concert. On the contrary, however, there is at least one member of the orchestra who has never been given an opportunity here to play a concerto, although his appearances in smaller concerts have aroused great enthusiasm. There are, furthermore, two violinists of great renown now making concert-tours about the country, who have not been engaged to play with the orchestra here: Miss Maud Powell and Mr. Jacques Thibaud. In their place, we hear a young violinist who plays with indifferent skill a well-worn work which has, in past years, been admirably performed here several times, and one or two other young artists, of no great fame, who have already appeared at these concerts on quite as many occasions as their reputations would seem to make necessary. In justice to Mr. Birnbaum, by the way, it must be recorded that he received very hearty applause.

Cause for perplexity was also afforded by the production of a very long symphony, in five movements, by Ernst von Dohnanyi. This young composer, still only twenty-six years old, has enjoyed a long and thorough training of his really great musical talent. In addition to learning to play the pianoforte so well that he has made successful concert tours all over Europe and America, he has acquired the ability to toss off counterpoint fluently, also to write with skill for orchestra. And yet, although his works have won prizes in competitions and have aroused the interest of no less a personage than Brahms, there seems no adequate reason why a five-movement symphony by this clever young man should be produced in Boston. That very lengthy composition, the symphony in D minor, shows great talent for a young writer, being fertile in ideas, intelligently written, and clothed in more or less brilliant orchestral dress; many of its themes, indeed, are charming, all five parts have pleasant intervals, and there is an imposing ending. On the whole, though, the symphony is vague and wandering, written without a clearly seen and strictly adhered to plan; it is also lacking in originality. At best it is the effort of a talent that some day may well accomplish something great.

In the meantime, however, till Mr. Dohnanyi has developed into a composer of genuine power, why not trust the encouragement of his growing genius to his compatriots the Hungarians and the Austrians, we turning our attention the while to the works of our native composers? Although we may not have among us geniuses of the order of Richard Strauss and Vincent d'Indy, we have yet a goodly number of composers of genuine ability. Right here in Boston there are Mr. Atherton, Mr. Hill, Mr. Gebhard, Miss Lang, Mr. Converse, Mr. Foote, Mr. Chadwick; and this list is not complete. Abroad there are Mr. Hadley, Mr. Parker, Mr. Van Der Stucken and Mr. MacDowell, to mention only a few. Surely all these musicians have orchestral works ready for performance, or, at any rate, would be glad to make them ready if a likelihood of production offered itself. It may well be many years yet before an American composer produces a work fit to be compared with the "Heldenleben," but, at the least of it, many Americans today could do some hundred per cent better than Mr. Dohnanyi has done with his D minor symphony. The performance of their compositions, while making our concerts no less pleasant than they are now, would provide a valuable stimulus to the development of orchestral music by Americans.

The playing on Saturday was of a very high order, the overture to "Fidelio" going especially brilliantly. This will be the programme at the next concert, when Mme. Melba is to sing: Academic overture, Brahms; aria from "La Clemenza di Tito," Mozart; ballade symphonique pour orchestre, "Le Voyvode," Tschaikowski (first time); scena and aria from "Hamlet," A. Thomas; symphony, "Harold in Italy," Berlioz.

R. R. G.

BOSTON HERALD-DECEMBER 1, 1903.

SYMPHONY WILL GO ON.

Another Place Secured for Its Concert of Dec. 11, and It Will Take Place.

Assistant Manager Frederic R. Comee of the Boston Symphony orchestra said last night that the burning of the Academy of Music in Brooklyn yesterday morning would not compel the orchestra to cancel its engagement in Brooklyn Friday, Dec. 11. The concert will take place in some other hall. The Brooklyn Institute, under the management of which the concerts are given each year in Brooklyn, has the refusal of the Baptist Temple, and has wired Mr. Comee to that effect. The orchestra will give concerts in Philadelphia on Monday and Wednesday of next week, in Baltimore Tuesday and in New York Thursday.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV. NO. 157.

FRIDAY, DEC. 4, 1903.

THE SYMPHONY PROGRAMME

Melba Will Sing Two Selections and the Orchestra Will Play Some Noteworthy Compositions This Week.

Mme. Melba will sing at the seventh public rehearsal of the Symphony orchestra this afternoon. Her selections are the aria, "Parto, parto," with clarionet obbligato, from Mozart's "La Clemenza di Tito," which was sung at a Symphony concert by Rosa Olitzka some years ago, and Ophelia's mad scene from "Hamlet," which has been sung here by several, among them Christine Nilsson, Clara Louise Kellogg, Sembrich, Calve and Melba herself, who have shone in the air while lesser lights have twinkled. Sembrich created the part of Ophelia in the opera itself, so far as Boston is concerned. The opera has never been popular in this country. Yet the last scene is entertaining, for Hamlet is crowned king; Laertes and Polonius, very much alive, cheer, and Gertrude talks of going to a nunnery.

The orchestral pieces will be Brahms' "Academic" overture, with its introduction of German student songs; Tschaikowsky's "The Voyvode," an orchestral ballad (first time) and Berlioz's symphony, "Harold in Italy," with viola solo by Mr. Ferir.

Sousa produced a transcription of "The Voyvode" at a concert in Tremont Temple last season. The piece is a posthumous work, and there is a story that when it was first played at Moscow, in 1891, the composer did not like it, swore at was rubbish, and tore up the score; but Siloti, the pianist, saved the parts and reconstructed the score after Tschaikowsky was dead and could not object. The ballad, which was played at New York and Chicago in 1897, has nothing to do with the plot of Tschaikowsky's first opera, "The Voyvode," which he also destroyed. The story, a grim one, is a poem by a Polish poet. "Voyvode" is a general, a commander, or the governor of a province. In this poem the Voyvode suspects his wife's fidelity and surprises her in a garden at night with a yung man who, reproaching her, is about to leave her forever. The Voyvode orders his valet to shoot the woman while he will attend to the lover. The servant's hand trembles—is he in sympathy with the pair?—his aim is not sure, and the bullet pierces the forehead of the Voyvode.

There will be no concert next week. The programme of the eighth concert will include Haydn's symphony, No. 9, in C minor, Paine's ballet music to "Azara," and the overture to "Tannhaeuser." Miss Maud MacCarthy will play Brahms' violin concerto. She played it last season.

BOSTON HERALD.

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VOL. CXIV., NO. 158.

SATURDAY, DEC. 5, 1903.

MELBA'S INDISPOSITION.

On account of a slight cold Mme. Melba was unable to sing yesterday afternoon at he Symphony rehearsal, to the great disappointment of an audience that filled the hall.

She will be unable to sing tonight at the Symphony concert, but she will postpone her departure for Europe and will positively sing in later concerts of the Symphony series.

The programme then this evening will be wholly orchestral: Brahms' Academic Overture, Tschaikowsky's orchestral ballad "The Voyvode" (first time) and Berlioz's "Harold in Italy" symphony.

BOSTON COURIER, DECEMBER 5, 1903.

——Society had a splendid representation at the symphony rehearsal Friday afternoon, the fact that Mme. Melba was unable to sing having slight effect upon the sum total of the attendance. Miss Ethel Barrymore, wearing red cloth, with a black picture hat and feather boa, was of those present, and evidently enjoyed the occasion to the utmost. She was with Miss Eleanora Sears. Others included in the vast audience were Mrs. John L. Gardiner, in black, with chinchilla furs; Mrs. George B. Shattuck, Miss Mabel B. Warren, Mrs. William P. Fay, Miss Audrey Stanwood, Mr. and Mrs. James B. Poor, Miss Mary Russell, Mrs. Matthew Luce, Mrs. George M. Cushing, Mrs. Henry Howard Fay, Mr. Arthur Hyde, Miss Eleanor Hyde, Mrs. J. L. Thorndike, Mrs. Neal Rantoul, Miss Lena Stevenson, Mrs. John B. Osborn, Miss Olivia Thorndike, Miss Marion Peabody, Miss Alice Stackpole, Miss Emily Sargent, Miss Sarah Lawrence, Miss Rosamond Allen, Miss Susan Amory, Mrs. Frederick Richardson, Mrs. Francis Peabody, jr., Mrs. Dudley Fay, Mrs. Eben Draper, Mr. Eben D. Jordan, Miss Dorothy Jordan, Miss Alice Fay, Miss Estelle Kimball, Miss Juliet Higginson, Mrs. James W. Kenney, Miss May Kenney, Miss Annie Manning, Miss Katharine Fay, Miss Mary Sargent, Miss Alice Gardiner, Miss Rachel Brooks, Miss Clara Shattuck, Mrs. Francis B. Kittredge, Miss Mary Eustis, Miss Elsie Tyson, Miss Hannah Stevenson, Miss Edith Stackpole and Mrs. Fred B. Carpenter.

Sunday Globe.

SUNDAY, DEC. 6, 1903.

SYMPHONY CONCERTS.

The first disappointment of the Symphony season was caused by the inability of Mme Melba to sing, as had been announced, at the seventh rehearsal and concert. She was not seriously ill, but took the precaution of not increasing a slight cold. She will appear later in the season, postponing her departure for Europe so as to fulfil her engagements here. There were no numbers substituted for Melba's solos and the program comprised the Brahms "Academic" overture, Tschaikowsky's orchestral ballad, "The Voyvode," and the Berlioz symphony, "Harold in Italy," the viola part being played by Mr A. Fevir, a new member of the orchestra.

The delightfully jolly "Academic" overture is always a welcome number, for Brahms has caught the "student" spirit so cleverly and expressed university "life" so vividly that the potpourri may well be considered a classic in its special field. The orchestra played in a manner which quickly dispelled the feelings of disappointment aroused by the absence of Mme Melba and the comical bassoon and celli passages put every one in good humor almost immediately. The overture has been given here so many times that the performance needs only commendation in general terms and not in detail, for Mr Gericke's men entered into the spirit of the work most heartily and played the piece with a verve and sympathy which evoked the heartiest applause from the auditors.

Tschaikowsky's gloomy ballad "The Voyvode," tells a tragic story in an effective way. Splendidly orchestrated, with characteristically harsh progressions, lightened for a brief interval by delicate love passages on the harp and violins and closing with a musical tumult, the work is very impressive. The interpretation was thoroughly good, the harp playing by Mr Schuecker being particularly enjoyable, and the fortissimo work by the whole force was as vigorous as one cares to hear. The ballad was played for the first time at these concerts.

The beautiful descriptive symphony by Berlioz went admirably. Mr Fevir played the viola part with skill, his intonation being very sweet throughout the varying arrangements of the Harold theme. In the "Pilgrims' March" the elusive changes in key and contrasting subjects of the movement showed the perfection of divided ensemble work by the orchestra. The quaint measures of the serenade of the mountaineer were deliciously sung by the woodwinds in the third part of the symphony, and the closing movement, with its groans, lamentations and other boisterous moments, received the necessary setting forth by the bass instruments. This last part was really diabolical in its suggestiveness of an orgy.

The next concerts will be given Dec 18 and 19, with Miss Maud MacCarthy as soloist, playing Brahms' violin concerto. The orchestra selections will be Haydn's ninth symphony, Prof J. K. Paine's ballet music from the opera, "Azara," and Wagner's "Tannhauser" overture.

The third of the concerts in aid of the pension fund of the Boston Symphony orchestra will be given at Symphony hall Sunday evening, Jan 3, when an unusually interesting program will be presented. Arrangements regarding the subscriptions for seats and the public sale will be made known at an early day.

Dec 6 03.

BOSTON SYMPHONY ORCHESTRA.

The second visit of the Boston Symphony Orchestra to New York will take place this week, and its two concerts will take place in Carnegie Hall on Thursday evening and Saturday afternoon. On Thursday evening the soloist will be Mme. Melba; on Saturday, Mr. Rudolf Krasselt, the new first violoncellist of the organization, will make his first appearance. At the afternoon concert Mr. Gericke will make his contribution to the honor of Berlioz's memory and the celebration of the French composer's hundredth birthday, which falls on Friday, by giving the symphony "Harold in Italy." The viola solo in this will be played by Mr. Ferir, the new first viola of the orchestra.

The symphony in the Thursday evening concert is a new work by Mr. Ernst Dohnanyi, the Hungarian pianist, who made a considerable impression on his visit to New York not long ago. At that time he played an effective pianoforte concerto of his own, and took part in a performance of a pianoforte quintet, also of his own composition. The symphony was recently performed for the first time in Berlin.

Following are the programmes for the two concerts:

THURSDAY EVENING.

Symphony in D minor.....Dohnanyi
I. Allegro ma non troppo.
II. Molto adagio.
III. Scherzo: Presto.
IV. Intermezzo: Andante poco moto.
V. Finale: Introduzione, molto sostenuto; Tema con variazione e Fuga.
(First time in New York.)

Aria, "Parto, parto," from "La Clemenza di Tito".....Mozart
Clarinet obbligato by V. Lebailly.

"The Ideal," Symphonic Poem, No. 12.....Liszt

Scena, "Sweet bird that shun'st the noise of folly," from "L'Allegro, il Penseroso ed il Moderato".....Handel
Flute obbligato by A. Maquarre.

Academic Overture.....Brahms
Soloist: Mme. Melba.

SATURDAY AFTERNOON.

Overture to "A Midsummer Night's Dream," Op. 21.....Mendelssohn

Concerto in A minor, for Violoncello and Orchestra, Op. 33.....Saint-Saens

"Le Voyvode," Ballade Symphonique pour Orchestre.....Tschaikowsky
(First time at these concerts.)

"Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16.....Hector Berlioz
Viola Solo by E. Ferir.
I. Harold in the Mountains; Scenes of Melancholy, Happiness, and Joy; Adagio, Allegro.
II. March of the Pilgrims, Singing Their Evening Hymn; Allegretto.
III. Serenade of a Mountaineer of the Abruzzi to His Mistress; Allegro assai, Allegretto.
IV. Orgy of Brigands; Allegro frenetico.
Soloist: Rudolf Krasselt.

SUNDAY HERALD—BOSTON, [illegible] 1903.

SEVENTH SYMPHONY CONCERT

A New Orchestral Ballad by Tschaikowsky the Novelty.

Mr. Gericke's Effort to Celebrate the Centenary of Berlioz Comes to Naught—Mme. Melba Has a Cold and Is Unable to Sing—Berlioz Symphony Is Played.

The programme of the seventh Symphony concert in Symphony Hall, Mr. Gericke, conductor, was as follows:

Academic overture.....Brahms
"The Voyvode," orchestral ballad.....Tschaikowsky
(First time at these concerts.)
Wedding march from "Midsummer Night's Dream".....Mendelssohn
"Harold in Italy," symphony.....Berlioz

Mr. Gericke had bad luck with the programme of this concert. The programme, as originally planned, was in commemoration of the centenary of Berlioz, which could not be celebrated on Dec. 11—the birthday of Berlioz (1803)—for this week the orchestra will be giving concerts out of town. The original programme included the Symphony performed last night, the overture to "King Lear" and orchestral excerpts from "The Damnation of Faust." For certain reasons beyond his control, Mr. Gericke was obliged to change the programme, and therefore the centenary of the birth of the great Frenchman, the creator of modern orchestration, the creator who has not been surpassed by any of his disciples or imitators, will not be celebrated at these concerts, in which his name has been honored since the beginning. It is interesting to note in connection with this the Berlioz anniversary programme prepared by Theodore Thomas for the concerts of the Chicago orchestra Dec. 11-12.

Overture, "Benvenuto Cellini"; recitative and aria from "Les Troyens" (Miss Marguerite Hall); symphonic fantastique; ball scene and love scene from "Romeo and Juliet"; invocation, minuet, "Dance of the Sylphs"; romance, "My Heart with Grief Is Heavy" (Miss Hall); Rakoczy march from "The Damnation of Faust."

And then Mme. Melba took cold and was unable to sing the airs from "La Clemanza di Toto" and "Hamlet" to the keen disappointment of all, and not merely those who go to Symphony concerts for the sake of the soloists, male and female after their kind. The justly celebrated climate of Boston delights in sport with golden-voiced sopranos. Mme. Melba, however, will delay her departure and sing later at a Symphony concert.

The concert, then, was purely orchestral: The symphony by Berlioz remained; there was the Academic overture of Brahms, in which the composer was less academic than was his wont; "The Voyvode," an orchestral ballad by Tschaikowsky, which was produced here in the form of a transcription for brass band at a Sousa concert, Dec. 9, 1902; and the Wedding March from "Midsummer Night's Dream," which was introduced unexpectedly in honor of the day, which was to Maj. Henry L. Higginson a wedding anniversary.

It is said that Tschaikowsky was so disgusted with his ballad "The Voyvode," when it was rehearsed or first performed under his direction at Moscow in 1891, that he pronounced it rubbish and tore up the score; and that Alexander Siloti, his pupil, saved the orchestral parts, and after the death of Tschaikowsky put together the score, which was published in 1897. What injury these fanatical admirers, these rummagers in waste baskets and pigeonholes, these editors of "hitherto unpublished" essays, letters, romances, music, do to established reputations! There is a long line of victims, sufferers from indiscriminative enthusiasm. Within a few years Charles Lamb, Hazlitt, Rossetti, Carlyle, De Maupassant have thus been injured cruelly.

Tschaikowsky was often dissatisfied with his public works, and what man of genius does not at times loathe the very sight of the children of his brain? They are so inferior to what he would have them; they limp, they bear a hump, they stammer, they squint; yet in the eyes of the world they are fair to look upon or they are heroic figures. When Tschaikowsky destroyed the ballad, it was not through caprice, nor did he secretly hope for a saviour. He knew that the ballad was on the whole unworthy of him. The best of this music is merely pictorial and the pictures are not of large dimensions, nor are they framed for all time. They are startling, as well as a few beautiful, orchestral effects, for it was hard for Tschaikowsky writing for an orchestra to be persistently commonplace; but the love music in the garden is setimental rather than passionate, and the sentiment has no true distinction. The man that imagined the love music of "Romeo and Juliet," that composed certain songs as well as love themes in orchestral works, was right in refusing life to "The Voyvode." The poem of Mickiewicz even in a doubly strained translation is far more romantic and impressive than the music suggested, but not inspired.

Perhaps "Harold in Italy" was originally chosen for the Berlioz anniversary as a means of introducing Mr. Ferir, the new viola player. He displayed a rich and beautiful tone and he played with taste. The work itself is curiously characteristic of Berlioz, but it is inferior in imaginative force and intensity of musical grip to either the "Romeo and Juliet" symphony or the "Symphonie Fantastique." Yet it is a marvellous composition when we remember the year that gave it birth. "Harold in Italy" is 69 years old. Wagner in 1834 was uniting his opera, "Das Liebesverbot," at Magdeburg; Verdi had not written his first opera; Schumann at the age of 24 was founding his music journal; Tschaikowsky was not born; Brahms was a year old. For its time, Berlioz's symphony was a marvel of orchestral imagination, and imagination, as Jacob Boehme says, is the first emanation of the divinity.

This is a gross and material age and it is hard for us to realize the sincerity of the old-fashioned romanticists. It is hard for us to understand the once enormous popularity of "Childe Harold." Who reads the poem today? Yet it entered into the thought of Europe; certain phrases, lines are a part of the English language wherever it is spoken; and, without reference to the descriptive force shown by the poet, it may be said without fear of contradiction that "Childe Harold" contains the noblest apostrophe to liberty to be found in the whole range of English literature. It would be as impossible today to compose the symphony as it would be to write the poem.

Gone are those days of revolt against tyranny in thought as well as in government, the revolt that idolized the disorderly, turned pirates, cuthroats, as well as all deflers of conventionality into heroes, the revolt which might have been amusing had it not been so bitterly honest. Berlioz, delighted in the horrors of romanticism as he would have found supreme joy in the splendid extravagance and madness of Marlowe, Tourneur and other raging Elizabethans, in the tragic intensity of John Webster's Italian villains and lawless women had he been able to read the plays. And he thought romantically of romantic subjects. It is as though he wrote "Harold in Italy," in a long cloak and a bandit's hat, with a dagger dipped in red ink. The melancholy wanderer over the mountains, the muttering pilgrims, the mountaineer with his serenade, the orgy of brigands—these were all as real to him as the strollers and scenes on the boulevard. And this music should be played in this wild, fantastic spirit, otherwise it is impossible. This is no symphony for the lecturer and the analyist and the learned professor in front of the blackboard.

Regarded as a symphony with themes and development and sections and codas, it is impossible. When the music is bizarre or ugly the interpretation should bring out these qualities; they should not be softened for genteel ears. Let the composer fume and rave or wax sentimental and melancholy; let him be fantastical. Otherwise we are reminded of the fact that there once lived a man with wild ideas and a singular faculty for instrumentation; for we all are inclined to forget that the truly great, the men who have done mighty deeds, have been suspected of madness by the eminently respectable and by those at the time successful and envied.

In anticipation of hearing Mme. Melba an enormous crowd overflowed Symphony Hall Friday afternoon for the rehearsal, and bitter was the disappointment when it was learned that the prima donna was unable to appear. It was especially hard for the patient gathering numbering hundreds who assembled outside for the rush seats before 9 o'clock on that dismal, cold morning. Among those in the hall Friday were Mrs. Charles Head, Mrs. James Jackson, Mrs. Bryce Allan, Mrs. Francis Peabody, Jr., and Miss Rosamond Peabody, Mrs. George B. Shattuck, Mrs. F. L. Higginson, Miss Juliet Higginson, Mrs. John C. Phillips, Mrs. John L. Thorndike, Miss Olivia Thorndike with Miss Marion Peabody, Mrs. William P. Fay and Miss Katherine Fay, Mrs. Henry L. Higginson, Mrs. J. L. Gardner, Mrs. Dudley Fay and Miss Alice Fay, Mrs. Neal Rantoul, Miss Lena and Miss Hannah Stevenson, Miss Alice Stackpole, Mrs. Eben Draper, Mrs. Frederick Richardson, Miss Mabel Warren, Miss Emily Sargent, Mrs. Hall Curtis, Miss Julia Lawrence, Miss Ruth Richardson, Miss Mary Eustis, Miss Mary Sargent, Miss Clara Shattuck, Mrs. DeFord Bigelow, Mrs. H. H. Fay, Miss Audrey Stanwood, Mr. Arthur Hyde and his sister, Mr. and Mrs. Albert F. Bigelow, Mr. and Mrs. George M. Cushing, Miss Rosamond Allen, Mr. Eben Jordan and Miss Dorothy Jordan, Miss Estelle Kimball, Mrs. Matthew Luce, Miss Mary Russell, Miss Edith Stackpole, Miss Margaret Manning and Miss Louise Brooks, Miss Annie Manning, Miss Elsie Tyson, Mrs. F. B. Carpenter, Miss Susan Amory, Miss Rachel Brooks, Mrs. F. R. Comee, Mrs. F. B. Kittredge, Mr. and Mrs. James R. Poor and Mr. H. M. Ticknor. Miss Ethel Barrymore, charming in crimson cloth with a black picture hat and a long sable boa, who was with Miss Eleanora Sears, was there and met a number of friends who greeted her warmly. There will be no concert this week. Next week Miss Maud MacCarthy, the young violinist who made such a success last year, will be the soloist.

To avoid disappointing the Symphony audiences, Mme. Melba has promised the management to postpone her departure for Europe and positively sing at later concerts.

Arrangements have been made for the third concert in aid of the pension fund of the Boston Symphony orchestra. The date fixed is Sunday evening, Jan. 3, and the arrangements for the subscription sale will be made known at an early date.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 157.

FRIDAY, DEC. 4, 1903.

THE SYMPHONY PROGRAMME

Melba Will Sing Two Selections and the Orchestra Will Play Some Noteworthy Compositions This Week.

Mme. Melba will sing at the seventh public rehearsal of the Symphony orchestra this afternoon. Her selections are the aria, "Parto, parto," with clarionet obbligato, from Mozart's "La Clemenza di Tito," which was sung at a Symphony concert by Rosa Olitzka some years ago, and Ophelia's mad scene from "Hamlet," which has been sung here by several, among them Christine Nilsson, Clara Louise Kellogg, Sembrich, Calve and Melba herself, who have shone in the air while lesser lights have twinkled. Sembrich created the part of Ophelia in the opera itself, so far as Boston is concerned. The opera has never been popular in this country. Yet the last scene is entertaining, for Hamlet is crowned king; Laertes and Polonius, very much alive, cheer, and Gertrude talks of going to a nunnery.

The orchestral pieces will be Brahms' "Academic" overture, with its introduction of German student songs; Tschaikowsky's "The Voyvode," an orchestral ballad (first time) and Berlioz's symphony, "Harold in Italy," with viola solo by Mr. Ferir.

Sousa produced a transcription of "The Voyvode" at a concert in Tremont Temple last season. The piece is a posthumous work, and there is a story that when it was first played at Moscow, in 1891, the composer did not like it, swore at was rubbish, and tore up the score; but Siloti, the pianist, saved the parts and reconstructed the score after Tschaikowsky was dead and could not object. The ballad, which was played at New York and Chicago in 1897, has nothing to do with the plot of Tschaikowsky's first opera, "The Voyvode," which he also destroyed. The story, a grim one, is a poem by a Polish poet. "Voyvode" is a general, a commander, or the governor of a province. In this poem the Voyvode suspects his wife's fidelity and surprises her in a garden at night with a yung man who, reproaching her, is about to leave her forever. The Voyvode orders his valet to shoot the woman while he will attend to the lover. The servant's hand trembles—is he in sympathy with the pair?—his aim is not sure, and the bullet pierces the forehead of the Voyvode.

There will be no concert next week. The programme of the eighth concert will include Haydn's symphony, No. 9, in C minor, Paine's ballet music to "Azara" and the overture to "Tannhaeuser." Miss Maud MacCarthy will play Brahms' violin concerto. She played it last season.

BOSTON HERALD.

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VOL. CXIV., NO. 158.

SATURDAY, DEC. 5, 1903.

MELBA'S INDISPOSITION.

On account of a slight cold Mme. Melba was unable to sing yesterday afternoon at the Symphony rehearsal, to the great disappointment of an audience that filled the hall.

She will be unable to sing tonight at the Symphony concert, but she will postpone her departure for Europe and will positively sing in later concerts of the Symphony series.

The programme then this evening will be wholly orchestral: Brahms' Academic Overture. Tschaikowsky's orchestral ballad "The Voyvode" (first time) and Berlioz's "Harold in Italy" symphony.

BOSTON COURIER, DECEMBER 5, 1903.

——Society had a splendid representation at the symphony rehearsal Friday afternoon, the fact that Mme. Melba was unable to sing having slight effect upon the sum total of the attendance. Miss Ethel Barrymore, wearing red cloth, with a black picture hat and feather boa, was of those present, and evidently enjoyed the occasion to the utmost. She was with Miss Eleanora Sears. Others included in the vast audience were Mrs. John L. Gardiner, in black, with chinchilla furs; Mrs. George B. Shattuck, Miss Mabel B. Warren, Mrs. William P. Fay, Miss Audrey Stanwood, Mr. and Mrs. James B. Poor, Miss Mary Russell, Mrs. Matthew Luce, Mrs. George M. Cushing, Mrs. Henry Howard Fay, Mr. Arthur Hyde, Miss Eleanor Hyde, Mrs. J. L. Thorndike, Mrs. Neal Rantoul, Miss Lena Stevenson, Mrs. John B. Osborn, Miss Olivia Thorndike, Miss Marion Peabody, Miss Alice Stackpole, Miss Emily Sargent, Miss Sarah Lawrence, Miss Rosamond Allen, Miss Susan Amory, Mrs. Frederick Richardson, Mrs. Francis Peabody, jr., Mrs. Dudley Fay, Mrs. Eben Draper, Mr. Eben D. Jordan, Miss Dorothy Jordan, Miss Alice Fay, Miss Estelle Kimball, Miss Juliet Higginson, Mrs. James W. Kenney, Miss May Kenney, Miss Annie Manning, Miss Katharine Fay, Miss Mary Sargent, Miss Alice Gardiner, Miss Rachel Brooks, Miss Clara Shattuck, Mrs. Francis B. Kittredge, Miss Mary Eustis, Miss Elsie Tyson, Miss Hannah Stevenson, Miss Edith Stackpole and Mrs. Fred B. Carpenter.

Boston Sunday Globe.

SUNDAY, DEC 6, 1903.

SYMPHONY CONCERTS.

The first disappointment of the Symphony season was caused by the inability of Mme Melba to sing, as had been announced, at the seventh rehearsal and concert. She was not seriously ill, but took the precaution of not increasing a slight cold. She will appear later in the season, postponing her departure for Europe so as to fulfil her engagements here. There were no numbers substituted for Melba's solos and the program comprised the Brahms "Academic" overture, Tschaikowsky's orchestral ballad, "The Voyvode," and the Berlioz symphony, "Harold in Italy," the viola part being played by Mr A. Fevir, a new member of the orchestra.

The delightfully jolly "Academic" overture is always a welcome number, for Brahms has caught the "student" spirit so cleverly and expressed university "life" so vividly that the potpourri may well be considered a classic in its special field. The orchestra played in a manner which quickly dispelled the feelings of disappointment aroused by the absence of Mme Melba and the comical bassoon and celli passages put every one in good humor almost immediately. The overture has been given here so many times that the performance needs only commendation in general terms and not in detail, for Mr Gericke's men entered into the spirit of the work most heartily and played the piece with a verve and sympathy which evoked the heartiest applause from the auditors.

Tschaikowsky's gloomy ballad "The Voyvode," tells a tragic story in an effective way. Splendidly orchestrated, with characteristically harsh progressions, lightened for a brief interval by delicate love passages on the harp and violins and closing with a musical tumult, the work is very impressive. The interpretation was thoroughly good, the harp playing by Mr Schuecker being particularly enjoyable, and the fortissimo work by the whole force was as vigorous as one cares to hear. The ballad was played for the first time at these concerts.

The beautiful descriptive symphony by Berlioz went admirably. Mr Fevir played the viola part with skill, his intonation being very sweet throughout the varying arrangements of the Harold theme. In the "Pilgrims' March" the elusive changes in key and contrasting subjects of the movement showed the perfection of divided ensemble work by the orchestra. The quaint measures of the serenade of the mountaineer were deliciously sung by the woodwinds in the third part of the symphony, and the closing movement, with its groans, lamentations and other boisterous moments, received the necessary setting forth by the bass instruments. This last part was really diabolical in its suggestiveness of an orgy.

The next concerts will be given Dec 18 and 19, with Miss Maud MacCarthy as soloist, playing Brahms' violin concerto. The orchestra selections will be Haydn's ninth symphony, Prof J. K. Paine's ballet music from the opera, "Azara," and Wagner's "Tannhauser" overture.

The third of the concerts in aid of the pension fund of the Boston Symphony orchestra will be given at Symphony hall Sunday evening, Jan 3, when an unusually interesting program will be presented. Arrangements regarding the subscriptions for seats and the public sale will be made known at an early day.

BOSTON SYMPHONY ORCHESTRA.

The second visit of the Boston Symphony Orchestra to New York will take place this week, and its two concerts will take place in Carnegie Hall on Thursday evening and Saturday afternoon. On Thursday evening the soloist will be Mme. Melba; on Saturday, Mr. Rudolf Krasselt, the new first violoncellist of the organization, will make his first appearance. At the afternoon concert Mr. Gericke will make his contribution to the honor of Berlioz's memory and the celebration of the French composer's hundredth birthday, which falls on Friday, by giving the symphony "Harold in Italy." The viola solo in this will be played by Mr. Ferir, the new first viola of the orchestra.

The symphony in the Thursday evening concert is a new work by Mr. Ernst Dohnanyi, the Hungarian pianist, who made a considerable impression on his visit to New York not long ago. At that time he played an effective pianoforte concerto of his own, and took part in a performance of a pianoforte quintet, also of his own composition. The symphony was recently performed for the first time in Berlin.

Following are the programmes for the two concerts:

THURSDAY EVENING.

Symphony in D minor.....Dohnanyi
I. Allegro ma non troppo.
II. Molto adagio.
III. Scherzo: Presto.
IV. Intermezzo: Andante poco moto.
V. Finale: Introduzione, molto sostenuto; Tema con variazione e Fuga.
(First time in New York.)

Aria, "Parto, parto," from "La Clemenza di Tito".....Mozart
Clarinet obbligato by V. Lebailly.

"The Ideal," Symphonic Poem, No. 12.....Liszt

Scena, "Sweet bird that shun'st the noise of folly," from "L'Allegro, il Penseroso ed il Moderato".....Handel
Flute obbligato by A. Maquarre.

Academic Overture.....Brahms
Soloist: Mme. Melba.

SATURDAY AFTERNOON.

Overture to "A Midsummer Night's Dream," Op. 21.....Mendelssohn

Concerto in A minor, for Violoncello and Orchestra, Op. 33.....Saint-Saens

"Le Voyvode," Ballade Symphonique pour Orchestre.....Tschaikowsky
(First time at these concerts.)

"Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16.....Hector Berlioz
Viola Solo by E. Ferir.
I. Harold in the Mountains; Scenes of Melancholy, Happiness, and Joy; Adagio, Allegro.
II. March of the Pilgrims, Singing Their Evening Hymn; Allegretto.
III. Serenade of a Mountaineer of the Abruzzi to His Mistress; Allegro assai, Allegretto.
IV. Orgy of Brigands; Allegro frenetico.
Soloist: Rudolf Krasselt.

SUNDAY HERALD—BOSTON, DECEMBER 6, 1903.

SEVENTH SYMPHONY CONCERT

A New Orchestral Ballad by Tschaikowsky the Novelty.

Mr. Gericke's Effort to Celebrate the Centenary of Berlioz Comes to Naught—Mme. Melba Has a Cold and Is Unable to Sing—Berlioz Symphony Is Played.

The programme of the seventh Symphony concert in Symphony Hall, Mr. Gericke, conductor, was as follows:

Academic overture.....Brahms
"The Voyvode," orchestral ballad.....Tschaikowsky
(First time at these concerts.)
Wedding march from "Midsummer Night's Dream".....Mendelssohn
"Harold in Italy," symphony.....Berlioz

Mr. Gericke had bad luck with the programme of this concert. The programme, as originally planned, was in commemoration of the centenary of Berlioz, which could not be celebrated on Dec. 11—the birthday of Berlioz (1803)—for this week the orchestra will be giving concerts out of town. The original programme included the Symphony performed last night, the overture to "King Lear" and orchestral excerpts from "The Damnation of Faust." For certain reasons beyond his control, Mr. Gericke was obliged to change the programme, and therefore the centenary of the birth of the great Frenchman, the creator of modern orchestration, the creator who has not been surpassed by any of his disciples or imitators, will not be celebrated at these concerts, in which his name has been honored since the beginning. It is interesting to note in connection with this the Berlioz anniversary programme prepared by Theodore Thomas for the concerts of the Chicago orchestra Dec. 11-12.

Overture, "Benvenuto Cellini"; recitative and aria from "Les Troyens" (Miss Marguerite Hall); symphonic fantastique; ball scene and love scene from "Romeo and Juliet"; invocation, minuet, "Dance of the Sylphs"; romance, "My Heart with Grief Is Heavy" (Miss Hall); Rakoczy march from "The Damnation of Faust."

And then Mme. Melba took cold and was unable to sing the airs from "La Clemanza di Toto" and "Hamlet" to the keen disappointment of all, and not merely those who go to Symphony concerts for the sake of the soloists, male and female after their kind. The justly celebrated climate of Boston delights in sport with golden-voiced sopranos. Mme. Melba, however, will delay her departure and sing later at a Symphony concert.

The concert, then, was purely orchestral: The symphony by Berlioz remained; there was the Academic overture of Brahms, in which the composer was less academic than was his wont; "The Voyvode," an orchestral ballad by Tschaikowsky, which was produced here in the form of a transcription for brass band at a Sousa concert, Dec. 9, 1902; and the Wedding March from "Midsummer Night's Dream," which was introduced unexpectedly in honor of the day, which was to Maj. Henry L. Higginson a wedding anniversary.

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Regarded as a symphony with themes and development and sections and codas, it is impossible. When the music is bizarre or ugly the interpretation should bring out these qualities; they should not be softened for genteel ears. Let the composer fume and rave or wax sentimental and melancholy; let him be fantastical. Otherwise we are reminded of the fact that there once lived a man with wild ideas and a singular faculty for instrumentation; for we all are inclined to forget that the truly great, the men who have done mighty deeds, have been suspected of madness by the eminently respectable and by those at the time successful and envied.

In anticipation of hearing Mme. Melba an enormous crowd overflowed Symphony Hall Friday afternoon for the rehearsal, and bitter was the disappointment when it was learned that the prima donna was unable to appear. It was especially hard for the patient gathering numbering hundreds who assembled outside for the rush seats before 9 o'clock on that dismal, cold morning. Among those in the hall Friday were Mrs. Charles Head, Mrs. James Jackson, Mrs. Bryce Allan, Mrs. Francis Peabody, Jr., and Miss Rosamond Peabody, Mrs. George B. Shattuck, Mrs. F. L. Higginson, Miss Juliet Higginson, Mrs. John C. Phillips, Mrs. John L. Thorndike, Miss Olivia Thorndike with Miss Marion Peabody, Mrs. William P. Fay and Miss Katherine Fay, Mrs. Henry L. Higginson, Mrs. J. L. Gardner, Mrs. Dudley Fay and Miss Alice Fay, Mrs. Neal Rantoul, Miss Lena and Miss Hannah Stevenson, Miss Alice Stackpole, Mrs. Eben Draper, Mrs. Frederick Richardson, Miss Mabel Warren, Miss Emily Sargent, Mrs. Hall Curtis, Miss Julia Lawrence, Miss Ruth Richardson, Miss Mary Eustis, Miss Mary Sargent, Miss Clara Shattuck, Mrs. DeFord Bigelow, Mrs. H. H. Fay, Miss Audrey Stanwood, Mr. Arthur Hyde and his sister, Mr. and Mrs. Albert F. Bigelow, Mr. and Mrs. George M. Cushing, Miss Rosamond Allen, Mr. Eben Jordan and Miss Dorothy Jordan, Miss Estelle Kimball, Mrs. Matthew Luce, Miss Mary Russell, Miss Edith Stackpole, Miss Margaret Manning and Miss Louise Brooks, Miss Annie Manning, Miss Elsie Tyson, Mrs. F. B. Carpenter, Miss Susan Amory, Miss Rachel Brooks, Mrs. F. R. Comee, Mrs. F. B. Kittredge, Mr. and Mrs. James R. Poor and Mr. H. M. Ticknor. Miss Ethel Barrymore, charming in crimson cloth with a black picture hat and a long sable boa, who was with Miss Eleanora Sears, was there and met a number of friends who greeted her warmly. There will be no concert this week. Next week Miss Maud MacCarthy, the young violinist who made such a success last year, will be the soloist.

To avoid disappointing the Symphony audiences, Mme. Melba has promised the management to postpone her departure for Europe and positively sing at later concerts.

Arrangements have been made for the third concert in aid of the pension fund of the Boston Symphony orchestra. The date fixed is Sunday evening, Jan. 3, and the arrangements for the subscription sale will be made known at an early date.

[53]

BOSTON SUNDAY POST.

DECEMBER 6, 1903

MELBA TOO ILL TO SING

Owing to the indisposition of Mme. Melba, which prevented her appearance either at the Friday rehearsal or last evening's concert of the Symphony Orchestra, the numbers which she was to have sung were necessarily omitted. In consequence, an exclusively orchestral programme was presented, which included the following:

Academic Overture.....Brahms
"The Voyvode," ballad (posthumous) Tschaikowsky
Symphony, "Harold in Italy".....Berlioz

Brahms's "Academic" overture made a pleasing opening number, and the performance was unusually vigorous and effective, being much applauded.

The posthumous orchestral ballad by Tschaikowsky, entitled "The Voyvode," was heard at these concerts for the first time. It is said that the composer, at a performance of the work under his direction in 1891, was so dissatisfied with it that he destroyed the score, the fragments of which were put together by the pianist Siloti, and published in 1897, four years after Tschaikowsky's death.

The performance was admirable in every way. At this point, before the "Harold in Italy" symphony, the orchestra played the Mendelssohn "Wedding March" to commemorate, so it was said, the 40th anniversary of the marriage of Henry L. Higginson, the founder of the Symphony concerts. It was a very graceful act on the part of the orchestra and Mr. Gericke, being evidently appreciated by Mr. Higginson, who bowed his acknowledgments from his seat in the audience. The playing of the march without previous announcement came as a surprise to most of those present.

Following the usual intermission came the "Harold in Italy" symphony of Hector Berlioz, given to commemorate the centennial anniversary of the composer's birth (Dec. 11, 1803). It is a work of extended proportions, in which a solo viola is a leading factor. The symphony was superbly played, the viola playing of Mr. Ferir being a decided feature, and the performance was much applauded by the audience. There will be no public rehearsal and concert this coming week.

SOCIETY ATTENDS SYMPHONY

Society had a splendid representation at the Symphony rehearsal Friday afternoon, the fact that Mme. Melba was unable to sing having slight effect upon the sum total of the attendance. Miss Ethel Barrymore, wearing red cloth with a black picture hat and feather boa, was of those present, and evidently enjoyed the occasion to the utmost She was with Miss Eleanor Sears. Others included in the vast audience were Mrs. John L. Gardner, in black with chinchilla furs; Mrs. George B. Shattuck, Miss Mabel B. Warren, Mrs William P. Fay, Miss Audrey Stanwood, Mr. and Mrs. James H. Poor, Miss Mary Russell, Mrs. Matthew Luce, Mrs. George M. Cushing, Mrs. Henry Howard Fay, Mr. Arthur Hyde, Miss Eleanor Hyde, Mrs. J. L. Thorndike, Mrs. Neil Rantoul, Miss Lena Stevenson, Mrs. John B. Osborn, Miss Olivia Thorndike, Miss Marion Peabody, Miss Alice Stackpole, Miss Emily Sargent, Miss Sarah Lawrence, Miss Rosamond Allen, Miss Susan Amory, Mrs. Frederick Richardson, Mrs. Francis Peabody, Jr., Mrs Dudley Fay, Mrs. Eben Draper, Mr. Eben D. Jordan, Miss Dorothy Jordan, Miss Alice Fay, Miss Estelle Kendall, Miss Juliet Higginson, Mrs. James W. Kenney, Miss May Kenney, Miss Annie Manning, Miss Katharine Fay, Miss Mary Sargent, Miss Alice Gardiner, Miss Rachel Brooks, Miss Clara Shattuck, Mrs. Francis B. Kittredge, Miss Mary Eustis, Miss Elsie Tyson, Miss Hannah Stevenson, Miss Edith Stackpole and Mrs. Fred B. Carpenter.

The third of the concerts in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, Jan. 3, when an unusually interesting programme will be presented. Arrangements regarding the subscriptions for seats and the public sale will be made known at an early day.

The Boston Symphony Orchestra, which produced a symphony by Ernst von Dohnanyi here two or three years ago, will bring forward next week at Carnegie Hall a new one by the same young Hungarian pianist and composer, which had its premiere at Budapest as lately as last January.

Mme. Melba will be the Taursday evening soloist, and Rudolph Krasselt, the new 'cellist, will play alone Saturday afternoon.

The programmes:

THURSDAY EVENING.

Symphony in D minor.....Dohnanyi
(First time in New York.)
Aria, "Parto, Parto," from "La Clemenza di Tito".....Mozart
Mme. Melba.
"The Ideal," Symphonic Poem No. 12, Liszt
Scena, "Sweet Bird".....Handel
Mme. Melba.
"Academic Overture".....Brahms

SATURDAY AFTERNOON.

Overture to "A Midsummer Night's Dream," op. 21.....Mendelssohn
Concerto in A minor, for violoncello and orchestra, op. 33.....Saint-Saens
Mr. Krasselt.
"Le Voyvode," ballade symphonique pour orchestre.....Tschaikowsky
"Harold in Italy," symphony in four movements, op. 16.....Hector Berlioz

BOSTON SUNDAY JOURNAL.

DECEMBER 6, 1903.

MELBA'S ABSENCE IS DISAPPOINTING

Slight Cold Keeps Her From Taking Part in the Symphony Program.

NEW TSCHAIKOWSKY BALLAD

Its Rendition Was Tender and Expressive, and Author's Genius Shines Througout.

There was an element of humor blended with the general disappointment because "a slight cold" had impressed Mme. Melba that she could not do justice to herself, her music or her audiences by retaining her place in the seventh Symphony program yesterday at Symphony Hall. An opportunity that was largely availed of was offered to two regretful women for asking of their friends, "Was it not knowing you, dear, that gave Melba the chill which prevents her singing for us?"

However, while sparing herself now, Mme. Melba did her best to make up for any temporary loss by promising to postpone her departure for Europe long enough to take part in a later concert.

The withdrawal of the vocal numbers left the audience free to turn its chief attention to the tragically romantic Tschaikowsky ballad, "The Voyvode," presented for its first real hearing, Sousa's previous brass band performance counting only as a perverted transcription. The composition, suggested by the poetic legend of Micklewicz, is illuminating, powerful and impressive. But it is illustrative of moods, and wastes no time or effort on attempted picturesqueness of detail.

It begins, to be sure, with the continuous flight of horses' feet, and there is a crash just at the close. But more potential is the gloomy mood which envelops this figure and stirs the imagination to think of a somber, bitter, determined, implacable man forcing his hurried course through a nocturnal environment as cold, black, resolute and harsh as his own spirit.

Tender and Beautiful.

The episode of the lovers whose confidence is watched and seized is enriched with tender and beautiful passionateness, as delicate as it is deep, and as sadly as softly expressed. Just before the fatal shot is heard the original sense, temper and manner sweep down again, perhaps implying the fatal fixity of the voyvode's purpose, unswayed by the tale of hopeless and guiltless love that he has overheard or by the timid, trembling protests of his pitiful vassal. The story is one to arouse Tschaikowsky's sympathy for the pathetic and ill-fated, and his genius shines in it, although he is said to have undervalued and scorned his music. It may have seemed mean to him, as being less than the opera he desired to write upon the story; but its preservation was fortunate.

Symphony Well Rendered.

The symphony was Berlioz's "Harold in Italy," which has often been played in Boston, and always heard with delight. It depends much, as the reader will remember, upon the viola obbligato that appears in the various movements and is apparently intended to represent not the set disposition of an individual holding aloof from what he witnesses, but rather the changeful attitude and mood of what Young Marlow calls "an observer upon life," who retains his individuality, but allows his feeling and expression to be molded as the episodes about him succeed each other.

The symphony was well read throughout and Mr. Ferir was much approved for his assumption of the solo viola part, which he played with sweet tone and sensitive phrasing, if with less volume and more reserve than was Mr. Kneisel's wont. But Harold was a dreamer, rather than a man of action, and there is no esthetic inconsistency if his representative withdraws toward the background sometimes and comments meditatively. A well colored, animated performance of Brahms' "Academic" overture was the first thing.

A fortnight hence the program is intended to contain the "Tannhauser" overture, a Haydn symphony, the ballet music from Paine's opera, "Azara," and the Brahms violin concerto, with Miss Maud MacCarthy for the soloist.

Mme. Melba's expected appearance at the Symphony rehearsal Friday afternoon was naturally the occasion of the largest gathering of music lovers at any of this season's Symphonies thus far. The crush outside the hall was something tremendous, for where else may one hear such a singer as Melba for the small sum for which one can get a seat in the second balcony? Few of the season ticket holders gave away their seats for this week's concerts, and consequently every one was in his or her own place, but what was the disappointment when it was announced that Melba was ill and could not appear. Among the most prominent persons noticed there were Mrs. Oliver Ames, Mrs. George B. Shattuck, Mrs. Matthew Luce, Miss Margaret Codman, Mrs. William P. Endicott, Mrs. T. C. Thacher, Mrs. Francis Peabody, Jr., Mrs. Frederick Richardson, Mrs. Charles Fry, Mrs. J. L. Thorndike, Miss Rosamond Peabody, Mrs. H. H. Fay, Miss Dabney, Mrs. John Lowell, Jr., Miss Elfrida Roosevelt, Mrs. Hall Curtis, Mrs. De Forest Bigelow, Mr. and Mrs. Albert F. Bigelow, Miss Beatrice Blake, Miss Dorothea Bigelow, Miss Barbara Higginson, Mrs. Neal Rantoul, Mrs. Eben Draper, Mrs. C. P. Kittredge, Miss Mabel Warren, Mrs. Stackpole and the Misses Stackpole, Mrs. George Duncan, Mrs. Guy Lowell, Miss Bowditch, Mrs. Victor Mapes, Mrs. Andrew Robeson, Mrs. John Lavelle, Mrs. Charles W. Stoddard, Mrs. James Washington Bartlett, Miss Cornelia Kittredge, Mrs. Walter B. Swan, Miss Susan Amory, Miss Estelle Kimball, Miss Ellen Parks, Mrs. Julian de Cordova and a host of others.

Not to have been present at the Cecelia Concert of last Wednesday evening is to argue oneself unknown in the musical world. Practically everybody who makes any pretensions to being musical was on hand to hear Melba, who seldom has been heard to better advantage. Already the names of some of the leading people who were present have been given in this department, suffice it to say at this time that among the families who were represented by one or more members were the Codman, Gardner, Cabot, Lang, Higginson, Hunnewell, Amory, Longfellow, Whitney, Bigelow, Head, Cotton, Stockton, Fay, Guild, Cochrane, Peabody, Loring, Thacher, Parkman, Nickerson, Storrow, Abbott, Jordan, Cotting, Dana, Hayden, Dabney, Hooper, Sears, and other families.

The third of the concerts in aid of the pension fund of the Boston Symphony Orchestra will be given at Symphony Hall on Sunday evening, Jan. 3, when an unusually interesting program will be presented. Arrangements regarding the subscriptions for seats and the public sale will be made known at an early day.

The Boston Symphony Orchestra programmes for their concerts at Carnegie Hall this week are as follows:

THURSDAY EVENING.

Symphony in D minor.....Dohnanyi
(First time in New-York.)
Aria, "Parto, Parto," from "La Clemenza di Tito".Mozart
Clarinet obbligato by Mr. V. Lebailly.
"The Ideal," symphonic poem No. 12.....Liszt
Scena, "Sweet Bird that Shun'st the Noise of Folly," from "L'Allegro, il Penseroso, ed il Moderato"..Handel
Flute obbligato by Mr. A. Maquarre.
Academic overture.....Brahms
Soloist, Mme. Melba.

SATURDAY AFTERNOON.

Overture to "A Midsummer Night's Dream," op. 21..Mendelssohn
Concerto in A minor, for violoncello and orchestra, op. 33.....Saint-Saëns
"Le Voyvode," ballade symphonique pour Orchestre..Tschaikowski
(First time at these concerts.)
"Harold in Italy," symphony in four movements, with alto solo, op. 16.....Hector Berlioz
(Viola solo by Mr. E. Ferir.)
Soloist, M. Rudolf Krasselt.

Melba will be the soloist at the Boston Symphony concert on Thursday evening. She will sing "Parto, parto," from Mozart's "La Clemenza di Tito," and Handel's "Sweet Bird." The principal feature of the programme will be Dohnányi's Symphony in D minor, a work which has never been heard here. Other numbers will be Liszt's "The Ideal" symphonic poem and Brahms's "Academic" overture.

At the matinée concert on Saturday Rudolf Krasselt, Mr. Schroeder's successor, will be the soloist, playing Saint-Saëns's concerto in A minor for violoncello and orchestra. Mr. Gericke will commemorate Berlioz with the "Harold in Italy" symphony, Mr. E. Ferir playing the solo viola. Other numbers will be Mendelssohn's overture to "A Midsummer Night's Dream" and Tschaikowsky's symphonic ballade "Le Voyvode."

BOSTON DAILY ADV[illegible]

DECEMBER 7, 1903.

THE SYMPHONY CONCERT.

Programme.

Academic Overture.....Brahms
Orchestral Ballad, "Le Voyvode"..Tschaikowsky
"Childe Harold" Symphony.....Berlioz

Thus far the programme; but there was a pleasant interpolation in the shape of Mendelssohn's "Wedding March," played as a tribute to the wedding anniversary of the founder of the orchestra,—a very pretty surprise.

Mr. Gericke was at his very best in the first part of the concert, and at his weakest in the finale. We have never heard the "Academic Overture" so well played. It is a work that wears well, and its ingenious development of "Was kommt dort von der Hoeh'?", with its delightful bassoon passages, is as attractive as when it was first heard. The audience recognized the superb performance with very spontaneous applause. What a repertoire of songs the German students have! If an American composer wanted to write a college overture he would only find "Upidee," and "The Lone Fish-ball," as universal and original material, for "Billy McGee' is taken from a French sailor "santy," and "Fair Harvard" is an Irish tune, and many other university melodies are taken from foreign sources.

The "Voyvode" is a Russian general who returns from the war only to find his wife unfaithful. Planning to kill her and her lover, he is himself shot down by a servant. This work is not the true Tschaikowsky; let us forgive and forget. It has its graphic moments and Tschaikowsky is always master of his orchestra. The Voyvode comes riding home with a rush that reminds of the galloping of the Don Cossacks. Once arrived, however, he becomes rather inconsequential, and even the young lovers seem conventional in their love-making. Muted horns are a very good thing to portray evil with, but to hear them continually becomes rather tiresome, and the horn-players were called upon to play stopped tones almost continuously.

The only very original part of this work was when the bullet intended for his wife hit the Voyvode; then that official went out and growled himself to death.

"Oh God, it is a fearful thing
To see the human soul take wing"

but it becomes doubly frightful when it wings off on trombones and bass tubas, as it did on this occasion.

Now came the interpolated Wedding March, which might have been taken (by those who did not know the compliment conveyed) to mean that after the death of the Russian functionary the young lovers were married and lived happily ever afterward.

The "Childe Harold" symphony was not the best work to celebrate the memory of the composer with; the "Symphonie Fantastique" would have been better. The once fashionable melancholy of Byron's hero has in modern days given place to a wild despair, a virtriolic pessimism. Nevertheless, it was interesting to watch the tone-color of the viola, the instrument of dreamy sadness and of brooding, and to trace Childe Harold as portrayed upon the instrument. Mr. A. Ferir played exquisitely and proved that another good artist has been added to our orchestra. The delicacy with which he gave the chief theme (as much of a guiding motive as any found in Wagner) was sufficient to arouse enthusiasm.

The second movement—the March of the Pilgrims—presents one of Berlioz's remarkable bits of tone-coloring. To produce the tone of the Cathedral bell he employs harp and horn in combination, as effective a touch as ever was made in instrumentation. The horn at first spoiled the effect by playing too loudly, but at the end made amends by perfect shading. Mr. Ferir played the passages for viola,—"sull' ponticello" (bridge tones),—charmingly.

In the third movement much praise should be given to the excellence of the English horn and also to the shading of the Harold theme upon the flute. The second and third movements were splendidly interpreted.

Not so the finale. It was not a Summer convention of the Y. M. C. A. upon the Abruzzi mountains that Berlioz intended, but a fierce orgie such as would have caused Judge Emmons to have ejected the participants from any street or railway car in his dominions. In the interpretation there was pomp and bombast rather than fury,—a set of gentlemanly and ladylike brigands out for a holiday. Nevertheless Childe Harold died among them, which made the second death in this short programme.

Melba was to have sung and did not,—because of illness. The audience, however, seemed quite contented with a purely orchestral programme, judging by the applause, which was even more pronounced than usual.

Louis C. Elson.

SPRINGFIELD DAILY REPUBLICAN.

MONDAY, DECEMBER 14, 1903.

It is to be hoped that the difficulty between the Boston Symphony orchestra and the musicians' union may be settled without friction. It involves only about 20 men, who have been accustomed to do outside work and have held membership in the New York union for that purpose. It is the order to transfer their membership to the Boston union which has caused the trouble. Maj Higginson, who has always, and with reason, taken a firm ground in these matters, as one who supports an institution for the public benefit is well entitled to do, has declared bluntly that if this takes 10 minutes extra from his time the symphony in Boston will stop. He adds: "There is no use telling that to the musicians. They already know that." The fact is that the orchestra men are now so well paid that they can have no possible cause of grievance, and trouble is not likely to come from them. And if they are obliged to give up outside jobs over which the union has control, they can still get on very well, and it will be all the better for the work of the orchestra. The latest word is that the musicians concerned will stick to Maj Higginson.

[5?]

Boston Symphony Orchestra.

Seventh Concert—Review by Philip Hale in the Boston Herald.

THE program of the seventh Symphony concert in Symphony Hall, Mr. Gericke conductor, was as follows:

Academic Overture.....Brahms
The Voyvode (orchestral ballad).....Tschaikowsky
(First time at these concerts.)
Wedding March, from Midsummer Night's Dream.....Mendelssohn
Symphony, Harold in Italy.....Berlioz

Mr. Gericke had bad luck with the program of this concert. The program, as originally planned, was in commemoration of the centenary of Berlioz, which could not be celebrated on December 11—the birthday of Berlioz (1803)—for this week the orchestra will be giving concerts out of town. The original program included the symphony performed last night, the overture to "King Lear" and orchestral excerpts from "The Damnation of Faust." For certain reasons beyond his control Mr. Gericke was obliged to change the program, and therefore the centenary of the birth of the great Frenchman, the creator of modern orchestration, the creator who has not been surpassed by any of his disciples or imitators, will not be celebrated at these concerts, in which his name has been honored since the beginning. It is interesting to note in connection with this the Berlioz anniversary program prepared by Theodore Thomas for the concerts of the Chicago Orchestra December 11 and 12:

Overture, Benvenuto Cellini.
Recitative and aria from Les Troyens.
Miss Marguerite Hall.
Symphonie Fantastique.
Ball Scene and Love Scene from Romeo and Juliet.
Invocation. Minuet. Dance of the Sylphs.
Romance, My Heart With Grief Is Heavy.
Miss Hall.
Rakoczy March, from the Damnation of Faust.

And then Madame Melba took cold and was unable to sing the airs from "La Clemanza di Tito" and "Hamlet" to the keen disappointment of all, and not merely those who go to Symphony concerts for the sake of the soloists, male and female after their kind. The justly celebrated climate of Boston delights to sport with golden voiced sopranos. Madame Melba, however, will delay her departure and sing later at a Symphony concert.

The concert, then, was purely orchestral: The symphony by Berlioz remained; there was the "Academic" overture of Brahms, in which the composer was less academic than was his wont; "The Voyvode," an orchestral ballad by Tschaikowsky, which was produced here in the form of a transcription for brass band at a Sousa concert, December 9, 1902; and the Wedding March from "Midsummer Night's Dream," which was introduced unexpectedly in honor of the day, which was to Maj. Henry L. Higginson a wedding anniversary.

It is said that Tschaikowsky was so disgusted with his ballad "The Voyvode," when it was rehearsed or first performed under his direction at Moscow in 1891, that he pronounced it rubbish and tore up the score; and that Alexander Siloti, his pupil, saved the orchestral parts, and after the death of Tschaikowsky put together the score, which was published in 1897. What injury these fanatical admirers, these rummagers in waste baskets and pigeonholes, these editors of "hitherto unpublished" essays, letters, romances, music, do to established reputations! There is a long line of victims, sufferers from indiscriminative enthusiasm. Within a few years Charles Lamb, Hazlitt, Rossetti, Carlyle, De Maupassant have thus been injured cruelly.

Tschaikowsky was often dissatisfied with his public works, and what man of genius does not at times loathe the very sight of the children of his brain? They are so inferior to what he would have them; they limp, they bear a hump, they stammer, they squint; yet in the eyes of the world they are fair to look upon or they are heroic figures. When Tschaikowsky destroyed the ballad it was not through caprice, nor did he secretly hope for a saviour. He knew that the ballad was on the whole unworthy of him. The best of this music is merely pictorial and the pictures are not of large dimensions, nor are they framed for all time. They are startling, as well as a few beautiful, orchestral effects, for it was hard for Tschaikowsky writing for an orchestra to be persistently commonplace; but the love music in the garden is sentimental rather than passionate, and the sentiment has no true distinction. The man that imagined the love music of "Romeo and Juliet," that composed certain songs as well as love themes in orchestral works, was right in refusing life to "The Voyvode." The poem of Mickiewicz even in a doubly strained translation is far more romantic and impressive than the music suggested, but not inspired.

Perhaps "Harold in Italy" was originally chosen for the Berlioz anniversary as a means of introducing Mr. Ferir, the new viola player. He displayed a rich and beautiful tone, and he played with taste. The work itself is curiously characteristic of Berlioz, but it is inferior in imaginative force and intensity of musical grip to either the "Romeo and Juliet" symphony or the "Symphonie Fantastique." Yet it is a marvelous composition when we remember the year that gave it birth. "Harold in Italy" is sixty-nine years old. Wagner in 1834 was writing his opera "Das Liebesverbot" at Magdeburg; Verdi had not written his first opera; Schumann at the age of twenty-four was founding his music journal; Tschaikowsky was not born; Brahms was a year old. For its time Berlioz's symphony was a marvel of orchestral imagination, and imagination, as Jacob Boehme says, is the first emanation of the divinity.

This is a gross and material age, and it is hard for us to realize the sincerity of the old fashioned romanticists. It is hard for us to understand the once enormous popularity of "Childe Harold." Who reads the poem today? Yet it entered into the thought of Europe; certain phrases, lines are a part of the English language wherever it is spoken, and without reference to the descriptive force shown by the poet it may be said without fear of contradiction that "Childe Harold" contains the noblest apostrophe to liberty to be found in the whole range of English literature. It would be as impossible today to compose the symphony as it would be to write the poem.

Gone are those days of revolt against tyranny in thought as well as in government, the revolt that idolized the disorderly, turned pirates, cutthroats, as well as all defiers of conventionality, into heroes, the revolt which might have been amusing had it not been so bitterly honest. Berlioz delighted in the horrors of romanticism, as he would have found supreme joy in the splendid extravagance and madness of Marlowe, Tourneur and other raging Elizabethans, in the tragic intensity of John Webster's Italian villains and lawless women had he been able to read the plays. And he thought romantically of romantic subjects. It is as though he wrote "Harold in Italy" in a long cloak and a bandit's hat, with a dagger dipped in red ink. The melancholy wanderer over the mountains, the muttering pilgrims, the mountaineer with his serenade, the orgy of brigands—these were all as real to him as the strollers and scenes on the boulevard. And this music should be played in this wild, fantastic spirit, otherwise it is impossible. This is no symphony for the lecturer and the analyst and the learned professor in front of the blackboard.

Regarded as a symphony with themes and development and sections and codas, it is impossible. When the music is bizarre or ugly the interpretation should bring out these qualities; they should not be softened for genteel ears. Let the composer fume and rave or wax sentimental and melancholy; let him be fantastical. Otherwise we are reminded of the fact that there once lived a man with wild ideas and a singular faculty for instrumentation, for we all are inclined to forget that the truly great, the men who have done mighty deeds, have been suspected of madness by the eminently respectable and by those at the time successful and envied.

The third of the concerts in aid of the pension fund of the Boston Symphony Orchestra will be given at Symphony Hall on Sunday evening, January 3, when an interesting program will be presented.

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SATURDAY, DEC. 12, 1903.

BOSTON SYMPHONY IN NO REAL DANGER

Maj. Higginson Expects No Trouble with Union.

HIS PLAYERS ARE WELL PAID.

They Understand Him and He Understands Them.

Maj. Henry L. Higginson, who has made possible the Symphony orchestra in Boston, when told by a Herald reporter this morning that the Musical Union had ordered 20 of the Boston Symphony players to join the Boston union or stop playing, said:

"I had heard nothing about it. It seems, however, that unionizing is being carried a bit far when musicians enter this business. I think the less said about this the better. Those musicians know already what I think about such matters, and what I will do. I have made severe contracts with my players, and they know what they can and cannot do. I expect no trouble from them. They know my position. I know that this is a matter in which the Symphony players will have to combat other musicians.

"The whole trouble is this: The Symphony players receive much higher salaries than other players, and the other players, perhaps with envy, stir up complaints. The Symphony players can have no grievance. They are getting very much higher salaries now than ordinary players. I have given them good salaries, and have contracts with them for the performance of certain duties. They know what they have to do. I say, 'Boys, here is your service to perform; do it.'

"The whole trouble is this: The Symphony players are subsidized, and others that are not so favored find they do not get along so well.

"All there is about it," said Maj. Higginson, "is that if this takes 10 minutes extra from my time, the Symphony in Boston will stop. There is no use telling that to the musicians. They already know that. I pay them well, and am satisfied as long as they render their services in return. Just as soon as players tell me that they cannot do what I require, I will tell them the same thing that your employer would tell you if you said you would do as you please: 'There's the door.'

"There is no danger of this, however. The Symphony players are interested in their art. Their positions enable them to follow this art to the best of their ability. If there is trouble to be settled it will have to be between the Symphony players and the other musicians. I have nothing to do with it. I do not know what the Symphony players think of this matter. They are in New York on a tour."

BOSTON EVENING RECORD,
DECEMBER 12, 1903.

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No News From New York.

"First I have heard of it," said Maj. Higginson, adjusting his spectacles to read the despatch. "No such information has reached me from official sources. Everyone knows my attitude on such an issue, and when the demand is made to me I will act and be ready to talk. Until then I do not care to discuss the matter. My opinion is that it is cheap newspaper talk. I think I would have a good right to be heard if there is any such movement on foot, when I pay out such a substantial sum annually toward the support of the orchestra.

Envy Is the Trouble.

"It seems, however, that unionizing is being carried a bit too far when musicians enter this business. I think the less said about this the better. Those musicians know already what I think about such matters, and what I will do.

"The whole trouble is this: The Symphony players receive much higher salaries than other players, and the other players, perhaps with envy, stir up complaints. The Symphony players can have no grievance. They are getting very much higher salaries now than ordinary players. I have given them good salaries, and have contracts with them for the performance of certain duties. They know what they have to do. I say, 'Boys, here is your service to perform; do it.'"

Boston Times
Dec 12-03

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[55]

Boston Symphony Orchestra.

Seventh Concert—Review by Philip Hale in the Boston Herald.

THE program of the seventh Symphony concert in Symphony Hall, Mr. Gericke conductor, was as follows:

Academic Overture.....Brahms
The Voyvode (orchestral ballad).....Tschaikowsky
(First time at these concerts.)
Wedding March, from Midsummer Night's Dream.....Mendelssohn
Symphony, Harold in Italy.....Berlioz

Mr. Gericke had bad luck with the program of this concert. The program, as originally planned, was in commemoration of the centenary of Berlioz, which could not be celebrated on December 11—the birthday of Berlioz (1803)—for this week the orchestra will be giving concerts out of town. The original program included the symphony performed last night, the overture to "King Lear" and orchestral excerpts from "The Damnation of Faust." For certain reasons beyond his control Mr. Gericke was obliged to change the program, and therefore the centenary of the birth of the great Frenchman, the creator of modern orchestration, the creator who has not been surpassed by any of his disciples or imitators, will not be celebrated at these concerts, in which his name has been honored since the beginning. It is interesting to note in connection with this the Berlioz anniversary program prepared by Theodore Thomas for the concerts of the Chicago Orchestra December 11 and 12:

Overture, Benvenuto Cellini.
Recitative and aria from Les Troyens.
Miss Marguerite Hall.
Symphonie Fantastique.
Ball Scene and Love Scene from Romeo and Juliet.
Invocation. Minuet. Dance of the Sylphs.
Romance, My Heart With Grief Is Heavy.
Miss Hall.
Rakoczy March, from the Damnation of Faust.

And then Madame Melba took cold and was unable to sing the airs from "La Clemanza di Tito" and "Hamlet" to the keen disappointment of all, and not merely those who go to Symphony concerts for the sake of the soloists, male and female after their kind. The justly celebrated climate of Boston delights to sport with golden voiced sopranos. Madame Melba, however, will delay her departure and sing later at a Symphony concert.

The concert, then, was purely orchestral: The symphony by Berlioz remained; there was the "Academic" overture of Brahms, in which the composer was less academic than was his wont; "The Voyvode," an orchestral ballad by Tschaikowsky, which was produced here in the form of a transcription for brass band at a Sousa concert, December 9, 1902; and the Wedding March from "Midsummer Night's Dream," which was introduced unexpectedly in honor of the day, which was to Maj. Henry L. Higginson a wedding anniversary.

It is said that Tschaikowsky was so disgusted with his ballad "The Voyvode," when it was rehearsed or first performed under his direction at Moscow in 1891, that he pronounced it rubbish and tore up the score; and that Alexander Siloti, his pupil, saved the orchestral parts, and after the death of Tschaikowsky put together the score, which was published in 1897. What injury these fanatical admirers, these rummagers in waste baskets and pigeonholes, these editors of "hitherto unpublished" essays, letters, romances, music, do to established reputations! There is a long line of victims, sufferers from indiscriminative enthusiasm. Within a few years Charles Lamb, Hazlitt, Rossetti, Carlyle, De Maupassant have thus been injured cruelly.

Tschaikowsky was often dissatisfied with his public works, and what man of genius does not at times loathe the very sight of the children of his brain? They are so inferior to what he would have them; they limp, they bear a hump, they stammer, they squint; yet in the eyes of the world they are fair to look upon or they are heroic figures. When Tschaikowsky destroyed the ballad it was not through caprice, nor did he secretly hope for a saviour. He knew that the ballad was on the whole unworthy of him. The best of this music is merely pictorial and the pictures are not of large dimensions, nor are they framed for all time. They are startling, as well as a few beautiful, orchestral effects, for it was hard for Tschaikowsky writing for an orchestra to be persistently commonplace; but the love music in the garden is sentimental rather than passionate, and the sentiment has no true distinction. The man that imagined the love music of "Romeo and Juliet," that composed certain songs as well as love themes in orchestral works, was right in refusing life to "The Voyvode." The poem of Mickiewicz even in a doubly strained translation is far more romantic and impressive than the music suggested, but not inspired.

Perhaps "Harold in Italy" was originally chosen for the Berlioz anniversary as a means of introducing Mr. Ferir, the new viola player. He displayed a rich and beautiful tone, and he played with taste. The work itself is curiously characteristic of Berlioz, but it is inferior in imaginative force and intensity of musical grip to either the "Romeo and Juliet" symphony or the "Symphonie Fantastique." Yet it is a marvelous composition when we remember the year that gave it birth. "Harold in Italy" is sixty-nine years old. Wagner in 1834 was writing his opera "Das Liebesverbot" at Magdeburg; Verdi had not written his first opera; Schumann at the age of twenty-four was founding his music journal; Tschaikowsky was not born; Brahms was a year old. For its time Berlioz's symphony was a marvel of orchestral imagination, and imagination, as Jacob Boehme says, is the first emanation of the divinity.

This is a gross and material age, and it is hard for us to realize the sincerity of the old fashioned romanticists. It is hard for us to understand the once enormous popularity of "Childe Harold." Who reads the poem today? Yet it entered into the thought of Europe; certain phrases, lines are a part of the English language wherever it is spoken, and without reference to the descriptive force shown by the poet it may be said without fear of contradiction that "Childe Harold" contains the noblest apostrophe to liberty to be found in the whole range of English literature. It would be as impossible today to compose the symphony as it would be to write the poem.

Gone are those days of revolt against tyranny in thought as well as in government, the revolt that idolized the disorderly, turned pirates, cutthroats, as well as all defiers of conventionality, into heroes, the revolt which might have been amusing had it not been so bitterly honest. Berlioz delighted in the horrors of romanticism, as he would have found supreme joy in the splendid extravagance and madness of Marlowe, Tourneur and other raging Elizabethans, in the tragic intensity of John Webster's Italian villains and lawless women had he been able to read the plays. And he thought romantically of romantic subjects. It is as though he wrote "Harold in Italy" in a long cloak and a bandit's hat, with a dagger dipped in red ink. The melancholy wanderer over the mountains, the muttering pilgrims, the mountaineer with his serenade, the orgy of brigands—these were all as real to him as the strollers and scenes on the boulevard. And this music should be played in this wild, fantastic spirit, otherwise it is impossible. This is no symphony for the lecturer and the analyst and the learned professor in front of the blackboard.

Regarded as a symphony with themes and development and sections and codas, it is impossible. When the music is bizarre or ugly the interpretation should bring out these qualities; they should not be softened for genteel ears. Let the composer fume and rave or wax sentimental and melancholy; let him be fantastical. Otherwise we are reminded of the fact that there once lived a man with wild ideas and a singular faculty for instrumentation, for we all are inclined to forget that the truly great, the men who have done mighty deeds, have been suspected of madness by the eminently respectable and by those at the time successful and envied.

The third of the concerts in aid of the pension fund of the Boston Symphony Orchestra will be given at Symphony Hall on Sunday evening, January 3, when an interesting program will be presented.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 165.

SATURDAY, DEC. 12, 1903.

BOSTON SYMPHONY IN NO REAL DANGER

Maj. Higginson Expects No Trouble with Union.

HIS PLAYERS ARE WELL PAID.

They Understand Him and He Understands Them.

Maj. Henry L. Higginson, who has made possible the Symphony orchestra in Boston, when told by a Herald reporter this morning that the Musical Union had ordered 20 of the Boston Symphony players to join the Boston union or stop playing, said:

"I had heard nothing about it. It seems, however, that unionizing is being carried a bit far when musicians enter this business. I think the less said about this the better. Those musicians know already what I think about such matters, and what I will do. I have made severe contracts with my players, and they know what they can and cannot do. I expect no trouble from them. They know my position. I know that this is a matter in which the Symphony players will have to combat other musicians.

"The whole trouble is this: The Symphony players receive much higher salaries than other players, and the other players, perhaps with envy, stir up complaints. The Symphony players can have no grievance. They are getting very much higher salaries now than ordinary players. I have given them good salaries, and have contracts with them for the performance of certain duties. They know what they have to do. I say, 'Boys, here is your service to perform; do it.'

"The whole trouble is this: The Symphony players are subsidized, and others that are not so favored find they do not get along so well.

"All there is about it," said Maj. Higginson, "is that if this takes 10 minutes extra from my time, the Symphony in Boston will stop. There is no use telling that to the musicians. They already know that. I pay them well, and am satisfied as long as they render their services in return. Just as soon as players tell me that they cannot do what I require, I will tell them the same thing that your employer would tell you if you said you would do as you please: 'There's the door.'

"There is no danger of this, however. The Symphony players are interested in their art. Their positions enable them to follow this art to the best of their ability. If there is trouble to be settled it will have to be between the Symphony players and the other musicians. I have nothing to do with it. I do not know what the Symphony players think of this matter. They are in New York on a tour."

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BOSTON EVENING NEWS-

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Maj. Henry L. Higginson, chief financial backer of the Boston Symphony Orchestra, was interviewed today by a Boston News reporter relative to the demand made by the New York Musical Mutual Protective Union for twenty players in the orchestra who fill summer engagements in Greater New York during the summer months, and belong to the union, to resign or else quit playing with the non-union Symphony members.

No News From New York.

"First I have heard of it," said Maj. Higginson, adjusting his spectacles to read the despatch. "No such information has reached me from official sources. Everyone knows my attitude on such an issue, and when the demand is made to me I will act and be ready to talk. Until then I do not care to discuss the matter. My opinion is that it is cheap newspaper talk. I think I would have a good right to be heard if there is any such movement on foot, when I pay out such a substantial sum annually toward the support of the orchestra.

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Boston Eve

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[55]

Boston Transcript
TUESDAY, DECEMBER 8, 1903

"HAJAVAÇA"

Mr. A. J. Birnbaum, the new first violin in the Symphony Orchestra, sends from Boston to the Berlin Boersen Courier a chatty letter in which he gives his first impressions of American music. His "music-letter," which includes some appreciative remarks on the Boston Symphony Orchestra, is here given with a few irrelevant omissions:

"'Do you know Freischütz? No? Unfortunate man! You know at least the Jungfernkranz ("A rosy Crown we twine for Thee") from the Freischütz? No? Lucky man!' It was about in these words that Heine began one of his letters from Berlin, in which he jestingly sneered at the popularity of this most popular of all melodies. If I were disposed to describe the American street melodies that I have hitherto heard, I should need to use only the second half of Heine's question: 'Do you know Hajavaça?—No? Lucky man!' My first acquaintance with this noble opus was made on the Kaiser Wilhelm II., where the stewards' band played every forenoon the most frightful American melodies. Among the pieces that were played most frequently and received with most applause was a march-like composition, which, from its marked rhythm, I took to be Sousa's. Turning to my neighbor—a talk elegant, proud Yankee lady—I asked her the name of the piece. With a look of contempt for my ignorance, she answered: 'Hajavaça,' and I knew scarcely more than at first. A glance at the title-page informed me that the name was written 'Hiawatha'; and now I was worse at sea than ever, for the difference between Longfellow's poetic creation and this most frightful of all pieces of music is quite inconceivable.

"This was my first contact with American music; but I must confess that my judgment has since then changed in many respects. First and foremost, the Boston Symphony Orchestra is, so far as tone-coloring is concerned, the most wonderful that I have ever heard. Wind instruments that simply cannot be excelled for beauty of tone! There is an oboist—a Frenchman, Longe—whose tones move one to tears. In the very first number that I heard, Brahms's second symphony, he had an opportunity to exhibit his full virtuosity. He played the solo at the beginning of the minuet with a beauty that almost took one's breath away. Among the first violins there are virtuosos of amazing technique and wonderful tone. That such an orchestra needs an excellent conductor and has one, goes without saying. Wilhelm Gericke knows how to breathe his poetic soul into this ideal orchestra. Thus the concerts of the Boston Symphony are always an event, not only in Boston—where the tickets are sold by auction to the highest bidder, and the best seats often bring $500—but also in New York, Philadelphia, Baltimore and other cities.

"The soloist at the first concert was Harold Bauer, who played Tchaikovsky's B-flat concerto with technical perfection. The piece could, however, have borne heavier accentuation in many passages; Bauer made too much of its lyrical side. This artist, who has discarded the violin for the piano, has a wonderfully beautiful, rich touch and a fine, elevated style. At the second concert the violinist Arbos, hitherto unknown here, was heard in the Mendelssohn concerto and a Spanish composition of his own, and met with a warm reception. In the concerts before New Year's, Busoni, Frau Gadski, Thibaud, the Parisian charmeur, and others are to be heard; and the writer of these lines will try his fortunes before a Boston audience at the end of November.

"One who has been accustomed to go to the opera often misses a regular opera company here very painfully. All the greater, consequently, is the success of the travelling troupes. As it chances, the company of a Mr. Savage is now playing here, and I could not resist the temptation to go—all the more so, as the poster promised an opera that could raise me from the dead—'Carmen'! While I did not hear much that I could enjoy, still I must recognize the dexterity with which certain very difficult ensemble passages were rendered. The troupe got through their task pretty well, considering the small orchestra, the lack of a ballet, and the diminutive chorus, in which even the dragoon on watch had to join! Although in the third act a waterfall suddenly stopped going (such miracles are said to happen in nature), certain movements of the people were reduced to a minimum, and the Spanish dragoon wore an English uniform—still the opera made a deep impression; for 'Carmen' cannot be done to death! The title role was sung by a Miss Ivel. The lady had a very marked tremolo, was dreadfully rouged, but she had her good moments and developed a diabolical temperament, which, in connection with her wealth of black hair—unquestionably her own—led me to the conclusion that she really spells her name backwards.

"That is about the sum total of the music I have heard in two weeks. I might, however, mention the opening of the new Conservatory Hall, with a dramatic overture entitled "Melpomène," by Director Chadwick, and a very good rendition of Schumann's Piano Concerto by Frau Adamowska-Szymoska, a teacher of the institution. That exhausts the musical output. When I think how many concerts have been given during this short time in Berlin, how many new stars discovered, how many Paganinis redivivi come to light, I must confess that conditions in musical life are very low here—or should I say ideal? Well, we are going to New York several times, and I shall not fail to send you something about music in that business city. Perhaps I shall succeed in hearing 'Parsifal,' from the production of which Herr Conried expects to make mountains of gold."

Boston Daily Globe.
SATURDAY, DEC 12, 1903.

MAY BE DISRUPTED.

Symphony Orchestra Face to Face With Issue.

Some of Its Members Ordered to Withdraw by Union.

NEW YORK, Dec 11—Elated by their success in their recent controversy with the Metropolitan opera house orchestra, the New York musical mutual protective union took steps today which may result in the disruption of that master musical organization, the Boston symphony orchestra, which is at present on a visit to this city.

Twenty old members of the orchestra who are also members of the local union were notified that they must either resign from the union or else give up their connection with the out-of-town organization.

Among them were such old time New Yorkers as Messrs Koephel, Mansebach, Helleberg and Rettberg. The reason given for the demand is that by playing with nonunion musicians they are violating one of the strictest laws of the union.

Nearly all those notified joined the local union several years ago, and have continued their membership to enable them to accept engagements in the summer months in and around the city, and it will now be a question for them to decide whether it will pay them better to give up their winter engagement in Boston or their summer engagements here.

Should they decide to remain with the union their places could undoubtedly be filled by nonunion men in Boston, but Maj Henry L. Higginson, who is the financial backer of the Massachusetts organization, has repeatedly said that on the first sign of trouble with any union he would dissolve the whole orchestra.

News of the union's action created comment at the Metropolitan opera house tonight and was discussed by the managers and conductors of the orchestra present. Assistant manager Frederick R. Comee of the Boston orchestra said he had not heard officially of the notifications and preferred not to discuss the matter. Walter Damrosch, however, said:

"I am glad that the action has been taken, for the whole question will now be brought to an issue."

The Boston orchestra will play again at Carnegie hall tomorrow afternoon. The penalty to members of the union for violating the bylaws is a fine of $10 for the first offence, $20 for the second and expulsion for the third.

CONTRACT HOLDS.

Symphony Players All Sign One When Engaged.

Maj Higginson Says If They Don't Live Up to It They Must Go.

Maj Henry L. Higginson, financial backer of the Boston symphony orchestra, said at his State-st office this morning that he had heard nothing of the reported efforts of the New York musical mutual protective union to create trouble in the ranks of the Boston organization.

"I know nothing of the matter beyond what I have seen in this morning's papers," said he.

When asked if the statement attributed to him to the effect that on the first sign of trouble he would dissolve the whole orchestra, he answered:

"That was made nearly 20 years ago. I have contracts with every player in the orchestra, and when they refuse to live up to their contracts they will go out. If enough of them break their contracts to render it unwise to continue the organization, the latter will be disbanded.

"The orchestra is not run for a mere whim, for in the past few years there has been a deficit. I cannot stand for interference in the matter, and if contracts are broken, then those who break them will have to get out. That is all there is about it."

Boston Transcript
SATURDAY, DECEMBER 12, 1903

WILL STAND BY ORCHESTRA

SYMPHONY PLAYERS NOT LIKELY TO OBEY UNIONS

Special to the Transcript:

New York, Dec. 12—The impression among the men is that if any pressure comes from the unions, the members of the Boston Symphony Orchestra would leave the union rather than the orchestra, but the Boston union is not expected to apply pressure unless the New York union puts on the screws, which also is not very likely. The men in the orchestra understand the attitude of Higginson, the management and Gericke toward any union interference and regard it more than they do the union, as they have no wish to lose life positions.

The orchestra may have trouble with the Boston Musicians' Union. The orchestra contains more than ninety musicians. Of this number about twenty, it is said, are members of the Musical Mutual Protective Association of this city, which has been at loggerheads with Mr. Conried of the Metropolitan Opera House for some time over the refusal of two members of the Metropolitan Orchestra to swear allegiance to the union. The Boston Musicians' Union, which was organized very recently, has made a demand on the members of the New York union in the Symphony Orchestra that they get transfer cards from the New York union to the Boston union. The Boston union, like the New York union, refuses to allow its members to play with non-union musicians.

It is the purpose of the Boston organization, it is said, to get the New York union men in the orchestra to make the change and then enforce the rule against their playing with musicians who are not affiliated with a union. As yet the Boston union has done nothing further than to notify many of the musicians to make the change. The New York union, it is said, has not taken any steps in the matter. There are a few members of the Boston union in the orchestra, but they are figures of minor importance and are engaged only as the occasion demands. One of the New York union men who joined the orchestra three years ago, said that he knew many of the union members had received notices from the Boston organization, but that nothing had been done by the New York union, and until something was done by the organization to which they belonged he doubted, he said, whether any of the members would heed the notice from Boston.

BOSTON TRAVELER.
DECEMBER 12. 1903

HIGGINSON IS DECISIVE

He Will Disband Symphony Orchestra Before He Will Submit to Union

The trouble that threatened to disrupt the Metropolitan Opera House Orchestra in New York has spread to the Symphony Orchestra of this city, which has been playing in New York and vicinity.

Twenty of the men are members of the Musical Union and members of the New York Local. The New York body wants these men transferred to the Boston Local and the men refuse.

They claim that they are not amenable to union rules, as they all receive more wages than the union scale calls for. Major Henry L. Higginson is ready for any trouble the New York Local may see fit to cause. He says he knows nothing about the unionizing as proposed by the New York Local and thinks the unionizing problem is being carried a little bit too far.

The men refuse to accept transfers to the local in this city, and they are backed up in their demands by Major Higginson. He says he will give up rather than submit to such dictation.

"Those musicians," said Major Higginson, "know already what I think about such matters, and what I will do. I have made severe contracts with my players, and they know what they can and cannot do.

"The Symphony players can have no grievance. They are getting much higher salaries now than ordinary players. I have given them good salaries, and have contracts with them for the performance of certain duties. They know what they have to do. I say, 'Boys, here is your service to perform; do it.'

"All there is about it," said Major Higginson, "is that if this takes 10 minutes extra from my time, the Symphony in Boston will stop. There is no use telling that to the musicians. They already know that I pay them well, and am satisfied as long as they render their services in return. Just as soon as players tell me that they cannot do what I require, I will tell them the same thing that your employer would tell you if you said you would do as you please: 'There's the door.'

"There is no danger of this, however. The Symphony players are interested in their art. Their positions enable them to follow the art to the best of their ability. If there is trouble to be settled it will have to be between the Symphony players and the other musicians. I have nothing to do with it. I do not know what the Symphony players think of this matter. They are in New York on a tour."

EVENING RECORD.
DECEMBER 14. 1903.

THREAT MADE BY MAJOR HIGGINSON

Maj. H. L. Higginson was greatly disturbed when he learned that 20 members of the Boston Symphony Orchestra, who are members of the Musical Mutual Protective Assn. of New York, had been ordered to get transfer cards to the Boston Musicians' Union by Jan. 1 and that there was a possibility of there being some trouble. It is said that the 20 men have refused to obey the order, and if any effort at dictation be made Major Higginson says that he will disband the orchestra.

When asked about the matter, Maj. Higsinson said:

"It seems that unionizing is being carried a bit too far when musicians enter this business. Those musicians know already what I think about such matters and what I will do. I have made severe contracts with my players and they know what they can and cannot do. They know my position. I know that this is a matter in which the Symphony players will have to combat other musicians.

"The whole trouble is this: The Symphony players receive much higher salaries than other players and the other players, perhaps with envy, stir complaints The Symphony players can have no grievances.

"All there is about it is that if this takes 10 minutes extra from my time the Symphony in Boston will stop. There is no use telling that to the musicians. They already know that. I pay them well and am satisfied as long as they render their services in return. Just as soon as players tell me that they cannot do what I require, I will tell them the same thing that your employer would tell you if you said you would do as you please: 'There's the door.'

"There is no danger of this, however. The Symphony players are interested in their art. Their positions enable them to follow this art to the best of their ability. If there is trouble to be settled it will have to be between the Symphony players and the other musicians. I have nothing to do with it."

THE SUN. SATURDAY.
DECEMBER 12. 1903.

IT'S UNION MUSIC OR NONE.

TO PUT THE SCREWS ON BOSTON SYMPHONY ORCHESTRA.

Demand That Twenty New York Union Members Join the Boston Union—Next Move Against Non-Union Players—Walking Delegate Methods May Fail.

The Boston Symphony Orchestra, one of the oldest and best known musical organizations in this country, may, if things develop as they promise, have trouble on its hands before long with the Boston Musicians' Union.

The orchestra contains more than ninety musicians. Of this number about twenty, it is said, are members of the Musical Mutual Protective Association of this city, which has been at loggerheads with Mr. Conried of the Metropolitan Opera House for some time over the refusal of two members of the Metropolitan's orchestra to swear allegiance to the union.

The Boston Musicians' Union, which was organized very recently, has made a demand on the members of the New York union in the Symphony Orchestra that they get transfer cards from the New York union to the Boston union. The Boston union, like the New York union, refuses to allow its members to play with non-union musicians.

It is the purpose of the Boston organization, it is said, to get the New York union men in the orchestra to make the change and then enforce the rule against their playing with musicians who are not affiliated with a union.

The Boston union is young. It needs strength, and by this move, if successful, it would, it is said, come with a leap into a place of active power, for the New York union men who are in the Symphony Orchestra are all musicians of a high class.

As yet the Boston union has done nothing further than to notify many of the musicians to make the change. The New York union, it is said, has not taken any steps in the matter.

There are a few members of the Boston union in the orchestra, but they are figures of minor importance and are engaged only as the occasion demands.

The orchestra played last night at the Baptist Temple, Schermerhorn street and Third avenue, Brooklyn, to a crowded house. Herr Gericke, the conductor, said that he had not even heard of the Boston union's demand. He knew, however, he said, that there were a good many union men in the orchestra.

One of the New York union men who joined the orchestra three years ago, said that he knew that many of the union members had received notices from the Boston organization, but that nothing had been done by the New York union, and until something was done by the organization to which they belonged he doubted, he said, whether any of the members would heed the notice from Boston.

If the matter came to such an issue that they would either have to have the union or the orchestra, most of the men would, he thought, leave the union. They would be foolish to do otherwise, he said, when the Symphony Orchestra afforded them places practically for life.

BOSTON SUNDAY JOURNAL
DECEMBER 13, 1903.

SYMPHONY MEN WILL STAND BY MAJ. HIGGINSON

Players Say They Will Not Desert Him For Union.

STICK TO ORCHESTRA

Boston Branch of M. M. P. U. Wants Great Artists in Its Ranks.

Special to The Boston Journal.

New York, Dec. 12.—Members of the Boston Symphony Orchestra playing here said tonight that no matter what any union wanted they were determined to stand by Maj. Henry L. Higginson and refuse to desert his company.

Director Gericke was seen tonight and asked to make a statement as to his position resultant upon the labor war against his company.

He replied that the whole thing was yet an enigma to him, and until something more definite had shaped itself he would not care to discuss the matter.

Judging from what various members of the Boston Symphony Orchestra said, however, when asked about the rumored troubles with the Musical Mutual Protective Union, the members of the union who are in the orchestra will not forsake the latter in any event, even though their staying will mean their expulsion from the union. The ones who are with the orchestra are, of course, very efficient musicians and get large pay.

To give up a job in such an organization as the Boston Symphony Orchestra just to please a union would mean robbing themselves of much money, and the musicians are not prepared to do this.

Bread and Butter.

"It's our bread and butter," said one of the Boston Symphony Orchestra last night, "and we will stick to it. I hope we will not have any great trouble with the union, for I am a member of it and believe in it as long as it stays within the province, but I don't intend to leave the Boston Symphony, no matter what happens."

Though one or two of the union men who are in the orchestra have admitted that they had been served with papers by the union, President Smith of the M. M. P. U., when seen today at the old homestead, denied any knowledge of the matter. He said that so far as he knew there had been and would be no trouble between his body and its members who are with the Boston Symphony Orchestra.

The manager of the Boston organization when he was in the Metropolitan Opera House last night said he knew nothing about the affairs of the men who belonged to the union. The fact that he had heard nothing from them makes it practically certain that even if they did get any notification from their union they will stay where they are. Mr. Higginson, who runs the orchestra, will give it up the minute any unions begin to interfere with him.

Much Mistaken.

"The Musical Mutual Protective Union is very much mistaken if it thinks it can make trouble in the Boston Symphony Orchestra or separate the players from their allegiance to Maj. Henry L. Higginson, who has done so much for us," said C. Hampe, a prominent violinist of the orchestra, when asked today about the attitude that body would take on the threat of the union that all the Symphony members must join if the company is not to be broken up.

"Men like Otto Rothe," he added, "are not going to desert our patron for any union on the face of the earth.

"The union has notified that the matter must be settled by the first of January or there will be trouble. We are all with Mr. Higginson. We get our salary by the year. The men in the union will drop out if necessary. The union is not able to guarantee them half the salary given by the orchestra. We won't leave Mr. Higginson and he won't give us up. He pays out about $220,000 a year for us and he is not going to ruin his band with any band players' organization."

LABOR UNION SEEKS POWER OVER SYMPHONY

Members of the Boston Musicians' Union are making an attempt to bring the ninety and more members of the Boston Symphony Orchestra into their union. If they do not succeed they threaten trouble.

The trouble has only just begun, but there is promise of much trouble during the time the members of the small Boston musical union try to bring Beethoven, Listz, Mendelssohn, Wagner and other classical and grand opera music down to a union scale.

The members of the local musical union hopes to enlarge and make important its body by taking in the famous Symphony Orchestra members, because about twenty of the Symphony players are members of the New York union, known as the Musical Protective Association. These twenty musicians, sometimes a few more and sometimes less, have summer engagements in New York. The plan of the Boston union, which is young and far from being strong, is to make a demand to have the Symphony members who belong to the New York union transferred to their local union here.

Make a Demand.

With that once done the next move would be to demand that all the members of the Symphony join the union or else they would, under the rules of the union, demand that the twenty odd members of the Symphony who are union men withdraw.

Maj. Henry L. Higginson, chief financial backer of the Boston Symphony Orchestra, said he had received no official notification of this move, while talking with a Boston Journal reporter yesterday, but he would not deny that he had heard of it.

At present members of the Boston union have done no more than to notify many of the union musicians to make the change. The musicians admit this, it is claimed. If that plan fails it is claimed the Boston union will demand a wholesale transfer from the New York union as its right under union regulations.

A member of the Symphony Orchestra who knows the inside history of the threatened trouble said yesterday that he did not believe the Boston union could make trouble, because he felt certain the members of the New York union would withdraw before they would be transferred, in view of the trouble that would later result.

Line Drawn Here.

The players feel that there must be a line drawn somewhere. The majority feel that there is a vast difference between the average orchestra and one of musicians of national, and in some instances international repute. While an orchestra of ordinary musicians who play at dances and anywhere that ordinary music is wanted might form a union in order to fix prices for playing at dances, regulating the prices to fit the hours played, practically all the members of the Symphony feel that they should not be placed quite in that class and that it would be just as practical to attempt to unionize sculptors and artists.

It is said that the majority of the Symphony players who belong to the New York union are men who, while avowedly connected with the Symphony, are not regular players, but are called upon to play when needed and are paid for such service instead of being strict members. At the same time the leaders are not looking forward to the threatened trouble without some misgivings, for they fear the Boston union may cause some bother.

THE WORLD: SUNDAY,
DECEMBER 13, 1903.

MUSICIANS TO QUIT UNION.

They Say They Will Stand by the Boston Symphony Orchestra.

Members of the Boston Symphony Orchestra who were notified on Friday that they must either quit the orchestra or the Musical Mutual Protective Union were unanimous yesterday in declaring that they would stand by Henry Lee Higginson and their conductor rather than be bullied by the union.

"The union has given us until Jan. 1 to settle the matter," said C. Hampe, one of the violinists, "but you can say that we are not going to desert our patron, Mr. Higginson, who pays us our salary by the year. The union is not able to guarantee us half what we are now getting, and, if necessary, the men will drop the union. We can easily get summer engagements in places that are outside the jurisdiction of the New York union."

THE WORLD: SATURDAY,
DECEMBER 12, 1903.

UNION ATTACKS BOSTON SYMPHONY.

Twenty Members of the Orchestra Notified to Leave One or the Other.

Elated by their success in their recent controversy with the Metropolitan Opera-House orchestra, the New York Musical Mutual Protective Union took steps yesterday which may result in the disruption of that master musical organization the Boston Symphony Orchestra, which is at present on a visit to this city.

Twenty-odd members of the orchestra, who are also members of the local union were notified that they must either resign from the union or else give up their connection with the out-of-town organization. Among them were such old-time New Yorkers as Messrs. Koeppel, Mansebach, Helleberg and Rettberg. The reason given for the demand is that by playing with non-union musicians they are violating one of the strictest laws of the union.

Nearly all of those notified joined the local union several years ago and continued their membership to enable them to accept engagements in the summer months in and around the city, and it will now be a question for them to decide whether it will pay them better to give up their winter engagement in Boston or their summer engagements here.

Should they decide to remain with the union their places could undoubtedly be filled by non-union men in Boston, but H. Lee Higginson, who is the fiancial backer of the Massachusetts organization, has repeatedly stated that on the first sign of trouble with any union he would dissolve the whole orchestra.

News of the union's action created considerable comment at the Metropolitan Opera-House last night, and was eagerly discussed by the managers and conductors of orchestra present. Assistant Manager Fred Comee, of the Boston Orchestra, who was in the audience, said he had not heard officially of the notifications and preferred not to discuss the matter. Walter Damrosch, however, said:

"I am very glad that the action has been taken, for the whole question will now be brought to an issue. The union has harassed us here in New York for a long time, but the out-of-town orchestras have been left alone, and I consider it only fair that we should all be treated alike."

John Lund, who is at present conductor of the Broadway Theatre orchestra and who formerly directed the Buffalo Orchestra, said: "I have not heard all the facts in the present case, but I will say that by enforcing their by-laws the local union is doing a good thing, in showing how ridiculous they are."

The Boston orchestra will play again at Carnegie Hall this afternoon. The penalty to members of the union for violating the bylaws is a fine of $10 for the first offence, of $20 for the second and expulsion for the third.

NEW YORK HERALD,
SATURDAY, DECEMBER 12, 1903.

UNION AFTER BOSTON PLAYERS

Hub's "Symphony" Musicians Are Warned to Join the Local or Face Trouble.

Turning from the Metropolitan Opera House orchestra, the Musical Union is now directing its attention to the Boston Symphony Society, with the idea of obtaining control of this body of ninety-four players, recognized as one of the most important in this country.

Of the members of the Boston Symphony only twenty belong to the Musical Union, and they are members of the New York local. The other players never have affiliated themselves with that body. It is only comparatively recently that the Boston union has been active. It recently issued cards to the twenty Symphony players, notifying them that they must obtain transfers to the Boston union. The alternative was said to be that they must leave the orchestra.

The Boston orchestra last night gave a concert in Brooklyn. William Gericke, on being questioned by a reporter for the HERALD, said he had heard of no notice received by any of the players. From members of the orchestra, however, it was learned that twenty had received the cards. It was said no attention would be paid to the action of the Boston union. The twenty union members say they are not amenable to union rules, as they all receive more than the union scale of wages.

NEW-YORK DAILY TRIBUNE,
SATURDAY, DECEMBER 12, 1903.

UNION AFTER THE BOSTON SYMPHONY.

It Insists That Twenty-two Musicians Quit —They Will Probably Leave Union.

It was reported last night that the musical union of this city, which recently caused trouble in Mr. Conried's orchestra, had served notice on twenty-two members of the Boston Symphony Orchestra who happen to be members of the union that they must either get out of the Boston organization or out of the union. There is no local union in Boston, and Henry L. Higginson, who makes all the engagements for the Boston orchestra, has never allowed the formation of one. He has again and again declared that if the members of his organization formed a union, the next morning there would be no Boston Symphony Orchestra. As the members play for him, and for him alone, the twenty-two who still keep a membership in the New-York union can hardly get any good out of it, and their answer to the order of the union can scarcely be in doubt.

Walter Damrosch was seen at the opera last night, and declared that, if true, this action of the union was a good thing. "It is honest conduct on the part of the union," he said, "for there is no reason in sense why a leader here in New-York should be compelled to submit to the dictates of the union utterly, while in Boston a conductor can have half or two-thirds of his band composed of non-union men. It is a good thing to bring matters to a head if we are all to find out just where we stand."

It is said that many members of the Philadelphia Symphony Orchestra also are not members of the union, though as yet there has been no report of interference or trouble there.

Mr. Gericke, leader of the Boston orchestra, which played last night in Brooklyn, said that he had not heard of any such action on the part of the union. He was even surprised to learn that any of his men were members. He had, he said, little doubt, however, of their leaving the union rather than the orchestra.

THE NEW YORK TIMES,
SATURDAY, DECEMBER 12, 1903.

MAY DISRUPT BOSTON SYMPHONY ORCHESTRA.

Report That Musical Union Will Order Members to Withdraw.

Musical people in and about the Metropolitan Opera House last night were busy discussing the report that the Musical Mutual Protective Union is to order twenty or more of its members who are now with the Boston Symphony Orchestra to leave that body. If this is true it will mean either a great blow to the orchestra, in case the men decide to drop out, or else it will mean a great blow to the union in case the men disobey the command and remain with the Symphony Orchestra.

Conductor Gericke of the orchestra said last night that he did not know whether any of his men belonged to the New York union, though he admitted that several musicians from this city joined his body not very long ago.

The report of the possible breaking up of such an unusual musical organization as the Boston Symphony Orchestra, even although it was not absolutely verified, was enough to make men in the lobby of the Metropolitan Opera House last night forget for the moment all about "La Tosca" being performed inside and give themselves up to guesses about whether or not the union would make a trial of strength with the famous orchestra.

Heretofore the Boston Symphony Orchestra has been untroubled by the usual protests of union men against those outside their organization, though other musical organizations, such as the one led by Victor Herbert in Pittsburg and the Philadelphia Symphony Orchestra, have had to knuckle to the unions whenever the latter made demands.

The cause of the Boston organization's freedom from trouble in this direction is the attitude of Henry H. Higginson, the Boston banker, who owns and manages the orchestra. He has said over and over again that if any musical union tried to interfere with him he would simply give up the orchestra and let it disband.

As the person who has provided the money for its support and overseen its tours, his attitude for years has been "with a union, out goes the orchestra." This explains what has for a long time seemed strange to many people—the fact that the Boston Symphony Orchestra has had no trouble with unions while other musical organizations have had so much.

In the Boston Symphony Orchestra, which gave a concert in Carnegie Hall to an enormous crowd night before last, there are between twenty and twenty-five members of the Musical Mutual Protective Union of New York. Of course, they are playing all the time with men who do not belong to the New York union, which is against the rules of the latter.

Walter Damrosch, as he walked into the Metropolitan last night, said that he thought it was time for the Boston organization to be having a contest with the union, as it had escaped heretofore in some unaccountable manner, while every other orchestra, like those in Pittsburg and Philadelphia, had had to be in a measure dependent on the whims of local unions.

None of the officers of the Musical Mutual Protective Union could be found at the headquarters of that body last night.

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THE SUN, SUNDAY,
DECEMBER 13, 1903.

THREAT BY MAJOR HIGGINSON.

IF BOTHERED BY THE UNION, SYMPHONY WILL STOP.

He Will Disband Orchestra if Any Dictation Is Attempted—Union Action Justified, Says Walter Damrosch—The Musicians Are Standing by Major Higginson.

BOSTON, Mass., Dec. 12.—Major Henry L. Higginson was greatly disturbed to-day when he learned that twenty members of the Boston Symphony Orchestra, who are members of the Musical Mutual Protective Association of New York, had been ordered to get transfer cards to the Boston Musicians' Union by Jan. 1 and that there was a possibility of there being some trouble. It is said that the twenty men have refused to obey the order, and if any effort at dictation is made Major Higginson says that he will disband the orchestra.

When asked about the matter, Major Higginson said:

"It seems that unionizing is being carried a bit too far when musicians enter this business. Those musicians know already what I think about such matters and what I will do. I have made severe contracts with my players and they know what they can and cannot do. They know my position. I know that this is a matter in which the Symphony players will have to combat other musicians.

"The whole trouble is this: The Symphony players receive much higher salaries than other players and the other players, perhaps with envy, stir complaints. The Symphony players can have no grievances. They are getting very much higher salaries now than ordinary players.

"I have given them good salaries and have contracts with them for the performance of certain duties. They know what they have to do. I say, 'Boys, here is your service to perform; do it.'

"The Symphony players are subsidized and others that are not so favored find they do not get along so well.

"All there is about it is that if this takes ten minutes extra from my time the Symphony in Boston will stop. There is no use telling that to the musicians. They already know that. I pay them well and am satisfied as long as they render their services in return. Just as soon as players tell me that they cannot do what I require, I will tell them the same thing that your employer would tell you if you said you would do as you please: 'There's the door.'

"There is no danger of this, however. The Symphony players are interested in their art. Their positions enable them to follow this art to the best of their ability. If there is trouble to be settled it will have to be between the Symphony players and the other musicians. I have nothing to do with it."

Walter Damrosch said yesterday to a SUN reporter that the action of the union in regard to the musicians of the Boston Symphony Orchestra was entirely justified.

"So long as the Musical Union is to be recognized at all," he said, "there is no reason at all why the members of the Boston Symphony Orchestra should not be compelled to join just as all other musicians are. I never brought a musician to this country in my life that he was not compelled to join the union, and merely because Col. Higginson happens to be a millionaire that is no reason why an exception should be made to favor his orchestra.

"The tyranny of the union to-day in some circles is due to the activity of a certain member who rivals Sam Parks in his method of dealing with the musicians and with the men whom he has to employ."

What was said by the union men in the orchestra after the news of the Boston organization's demand become known was entirely favorable to the management of the orchestra. Several union men made no bones of saying that if the matter came to an issue where they would either have to leave the union or the orchestra, they would quit the union.

Officers of the Mutual Protective Union had a good deal to say about the action of the Boston union. Their organization, they asserted, had not been officially notified as yet of the Boston union's demands, and they were inclined to regard the affair as the act of some person without authority who is seeking to promote unduly the interests of the Boston union. The only reason they could assign for the Boston union's desire to enroll the twenty New York union men on its membership list was that the presence of the Symphony orchestra musicians in the union would at once give it a standing.

Officers of the local union did not hesitate to say that the union members of the Symphony organization were violating the rules of the union in playing with non-union men. But they hardly thought the New York union would do anything toward enforcing its rule while the Symphony Orchestra is in the city.

C. Hampe, a violinist in the orchestra and a non-union man, when asked about the probability of the orchestra becoming unionized, said expressively: "We are not brickbats." Then he added:

"Men like Otto Rothe are not going to desert our patron for any union on the face of the earth. We are all with Mr. Higginson."

Other members of the orchestra, some of them union men, expressed the same opinion.

Baltimore Sun
Dec 9-03

THRONG HEARS MELBA

The Great Singer Appears With Boston Symphony Orchestra.

ELICITS RAPTUROUS APPLAUSE

The Orchestra Produces Some Musical Novelties That Do Not Strike The Audience So Favorably.

The potency of an eminent vocal artist to attract a great audience was never more forcibly illustrated than by the extraordinary outpouring of humanity which filled every corner of the Lyric last night at the second concert of this year's series by the Boston Symphony Orchestra. Without disparaging in any way the popular interest in the Boston Orchestra it must be said that Melba was responsible for this wonderful gathering. Every seat was occupied and even standing room was difficult to find. The management stated that it was the largest audience that has ever attended a symphony concert except on the occasion of the opening of Music Hall and at that time Melba was also one of the artists.

The concert last night was in many respects a gala occasion. The audience was not only very large, but also representative in the best sense of the word. The program was unusually diversified and the soloist was probably the most attractive that could possibly be secured.

Melba Sings Well.

Mme. Melba chose as her numbers an aria from Mozart's "La Clemenza di Tito" and an aria from Handel's "L'Allegro." The former was not especially interesting, and gave few opportunities to the singer to show the real quality of her voice. It did not seem like Mozart in his usual melodious mood. The air sounded dry and academic, but, unfortunately, or fortunately, depending on the point of view, the artist who sings with the Boston Symphony Orchestra is restricted to a very narrow repertoire of classical selections. This particular composition had sufficient classical backing, but the popular note was painfully absent.

But in the Handel air, which is one of the standard show pieces of the coloratura singers, Mme. Melba was able to give full play to all her vocal graces. The same composition from the hand of a writer less inspired than Handel might have been trivial, but when perfectly sung, as was the case last night, the florid passages, the flute obligato, which is frequently so absurd, seemed perfectly natural and musically beautiful.

The singer's voice has the necessary liquid quality which prevents it from standing out against the flute accompaniment, while her beautiful delivery and exquisite tone quality make her rendition of this most ornate composition a notable achievement.

The applause that was evoked was almost rapturous, but however great the enthusiasm was, Director Gerricke refused to depart from his custom in allowing no encore selections. So the audience went away hungry for more of Melba's beautiful singing.

In the Handel number the flute obligato was played by Mr. Maquarre, who showed himself to be a flutist of extraordinary ability.

The Program.

The following was the program:

Mendelssohn—Overture to "A Midsummer Night's Dream," Op. 21.

Mozart—Aria, "Parto Parto," from "La Clemenza di Tito."
(Clarinet obligato by Mr. V. Lebailly.)

Liszt—"The Ideal," Symphonic Poem No. 12.

Handel—Scena, "Sweet bird that shun'st the noise of folly," from "L'Allegro, il Penseroso, ed il Moderato."
(Flute obligato by Mr. A. Marquarre.)

Glazounoff—Symphony No. 4, in E flat, Op. 48.
I—Andante
Allegro moderato
II—Scherzo Allegro vivace.
III—Andante.
Allegro.

Russian Symphony.

It was the first time that the sonorous name of Glazounoff had figured on the program of a symphony concert in Baltimore. This gentleman is one of the young Russians, just as there is a very noisy school of young Italians, and it is a very pretty idea on the part of Mr. Gericke to give the young men a chance. But either the temperature in the theatre was too high or the symphony came too late on the program—in any case, it failed to make a deep impression. It has a good deal of local color. Folksongs are used to some extent, and there is much cleverness displayed in spots, but it left the audience cold, or would have done so if the hall had not resembled a superheated oven.

The young composer from Russia will doubtless be heard, and it is possible that this selfsame symphony, under other conditions, would be interesting, but Mr. Gericke was not especially considerate in offering such a big thing by a relatively little man when there is so much that would be welcome. But on the other hand it would be difficult to find out what is going on in music unless some novelties were presented from time to time.

The Liszt Composition.

The wise musical seers at present have nothing but praise for the musical creations of Liszt, but it is very hard for the layman to keep pace with this modern Lisztian cult. The canny Abbé was a great virtuoso; he did much to make the Wagnerian music dramas possible; he was an ardent promoter of other musical interests, but as a composer he has frequently bitten off more than he could digest. And in any case program music does not seem to be in order nowadays. Tone poems without words are very empty. And the particular Liszt composition that was played last night had all the idiosyncracies of the Weimar master. Schiller's poem "Die Ideale" inspired the work, but it would require a chart and compass to keep up with "the ideals" as they are portrayed in music by Liszt. There are some beautiful moments along with some evidences of tawdriness and noisiness.

The chaste but rather un-Shakespearean overtrure to Mendelssohn's "Midsummer Night's Dream" music was interesting as showing how completely Director Gericke had his men in hand. Everything was superbly played, but some very good playing was wasted in somewhat indifferent music.

On the whole, the concert without Melba would have been decidedly tame, but to hear her sing one line of her second aria was well worth an entire concert.

BALTIMORE AMERICAN,
DECEMBER 9, 1903.

GREAT CROWD AT SYMPHONY CONCERT

Excellent Program Splendidly Rendered Before Critical and Appreciative Audience.

For its second concert of the present season the Boston Symphony Orchestra, under the direction of Mr. Gericke, gave at the Lyric last evening the following excellent program:

Mendelssohn—
Overture to "A Midsummer Night's Dream," op. 21.

Mozart—
Aria, "Parto, parto," from "La Clemenza di Tito" (clarinet obligato by Mr. V. Lebailly).

Liszt—
"The Ideal," Symphonic Poem No. 12.

Handel—
Scena, "Sweet bird that shun'st the noise of folly," from "L'Allegro, il Penseroso, ed il Moderato" (flute obbligato by Mr. A. Maquarre).

Glazounoff—
Symphony No. 4, in E flat, op. 48.
I. Andante.
Allegro moderato.
II. Scherzo: Allegro vivace.
III. Andante.
Allegro.

Soloist:
MME. MELBA.

Of the orchestral numbers the Mendelssohn overture was very formless to the listeners, but it was so finely rendered that it was highly enjoyed. The Liszt "Symphonic Poem," No. 12, has been heard several times in Baltimore, but has never been considered equal to the Tasso poem, "The Lament and Triumph," which, having some realism as a basis, is more readily followed and comprehended. In the "Ideals" Liszt follows Schiller's poem, presenting the rising of noble aspirations and ideals, followed by their sinking in the inevitable struggle with the actual realities of life.

The third orchestral number, the Glazounoff Symphony, was evidently kept to the last as being the most brilliant and attractive work of the evening. This new Russian composer is little known in Baltimore, and this was the first performance of any of his symphonies here. As a composer he is rather cosmopolitan than Russian. His work suggests the melody and tenderness of the Scandinavian composers, Gade, Grieg and Hamerik; while some of the subjects, and their mode of treatment remind the hearer also of the modern Italian music of Mascagni; while there is but little resemblance to the modern Russian school of Tschaikowsky. However, his excellent work is original and suggestive rather than reminiscent. He is no copyist, but works along his own chosen line.

Melba was the star of the evening. The crowded house proved the drawing power of good vocal music. For while the Boston Orchestra always draws a large audience, Melba could have filled the house without it. She sang but two numbers, and both of these were from the old classic school of Handel and Mozart. The "Parto" aria is not the greatest nor the best in Mozart's beautiful opera, "The Mercy of Titus," and she sang it only fairly well. It has a range of less than two octaves, while the great aria in the opera, "Non piu di fiori," is preceded by a beautiful recitative, is longer and requires a compass of two and a third octaves. Her triumph was in the Handel aria, "Sweet bird that shunn't the noise of folly." This she gave in fine style, with all its Handelian roulades, appoglaturos, turns and trills. She was beautifully accompanied by the orchestra and the flute obligato of Mr. A. Maquarre.

After this number the audience recalled her several times, but it was at length understood that a Boston Symphony program is always complete as printed, and no provision is ever made for extra songs for encores.

The audience was the largest the Boston Orchestra has ever had in Baltimore.

PHILADELPHIA RECORD,
DECEMBER 8, 1903.

Melba and the Boston Symphony. Academy of Music.

At her matinee recital a few weeks ago Madame Melba clearly established her claim to be considered as infinitely the superior of any living coloratura soprano. At last evening's Boston Symphony concert, in the Academy of Music, she performed the extraordinary feat of eclipsing even herself. All her past local achievements were completely overshadowed by one of the most superb exhibitions of lyric art that has ever taken place within the music-hallowed walls of the Academy. For a triumph of such proportions due credit must be given to her very appropriate and fitting selection. The public has long been so accustomed to enthuse over the charms of Melba's voice as heard in such convicted show pieces as the "Mad Scene" from "Lucia" and the sugary waltz from "Romeo and Juliet" that it was to some extent unprepared to hear the cantatrice in something really worthy of her lyricism. The Aria "Parto, parto," from Mozart's "La Clemenza di Tito," which was her first selection in last evening's program, proved only a foretaste for the glories that were to follow in her later rendition of "Sweet Bird that Shun'st the Noise of Folly," from Handel's cantata, "L'Allegro, il Penseroso, ed il Moderato." If this cena is not of any marvelous worth as a musical conception it is at least far superior to Melba's usual lyrical vehicles, and is deliciously refreshing in its antique simplicity. It is, however, its pre-eminent suitability to the singer's voice that made the occasion so memorable. Years of search would fail to reveal any selection that could so radiantly disclose every attribute of the Australian soprano's art. The rosiest word-painting must fail to do justice to her supremely thrilling rendition of this work. Other singers doubtless excel Melba in sentiment, passion, feeling and dramatic power, but as a coloratura artiste she is unrivaled.

The remainder of the concert similarly attained a noble standard of musical excellence. Mendelssohn's "A Midsummer Night's Dream" and Liszt's symphonic poem, "The Ideal," were almost flawlessly given, while Beethoven's Symphony No. 2 was interpreted with a keen appreciation of its manifold beauties.

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BALTIMORE MORNING HERALD
DECEMBER 9, 1903.

MELBA DISAPPOINTING.

Famous Singer Heard With Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra, which was given last night at the Lyric, was a distinct disappointment in more ways than one. Madame Melba was the soloist, and her name proved sufficient attraction to completely fill the hall with an enormous audience. Many had heard her before, but one and all were anxious to hear the world-famed singer. To those who are familiar with her wonderful voice a feeling of regret must have pervaded their spirits, and those who heard her for the first time doubtless felt that her prowess has been overrated. True, she received a genuine and rapturous ovation after her second appearance, for what will not the magic name of a great artist do? But underlying the apparent heartiness of the applause there was the unmistakable impression that it was given more for what she has done than for what she did last night.

Nine years ago, when the Lyric was opened under the name of the Music Hall, Madame Melba appeared as one of the many soloists of that occasion and sang the same scena with flute obbligato. But what changes those nine years have effected! The flutist is no more, having been drowned in the terrible disaster of the sinking of La Bourgogne. He has been succeeded by a younger man, whose performance was equally good, but the artist's voice has certainly much deteriorated. It has lost that purity of tone and that remarkable flutelike quality that were its great charms. Formerly Melba's voice and the flute sounded as two flutes. Always cold, the artist has gained nothing in warmth, and even her flexible vocal technique is not the equal of past times. Altogether Melba was a disappointment, not alone in her second number, Handel's scena "Sweet Bird That Shun'st the Noise of Folly," from "L'Allegro, Il Penseroso, ed it Moderato," with fluce obbligato, but also in Mozart's aria "Parto, Parto," from La "Clemenza di Tito."

The program was not of the most interesting character, and Mr. Gericke was very insistent in placing the symphony at the end. The symphony, in E flat, by Glazounoff, is new to Baltimoreans. The composer is quite a modern writer, having been born in 1865. There can be no doubt that he is possessed of a musical soul and has a romantic temperament, but the work itself, while exceedingly sweet, is not very striking in its thematic conception. Sweet it is from beginning to end, and, in fact, it is too sweet, too sugary to be entirely palatable. But it is gorgeously orchestrated, and the instrumentation saves it from the shelf. The scherzo contained the best material and was by far the most interesting of the three movements.

THE BOSTON SYMPHONY

Melba Appears as Soloist at a Notable Concert.

The rare combination of the Boston Symphony Orchestra with Melba as soloist attracted to the Academy of Music last night an audience almost as large as the house could hold. Every box and every seat was occupied and the "standees" were out in full force. It was distinctly a Melba night, too, for the crowd was evidently there to hear the great soprano and even the peerless Boston orchestra was for once obliged to take second place. Melba was looking her best being quite radiant in a bespangled gown of pink and white, with a wreath of pink roses in her hair, and was in her best trim vocally, although it must be acknowledged that her first selection was something of a disappointment. The "Parto, Parto," aria from Mozart's forgotten opera of "La Clemenza di Tito," is of a broad, declamatory style little suited to Melba's voice, with an absence of that ornamentation which one always looks for in her vocalism. It was, of course, sung with great beauty of tone, and with sustained power and admirable finish, but it was in her second number, "Sweet Bird That Shun'st the Noise of Folly," from Handel's "L'Allegro, il Penseroso, ed il Moderato," that Melba fairly outdid herself. This is saying a great deal, to be sure, but it is true. Even her amazing performance of the two "Mad Scenes," from Donizetti's "Lucia" and Thomas's "Hamlet," which aroused enthusiasm at her recent appearance here with her own concert company, were overshadowed by her wonderful rivalry of the flute last night, in the bird-like trills, runs and staccato notes of the Handel composition. It was such a brilliant achievement of the very perfection of vocal art as is seldom listened to, and even Melba has never before, it is quite safe to say, given us anything so fine. No encores were given, which was an evident disappointment to many, but there was no breaking of the established rule for these concerts even on so rare an occasion.

The orchestra seemed less interesting than usual, though it should scarcely be said less competent. Was it because Melba was there and she, for the night, was supreme? The "Midsummer Night's Dream" overture of Mendelssohn could not have been more beautifully played. Always alluring, it was unusually so as listened to last night, the fairy music being in particular most exquisitely rendered. But "The Ideal," Liszt's Symphonic Poem, No. 12, was not so attractive. Beautiful it is, rife with poetic suggestion and melodious effects, not frilled with the extravagant ornamentation which those who decry Liszt put down as mere "showiness" and "flashy folderol." Of no such quality is this tone poem, for one must acknowledge the composer's worth and admire his work while considering this example of his skill. Still it fell somewhat short of the desired effect last night, and the orchestra was not all that it is capable of being in the rendition. The symphony was Beethoven's in D major, No. 2, that bright, buoyant expression of a joy the composer could not have felt as he wrote it in illness and the despair of increasing deafness. But it has the charm of youthful spirits and the gladness of a happy life, and the performance was in line with Mr. Gericke's best accomplishment. The second concert of the second series will be held to-morrow evening, Miss Aus Der Ohe, pianist, being the soloist.

EVENING TELEGRAPH,

TUESDAY, DECEMBER 8, 1903.

Mme. Melba and the Boston Symphony Orchestra.

It is just ten years since Madame Melba made her debut before an American audience, instantly achieving that high distinction and winning that interested admiration which she has ever since retained. The anniversary was marked last evening by her reappearance at the Academy of Music as soloist in the second concert of the Boston Symphony Orchestra's first series for the present season. The selections of her numbers on the programme can hardly be attributed to her choice, as she has always heretofore shown excellent tact and discriminating judgment in offering to the public such compositions as afford her the best opportunity and give her hearers the highest satisfaction.

Neither of the two pieces rendered last evening answer these somewhat exacting requirements. The Mozart aria, "Parto, Parto," from "La Clemenza di Tito," is of too remote interest and is too obscure in outline to be acceptable in a popular concert. The composition is one of Mozart's failures, and is rarely given except as an example of his ability to make an entire departure from his usual methods. It is dry, thin, and technical in the score, lacking musical quality, and having as its main element a declamatory character quite foreign to anything we expect from the thrilling vocalization of this melodious cantatrice.

On the other hand, the scene from Handel, a song beginning "Sweet bird," is virtually a show piece, like the music lesson in "The Barber of Seville," the mad scene in "Lucia," or the tour de force of the garden scene in "The Puritans." In the expert pyrotechnics of Handel's exhibition piece, Mme. Melba was, of course, splendidly effective, as goes without saying; but in the mere rendition of technical coruscations her excellence is fully equalled by the wonderful vocal exercises we have heard from Mme. Nordica, Mme. Sembrich and Mme. Gadski, while in that sympathetic coloratura which Mme. Melba has made her own province, she has no equal in the musical world.

The opening number of the programme was the glorious overture to "A Midsummer Night's Dream," which gave Felix Mendelssohn, while still a youth, a place among the greatest composers of Germany. The "fairylike" music of this delightful overture is given its distinctive qualities, naturally enough, by the first violins, and it can only be said that their rendition of their score last evening was simply perfection. The art of concerted playing can no further go, and the supreme effort of the violin was fully and adequately supported by the reserved power of the entire orchestra, marvellously controlled and held in reserve by the magic wand of Master Gericke.

A striking number of the first section was the Symphonic Poem, entitled "The Ideal," by Franz Liszt. This is truly a grand composition, giving a new conception of Liszt's power and varied ability. In the dignity and majestic sweep of its grander passages this work is worthy of a place among the great masterpieces of Bach and Beethoven and their immediate successors. The symphony of the occasion was Beethoven's Opus 36, in D major, of which all four parts were given. This symphony, although written after the clouds of affliction had settled on Beethoven's life, is full of the expressions of the pleasure of existence. The gayety and charm of song, the sweetness of melody, and the inspiration of noble harmonies are most charmingly embodied in this masterpiece of the greatest of all composers.

PHILADELPHIA INQUIRER,

DECEMBER 8, 1903

Second Monday Evening Concert of the Boston Symphony Orchestra

The Boston Symphony Orchestra gave its second Monday evening concert at the Academy of Music under the direction of Mr. Wilhelm Gericke last night, when the program included Mendelssohn's "Midsummer Night's Dream" overture, Liszt's symphonic poem entitled "The Ideal," and Beethoven's Second Symphony in D major, op. 36, all of which selections were rendered in a manner which exhibited the full significance of the music and communicated its utmost beauty.

The Liszt number was not particularly interesting, being rather more empty and disappointing than is usual even with Liszt, who is for the most part chiefly front, but it was most impressively interpreted, while the reading of the symphony, in its delicacy, in its lucidity, in its eloquence and in its unfailing refinement was an unalloyed delight. It is hardly necessary to say that the fairy music of Mendelssohn had a most brilliant presentation. In that kind of thing particularly the Boston Orchestra is quite unrivalled.

Mme. Melba was the soloist. Owing to a recent indisposition she was not in the best of voice, and in her opening number, an air from Mozart's opera, "La Clemenza di Tito," she was not in her element, anyhow. The "Sweet bird" of Handel went much better and there were persistent demands for an encore, which Mr. Gericke's judicious and unchangeable rule upon the subject prevented Mme. Melba from according. There was an audience in attendance which crowded the house in every part, and there was no lack of applause.

The Orchestra will be heard here again tomorrow evening, when it will play Meethoven's "Fidelio" overture, the first movement of Smetana's symphonic poem, "My Country," Berlioz's "Harold in Italy" symphony, and, with Miss Aus der Ohe, Huss' Concerto in B major for pianoforte.

NORTH AMERICAN,

DECEMBER 8, 1903.

Academy—Madame Melba.

Mr. Gericke and his band of a hundred musicians from Boston, with Mme. Melba as soloist, filled the Academy of Music last evening with concord of sweet sounds, punctuated by prolonged bursts of applause from listening thousands.

It was a thing to store away among memory's cherished treasures — this fortunate conjunction of the leading symphonic organization of the New World with the greatest of living lyric sopranos.

Academic Proficiency.

This Boston Orchestra attracts and allures by virtue of its serene and academic proficiency. Its skilful and experienced instrumentalists scarcely need a human metronome as a regulator of tempi. All is clear, precise and classically correct — "faultily faultless, icily regular"—a magnificent musical mechanism, acutely responsive to the loftiest efforts of inspired genius.

For an orchestra body so highly equipped, the practical bounds of musical expression and interpretation are identical with the artistic limitations imposed by nature and habit upon its conductor.

If the baton be swung without inspiration or enthusiasm, what does it all amount to? Mere perfunctory scraping and blowing. But Mr. Gericke's band of instrumentalists, instinct with the genius of harmony, carry all before them to lofty heights of musical inspiration.

Last evening it was not quite so much the band as the singer that captivated alike jaded critical attention and the greedy ears of the populace. Where Mme. Melba is, there she reigns supreme. A single graceful and gracious woman, with

MADAME MELBA

a Voice outweighs in public estimation many instruments of wood and brass.

A Personal Triumph for Melba.

Thus the Boston Orchestra's concert last night, under Mr. Gericke, assumed the aspect of a personal triumph for Mme. Melba. Doubtless this was foreseen, for the orchestral numbers were familiar and conventional to the general ear—"Midsummer Night's Dream," overture; Liszt's symphonic poem, "The Ideals," and Beethoven's second symphony, in D major. These standard orchestral works were played with fluent precision and characteristic perspicacity by the great orchestra. The rippling gaiety of the Mendelssohn overture, the splendid woodwind passages, and polyphonic climaxes in the Liszt composition; the fantastic grace and wayward caprice of the Beethoven symphony, all were borne upon the ears of listening thousands as though by some potent enchanter's spell.

For her concert selections on this occasion Mme. Melba went far afield in the "Parto, parto" aria from Mozart's "Clemenza di Tito," with clarinet obligato and Haendel's "Sweet bird" scena and aria with its bewitching flute obligato, the latter finely played by Mr. Maquarre, of the Boston Orchestra.

Audience Enthusiastic.

The Mozart aria, in its simple form and persistent adherence to the middle register, is not well suited to Mme. Melba's high range and distinctive vocal method. The cantatrice was heard to advantage, however, in the brilliant finale, which aroused the audience to a high pitch of enthusiasm.

In the Haendel aria the diva was in her element. The lovely tone quality of her upper register, her amazing facility of execution and the prodigious tour de force of the final trill were rare and delightful surprises, at once charming and bewildering. It was a genuine triumph of bel canto, the like of which has not been disclosed here for many a year.

The programme for the Wednesday evening concert of the Boston band includes Berlioz's "Harold in Italy" Symphony, Beethoven's "Fidelio" Overture, Smetana's "Vysehrad" Symphonic Poem and Huss' B Major Concerto for piano and orchestra, with Adele Aus der Ohe as soloist.

PHILADELPHIA PRESS,

DECEMBER 8, 1903.

THE BOSTON ORCHESTRA

Melba in Classic Fioriturl—Beethoven's Second Interpreted.

With a program rich in romanticism and the added attraction of the nightingale of song, Madame Melba, it was little wonder that every seat in the Academy of Music was filled last night on the occasion of the second concert, first serious, of the Boston Orchestra.

The numbers read were as follows:—

Mendelssohn.Overture to "A Midsummer Night's Dream," Op. 21.
Mozart—Aria, "Parto, parto," from "La Clemenza di Tito"
(Clarionet obbligato by Mr. V. Lebailly).
Liszt....."The Ideal," Symphonic Poem No. 12
Handel—Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato."
(Flute obbligato by Mr. A. Maquarre).
Beethoven—Symphony in D major, No. 2, Op. 36
Soloist, Mme. Melba.

Notwithstanding the recent and satisfying interpretation by Mr. Scheel of of the Mendelssohn overture, a repetition of the number by Mr. Gericke was none the less interesting, as the orchestra was in fine fettle, and gave a rendering quite in accord with the spirit of the conductor's reading, a reading reserved and poetic, and meriting the generous applause that followed.

As Madame Melba was not able to sing in Boston on Saturday night in consequence of illness, her Philadelphia friends anxiously awaited the hour of the concert, fearing that the queen of song would be compelled to cancel her engagement. But Madame Melba never disappoints unless something positive and uncontrollable interferes with her obligation to the public. So, at the conclusion of the overture, the fair singer appeared, and responded to her enthusiastic reception with gracious smiles and bows, giving under the trying conditions of a cold a conscientious rendering of an aria that requires from the vocalist to the last degree those qualities of musical instinct and consummate technique that is only possible to an artist of Madame Melba's equipment. Whatever hint of her recent indisposition may have been shown in the Mozart number, there was nothing but Melba at her best in the Handel aria, with its familiar florid effects and imitative echoes.

The less said about the Liszt symphonic poem the better. The composition, aside from the beautiful prelude with the solo for the horn, does not fulfill intentions. The work as a whole is profoundly uninteresting, and was in no wise redeemed by Mr. Gericke's reading, which was academic and wooden to the last degree. In fact, this number and the way in which it was taken came near spoiling the evening, which, however, reached the usual level of high-class excellence in the placid and pleasing interpretation of the Beethoven symphony. Mr. Gericke has arranged better orchestral programs and conducted better concerts. So far as the crowded house went it was decidedly of the opinion that it was a Melba night, and it made the most of her wonderful voice and art.

Madame Melba is so much pleased with the warmth of her reception on her concert tour that she has generously decided to postpone the date of her sailing so that she may keep faith with her Boston admirers.

The second concert of the second series will be given at the Academy of Music to-morrow evening, with Miss Aus der Ohe as the soloist.

PUBLIC LEDGER,

DECEMBER 8, 1903

MELBA IN CONCERT

The Popular Prima Donna with the Boston Symphony Orchestra

Madame Melba was the soloist at the second Monday evening concert of the Boston Symphony Orchestra, and the classical selections she had made for the occasion Mr. Gericke framed in this familiar programme:

Overture, "Midsummer Night's Dream."
Aria, "Parto, Parto"..... Mendelssohn
Symphonic poem, "Die Ideale"..... Mozart
Scena, "Sweet Bird"..... Liszt
Symphony in D major, No. 2..... Handel
..... Beethoven

The Mozart aria, from "La Clemenza di Tito," is quite outside the range of Madame Melba's excellence. It is a piece of serious declamation, with very little embellishment, which does not employ the best part of her voice, and depends wholly upon a breadth of style and a distinction of delivery that are not among her remarkable attainments. It was altogether disappointing. On the other hand, the familiar flute song from "L'Allegro," a favorite with light sopranos, she sang with extraordinary brilliancy and beauty, in that rich, full, golden upper voice that is always a fresh wonder. Nothing could excel the perfect evenness and smoothess of the runs, the clearness and roundness of the great staccato notes, or the bewildering splendor of the full voiced trill. Madame Melba's English, with its troublesome consonants, is seldom as clear as her Italian vowels, so that in this, as in some other respects, Donizetti and the others suit her better than Handel. But such firm execution as hers in so marvelous a voice is always a delight to hear.

The prima donna's appearance had drawn something of the same extra crowd that greeted her at a recent afternoon concert, a crowd that evidently expected the same generous response to encores, and was more persistent than discriminating in its applause. The orchestra was naturally overshadowed in these demonstrations. There was a lovely performance of the overture, and Mr. Gericke gave a very studious, analytical reading of the Liszt composition, which did not, however, put it among the most interesting of the series. It is one of those in which the reiteration of the themes carries no obvious suggestion, and leads to no apparent result. Yet parts of it—leaving out all reference to a programme—are extremely beautiful, and the work of the orchestra was admirable in tone, color and in rhythmic feeling.

The lovely and joyous second symphony was illtreated in being placed at the end of so mixed a programme, except that it asserted itself in its pure beauty and its transparent dignity, as it will always and anywhere, making no exaction upon the hearer except to listen and enjoy. It was played, as Mr. Gericke has played it before, with an even sentiment, and a clear, bright execution, and it supplied the real musical substance of the concert.

PHILADELPHIA PRESS,

THURSDAY, DECEMBER 10, 1903.

BOSTON ORCHESTRA

Second Concert of the Second Series—Aus der Ohe the Soloist.

At the Academy of Music last night the Boston Orchestra gave the second concert of the second series. The programe was interesting in make-up and read as follows:—

Beethoven .....Overture to "Fidelio," Op. 72
Huss,
Concerto in B major, for Pianoforte and Orchestra, Op. 10.
(First time at these concerts.)
Smetana,
Symphonic Poem, "Vysehrad" (No. 1 of the Cycle, "My Country").
Hector Berlioz,
"Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16.
(Viola Solo by Mr. E. Ferir.)
Soloist,
Miss Adele Aus Der Ohe.

The overture, as read by the conductor and read by the orchestra, was in the full sense of the word complete. Mr. Gericke was alive to the beauties of the score, and the promise of the opening allegro was fulfilled in the flow of beautiful music that reached a climax in the presto of the coda. The pleasant impression made by the Beethoven number was somewhat disturbed by the vehement, but, it must be confessed, unsatisfactory, piano concerto by an American composer, Mr. Huss, that followed.

Mr. Huss is undoubtedly endowed with talent of a high order, and his fecundity in invention and skill in working out elaborations is exhibited in the concerto, a composition that has as its obvious raison d'etre the exploitation of virtuosity, and in that respect the composer meets with signal success, as the work abounds in difficulties that can only be met by an artist whose technical equipment is of the order of Miss Aus der Ohe, who gave to the rendering of the composition the best of her resources. Notwithstanding the magnificent work of the pianist, it must be confessed, on a first hearing at least, that the concerto fails to make a deep impression on the score of pure music. It is true that there is more than a hint of beauty in many of the passages, but, unfortunately, the virtuoso idea has so completely dominated the composer as to lead him quickly, if not abruptly, from motives that are worthy of a different treatment than Mr. Huss has seen fit to give.

The disappointment occasioned by the Liszt number at the Monday concert was atoned for in the truly poetic and colorful "Vysehrad." The programatic scheme is consistently developed by the composer, and the story was enveloped in an atmosphere of rich tone created by the orchestra in obedience to the masterful reading of Mr. Gericke.

As December 11 will mark the lapse of 100 years from the birth of Berlioz it was fitting that some musical note should be made of the fact, so Mr. Gericke gave the "Harold in Italy." While the work is marked by qualities that are characteristic of the composer—qualities that have been aptly described as rolling with a storm of billows and a flash of scattering spray—still the work as a whole has never made more than a passing impression.

The symphony was given with every attention to detail, and whatever beauty the work may possess was certainly revealed by the orchestra in its rendering of Mr. Gericke's lucid reading. Mr. Ferir, the first viola of the orchestra, played the solo parts in a manner that proves him to be a musician of fine feeling and with a magnificent tone.

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NORTH AMERICAN,

DECEMBER 10, 1903.

BOSTON ORCHESTRA WINS LOUD APPLAUSE

Miss Aus Der Ohe Admirably Plays a Concerto by an American Composer.

WAS DEDICATED TO HER

A feature in the Boston Orchestra's concert, at the Academy of Music last evening, was Henry H. Huss' concerto for piano and orchestra, in B major. Mr. Huss is one of the few American composers whose works figure in the Boston band's repertory.

This concerto, composed a dozen years ago, was dedicated to Miss Aus der Ohe. Hence, perhaps, its persistence where this charming pianiste appears in public.

Its three movements follow closely the accepted conventional forms, with much elaboration in the working out of ample thematic material. Florid development and excessive technical complexity are this concerto's salient characteristics; it carries no message of musical inspiration. Miss Aus der Ohe's playing was admirable, especially in the brilliant and stormy final movement.

Smetana's first composition for his "Fatherland" cycle—a Bohemian "symphonic poem," descriptive of the glory and decline of Vysehrad fortress—was listened to with interest. The ill-starred Bohemian genius has written nothing finer than this, and its interpretation by Mr. Gericke was refined and poetic.

Berlioz's "Harold in Italy" symphony, the viola solo passages played by Ed. Ferir, was the chief instrumental number. Mr. Ferir earned a round of applause, and the orchestral treatment of the first three movements was flawless. The furious spirit of the concluding movement was but partially and spasmodically indicated.

The "Fidelio" overture—that used as a prelude to the opera nowadays—was first on the programme—a Beethoven classic classically performed.

PHILADELPHIA INQUIRER,

DECEMBER 10, 1903

Second Wednesday Evening Concert of the Boston Symphony Orchestra

The second concert in the Wednesday evening series of the Boston Symphony Orchestra took place at the Academy of Music last evening. Although the unpleasant weather which prevailed had its natural effect upon the attendance, there was a good-sized audience present, and the occasion was not less than usually enjoyable. The most notable feature of the program was the Concerto in B major for pianoforte and orchestra by the American composer, Henry Huss. This had not before been played in this city and it proved to be very well worth hearing.

It is a strongly written and deeply interesting work, strikingly original in its conception, extremely skillful in its development, sincere in its feeling, poetic in its inspiration, and charmingly melodious in its themes. It is projected in the modern manner, engaging all the resources of the orchestra, and while it effectively exhibits the solo instrument, it is essentially symphonic in its nature and the part given to the orchestra is not less impressive and important than that assigned to the pianoforte. The latter, which is immensely difficult, was played by Miss Adele Aus der Ohe with power and breadth and brilliancy and seeming ease, and while it is characteristic of her manner to be rather cold and hard, the lovely andante was rendered with no lack of sympathetic tenderness. It will be a pleasure to hear this music again.

The remainder of the program comprised the "Fidelio" overture of Beethoven, the symphonic poem "Vysehrad" by Smetana and the "Harold in Italy" symphony of Berlioz. It was all admirably interpreted, and while the "Harold" symphony, with its attempt to follow a specific program, and to portray a succession of distinct scenes, does not appeal to every taste, it contains many beauties to which Mr. Gericke did ample justice. The viola solo which it introduces was admirably played by Mr. E. Ferir. The Boston Symphony Orchestra will next be heard here on Monday evening, January 11.

PHILADELPHIA RECORD,

DECEMBER 10, 1903.

THE BOSTON SYMPHONY.

Miss Aus Der Ohe the Soloist at Last Night's Concert.

With the exception of Beethoven's Fidelio overture there was little that was familiar, but, on the other hand, much that was decidedly interesting in last evening's program of the Boston Symphony Orchestra concert at the Academy of Music. To local music-lovers the absolute novelty of the occasion was Henry Holden Huss' piano concerto in B major, which was interpreted by Adele Aus Der Ohe. It is a somewhat showy work, in which, however, there is a virile melodic background and as a medium for the display of virtuosity it is unquestionably effective. Miss Aus Der Ohe had evidently a keen appreciation of this latter quality, for never has her magnificent technique been more strikingly exhibited than at last night's concert. But, for all that, she is in no wise a spectacular performer. Superficiality is happily a minus quantity in her artistic make-up, and depth and sincerity animate her interpretation of even more avowed show pieces than Mr. Huss' work. Two other rather unusual numbers completed the program. They were Smetana's inspiring symphonic poem, Vysehad (No. 1 of the cycle "My Country") and Berlioz's odd and picturesque symphony, "Harold in Italy." Both were too well given to admit of any adverse criticism, beyond remarking that a trifle more elasticity and abandon on Mr. Gericke's part would not have been amiss in the frenzied "Orgy of Brigands," which is the subject of the final movement of the symphony. The viola solo portions of this Berlioz work were beautifully and sympathetically interpreted by E. Ferir.

NEW YORK PRESS.

DECEMBER 11, 1903.

YOUTHFUL COMPOSER DELIGHTS AUDIENCE

Dohnanyi a Revelation, as Interpreted by Boston Symphony.

Last night's concert of the Boston Symphony Orchestra in Carnegie Music Hall was an event of tremendous importance. In fact, it may prove epoch-making in the annals of New York's concert life; and, for this reason, it was the occasion of the first performance here of Ernst von Dohnanyi's Symphony in D minor.

This bald statement may sound absurd to the casual reader. The true significance of it lies, however, in the fact this work revealed a genius who, in the opinion of at least one unprejudiced listener, will prove some day one of the world's great composers, if life sustains the glowing promises of the present. Dohnanyi is only 26 years old. It is therefore natural that his symphony should show many signs of youth and often speak eloquently in the idiom of other composers, especially Brahms. But the elements of a genius are always apparent even in the stumbling efforts of childhood, and in Dohnanyi these elements are so remarkably clear and in this symphony they are worked out with a musical mastership of such surprising profundity for one of his age that only extreme stolidity or an absolute absence of musical insight could fail to recognize their real importance even after a single hearing.

It is impossible to go into any explanatory details after an evening concert, when a work of such great moment has been heard for the first time. A mere expression of enthusiasm and statement of a deep personal conviction must suffice at such a time.

Unsatisfactory as this method is, it may carry a message to some who have not heard, and perchance may cause some who have heard and not seen to look a little closer. Dohnanyi's name should be written in big letters in the mind of every person interested in the progress of music. The young composer's future will speak for itself. We shall see.

The chief popular attraction of last night's concert was the appearance of Mme. Melba as the soloist. Instead of the aria from "Titus," which the programme announced, the prima donna sang the "Zeffiretti" aria from Mozart's "Idomeneus"—sang it with the clear, open bell-like tones characteristic of one of the world's most wonderful voices. Her second number was the one printed on the list—Handel's "Sweet Bird That Shun'st the Noise of Folly," from "Lallegro, il Penseroso, ed il Moderato," the flute obligato being played by A. Maquarre. In this piece Mme. Melba displayed her remarkable coloratura. Is there any singer who can trill on high A and B with such unrestrained vocal power and ringing clarity? Mme. Melba received a storm of applause, but refused to give an encore.

There was another change on last night's programme—a regrettable one. Mendelssohn's "Midsummer Night's Dream" music was played instead of Liszt's symphonic poem, "The Ideal." The final number was the familiar Academic Overture by Brahms—a favorite piece in the repertory of the Boston Orchestra. Mr. Gericke led his men with more enthusiasm than usual; in fact, he conducted almost con amore during the Dohnanyi symphony. The wonderful band of Boston musicians was never heard to better advantage.

THE WORLD:

DECEMBER 11, 1903.

MELBA'S RETURN A NEW TRIUMPH.

Prima Donna the Soloist of the Boston Symphony Concert.

Nellie Melba made her appearanace last night at Carnegie Hall after an absence of several years. The occasion was the Boston Symphony concert. The auditorium was crowded.

Mme. Melba has changed little in appearance. And her voice! What new and extravagant adjectives of praise must be invented to describe this heaven-sent vocal mechanism! The tones simply purl from her throat as if physical effort did not enter into the reckoning. Melba's trill still lives, vibrates with a musical grace that is bewitching. What cares the audience whether Melba phrases Mozart's music with a grace that is not classic, whether or not she voices the deeper musical meaning of the composition? It simply applauds frantically and regrets with every moment that the "no-encore rule" is in force at these concerts.

In place of the aria from "Titus" originally announced Melba sang the Zeffiretti aria from Mozart's "Idomeneo," and as a second number Handel's familiar "Sweet Bird." In the latter the beauty of her voice was thrown into still higher relief by the marvellously mellow flute obligato played by the first flutist of the orchestra, Maguarre.

The orchestra, conducted by Mr. Gericke, played a novelty, Dohnanyi's Symphony in D minor. This was the first hearing of the work here, and there seems to be little in it to warrant a repetition. Dohnanyi has little to say and he says it stutteringly.

The rest of the programme was made up of Mendelssohn's overture to "Midsummer Night's Dream" and Brahms's Academic Overture.

THE SUN, FRIDAY.

DECEMBER 11, 1903.

THE BOSTON ORCHESTRA.

First Performance Here of a Symphony by Young Ernst Dohnanyi.

With the passing of the months the visits of the Boston Symphony Orchestra recur all too slowly. The second concert of the present season took place last night at Carnegie Hall, and it brought with it the magic name of Melba, accompanied by one of those dispiriting slips in the programme announcing that the soprano was suffering from the after effects of a recent cold. She sang a Mozart aria and the perennial "Sweet Bird" of Handel.

In the first number the evidences of the cold were plain, for the simple cantilena of Mozart is a sad revealer of vocal deficiencies. In the Handel selection, however, Mme. Melba's voice was in better condition. She sang the song with great brilliancy and a plenitude of tone that was quiet inspiring. Her voice is really better in quality than it was in her last operatic season here.

Some of the silver plating is worn off, to be sure, but the metal underneath is good. There is beauty enough in that voice to stock half a dozen aspiring neophytes of the Paris Grand Opera. Melba does not radiate temperament, and she is far from being a past mistress of the art of song, but she can fight a duel with a flute as well as any other contemporaneous soprano, and she can trill a trill that spreads with such a crescendo as to ravish the ear.

There were other features on the programme besides Melba. The Boston Symphony Orchestra was also heard, and with it came a new symphony by young Ernst Dohnanyi, the gifted Bohemian pianist, who delighted the inner brotherhood when he was here. Dohnanyi set out on the journey toward the Elysian fields of art with his soul prostrate at the feet of Schumann, but he fell a victim to the worship of Brahms. Now, the result was not hard to foresee.

He tried to translate gypsy music of Bohemia through the idioms of Schumann into the transcendental speculations of Brahms. Brahms himself was something of a Schumannite, especially in his piano music; so the road was not so crooked, after all. Nay, more, Brahms himself dallied with the czardas rips and scintillations of Hungarian themes.

But Brahms, Bless him! never thought of applying the orchestral athletics of Strauss to the music of the nomads. Dohnanyi has the advantage of living in the epoch of the wizard of "Til Eulespiegel," and he knows that when the critics used to abuse piano players for writing piano idioms for orchestra, they did not know what might be done by a young man not afraid of his technic.

Dohnanyi voided most of his Schumannite Brahms in the first movement of his symphony, spiced with acrid harmonies and strident furies of instrumentation which would make Richard Strauss hug himself by his own fireside, could he but hear them in the winds of his chimney corner.

A wild, stormy, Bohemian mountain torrent of a first movement it is, yet with a clear and intelligible form and a respect for the classic traditions in its thoughtful contrast of themes and its points of climactic concentration. It is bold, strong, daring music, this opening movement, original in style and treatment, yet restrained by a respect for the canons of good art.

It is not the sort of music Dohnanyi will write when he is older and more circumspect. Yet, possibly when he reaches the age of prudence we shall yearn for the heyday of his youth, when he slew his thousands of minor seconds and crashed tones together in crude bunches.

The slow movement, which is the second, is a Hungarian fantasia, a gypsy rhapsody, behind which lurks the shadow of the pianistic Strauss, the Strauss who made of the orchestra a titanic guitar. Dohnanyi transforms it into a cyclopean cembalon. The wild sweeps of scales, broken arpeggios and leaping runs are not here saved for the much enduring harp, but are orchestrated in full throated ecstasy.

The virtousity of the entire wood wind is strained to its utmost and the effect on the hearer is one of a mad riot of passionate young blood sporting with music (heavenly maid) out under the starry skies in the lush tenderness of a Bohemian night.

The scherzo is classic in form and orchestral in idiom. It is one of the most closely written movements of the work, tense, masculine, bitterly accentuated and relieved by a trio leaning heavily on a warm pedal point. Then follows an intermezzo, brief and singularly lovely in its reposeful simplicity. Its theme is for viola solo, which was most beautifully played by that poetic artist, Max Zach.

The finale is a theme and variations, ending with the inevitable fugue. It is a scholarly movement, but the scholarship is not paraded for its own sake. It makes interesting music, and brings to a close a thoroughly characteristic and interesting work, which will certainly be heard again in this town if conductors recognize an attractive novelty.

The other numbers were Mendelssohn's "Midsummer Night's Dream" overture and the "Academic" overture of Brahms. The orchestra was in splendid form last night, and its performance of the immensely difficult symphony of Dohnanyi was a thing to be recalled with delight. Mr. Gericke conducted the work with great sympathy.

N. Y. Herald Dec 11-1903.

MME. MELBA.
PHOTO COPYRIGHTED BY BARNETT, LONDON

THE RETURN OF A POPULAR PRIMA DONNA

MME. MELBA HAS QUITE AN OVATION

After a Long Absence Reappears on the Concert Stage in Carnegie Hall.

GIVEN A HEARTY WELCOME

Her Delightful Singing Is the Feature of the Boston Symphony Orchestra's Second Concert of the Season.

The prime feature of the Boston Symphony Orchestra's second concert last night in Carnegie Hall was the reappearance in New York after a long absence of Madame Melba, who was the soloist of the occasion. An enthusiastic welcome was extended to her by one of the most brilliant audiences Carnegie Hall has ever held.

It is seldom indeed that anything takes precedence over the orchestra itself at the New York concert of this famous Boston organization, and the exception to the rule last night was due to no lapse by the band and its conductor from their usual high level, for Mr. Gericke's programme was a thoroughly interesting one and his men were in fine feather. But Mme. Melba's return for once overshadowed the players in the public interest.

The prima donna has seldom, if ever, sung more charmingly. Some disappointment was felt that for the first of her announced numbers, the "Parto, Parto," from Mozart's "Titus," there should have been substituted the "Zeffiretti" aria from the same composer's "Idomeneus," a rather less striking passage, but this impression was forgotten in the face of her singing of it.

The tones were the same fresh, limpid ones which every one remembered, and which are so rare after all, and the technique that which recked little of any difficulties of the score. At the close of the aria the house fairly thundered its applause and the singer was brought to the stage a dozen times in vain attempts at a breach of the established anti-encore rules of the Boston orchestra.

Her tour de force came later in the scene from Handel's "L'Allegra il Penserogo ed il Moderato," which begins "Sweet bird that shuns't the noise of folly." This she sang in collaboration with Mr. A. Maquarre, the orchestra's solo flautist, to whose instrument Handel has given a part equal in importance to the vocal melody. This number Mme. Melba has sung before, frequently, but she surpassed herself in it last night. Her bravura was extraordinary, her trilling really flawless, her intonation most accurate. A slice of the credit for the beauty of this number must go to Mr. Maquarre by reason of his admirable contribution to the ensemble.

The orchestral portion of the list also suffered change in the substitution for Liszt's Symphonic Poem No. 12, "The Ideal," of the overture to "Midsummer Night's Dream." Besides this the programme included a symphony in D minor by Ernst von Dohnanyi—heard for the first time in New York—and Brahms' "Academic Festival Overture," opus 80.

Mr. Dohnanyi's symphony will be sure to stir up no end of musical discussion, but whatever denial may be made of its intrinsic value, it will not be and should not be summarily dismissed. As the work of a man of twenty-seven it is beyond question a remarkable composition, with not only stout workmanship and striking ingenuity to recommend it, but some noticeably vital melodic ideas as well. It naturally mirrors Brahms. All of the five movements but the first told with the audience.

There is little need to tell how Mr. Gericke reads the other two works or to enlarge upon his delicate treatment of the accompaniments to Mme. Melba's solos.

In the audience were Mr. and Mrs. George Griswold Haven, Miss Marion Haven, Mr. and Mrs. J. Nelson Borland, Mrs. Stanford White, Mr. and Mrs. Benjamin Guinness, the Hon. Hugo Barring, Mrs. Barnard Mackay, Mrs. Meta Mackay, Mr. and Mrs. Paul D. Cravath, Mrs. C. Devallo Lathrop, Mrs John E. Hadden, Dr. Louis Livingston Seaman, Mr. Haddon Chambers, Prince Troubetskoy, Mr. T. Sanford Beaty, Mr. A. Muray Young, Mrs. Augustus C. Taylor, Mr. Dwight Taylor, Mrs. Edward C. Moore, Mr. Andrew Carnegie, Mr. E. D. Worcester, Jr.; Mrs. C. A. Macy, Jr.; Mr. and Mrs. Charles Judson Gould, Mr. and Mrs. W. Harris Roome, Mrs. William Moir, Mrs. Timothee Adamowski, Miss A. A. Jennings, Mr. and Mrs. John L. Riker, Mr. Victor Beigel and Mr. and Mrs. Charles W. McAlpin.

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NEW YORK TIMES,
DECEMBER 11, 1903.

THE BOSTON ORCHESTRA

A New Symphony by Ernst von Dohnanyi Played.

Mme. Melba's Brilliant Singing in Two Airs Creates Enthusiasm.

A most brilliant audience that filled every seat and every foot of available standing room in Carnegie Hall greeted the Boston Symphony Orchestra last evening at the first concert of its second visit to New York this season. No doubt Mme. Melba's appearance as soloist was responsible for the increase in its numbers over last month; yet that increase was not great, for the orchestra itself is the potent attraction that summons most of this audience to Carnegie Hall and fills the auditorium without the spell of a great singer's name. There were changes in the programme from its form as first announced.

Owing, presumably, to the great length of Ernst Von Dohnanyi's symphony, which began the programme, Mendelssohn's "Midsummer Night's Dream" overture was substituted for Liszt's twelfth symphonic poem, "The Ideal," also of inordinate dimensions; Mme. Melba also substituted for an air from Mozart's "La Clemenzadi Tito," with clarinet obbligato, the air "Zefferetti," from the same composer's "Idomeneo."

The symphony recalled memories of the talented youth who wrote it, his two visits to this country in the Spring and Winter of 1900, his extraordinarily ripe and forcible piano playing, his pianoforte concerto, his piano quintet, and two or three lesser pieces for piano solo that he then made known. There was admiration then for his remarkable musicianship; and at the same time there were some questions suggested by both his playing and his music. For Mr. Dohnanyi was then but twenty-three years old, and his compositions seemed mature before their time, with a restraint and a profound seriousness that were enlivened by none of the exuberance, the daring, or the overflowing imagination of youth. "If they do these things in a green tree, what shall be done in a dry?"

The symphony allayed none of this uneasiness concerning the development of what is undoubtedly a remarkable talent. Mr. Dohnanyi is still young, but he is more than ever "young and intolerably severe." The techincal accomplishment, the great command of all the resources of symphonic development that he displays seem to overweight and to smother his fertility of musical idea. He has elaborated his material with the utmost ingenuity, and to the furthest point in the five movements that he found necessary in which to express himself; but with all the skill he has devoted to it, he has missed the larger and more conclusive logic, and especially the free and spontaneous impulse that would win his symphony unquestioning acceptance. There are a few themes of singular and plastic beauty; there are more than one too obviously devised for the purpose of development.

He makes many promising starts, but falls into frequent abstraction, with his contrapuntal dexterity. His first allegro opens with a theme striking, yet scarcely beautiful, and he has achieved some admirable and interesting results with it. The slow movement is the most interesting of the five, with its melody for the English horn more pastoral than typically Hungarian in character, as the programme annotator called it, which he afterward works up with dazzling passage work in the gypsy brilliancy of decoration.

The introduction to the finale theme and variations begins with soaring imagination and impressive breadth, but the flight is not sustained: the variations are ingenious rather than beautiful, though not lacking passages of charm; the closing fugue is an entertaining development of an almost aggressively ugly and four-cornered theme. But with all the technical mastery the appeal is almost always to the understanding rather than to the sympathy and the imagination. It clearly made no deep impression.

Mr. Dohnanyi has written with a keen sense of instrumental values,—and his orchestration is full of fine effects, which were superbly realized by the orchestra. The playing of the symphony, indeed, was a marvel of lucidity, of finely balanced proportion, of perfect ensemble. What New York amateur could listen to the delicious refinement, flexibility, and tonal beauty of the wood wind choir in this symphony without feeling the gnawing tooth of envy?

Mme. Melba returns after an absence of several years with a voice that seemed more beautiful, an art more perfect than ever. There is, no doubt, no other singer now to be heard that can equal her in either respect. The voice has the most entrancing, luscious smoothness, golden purity, perfect equality and brilliancy; the mechanism is absolutely without flaw.

She poured it out in unstinted volume last evening; her legato singing was full-throated, rich and beautifully phrased; her floritura glittered and dazzled, scattered as it was with ease and effortless profusion. The audience showed by tempestuous applause its appreciation of the voice and the art. There are limits, undoubtedly, to the musical value of both; but in the class of music to which she applies them they are supreme.

Mr. Maquarre's skillful playing of the flute obbligato merits praise. The orchestra gave an exquisitely finished performance of Mendelssohn's "Midsummer Night's Dream" overture, and one of Brahms's Academic overtures in which the humor of the thing was not altogether revealed.

NEW-YORK DAILY TRIBUNE.
FRIDAY, DECEMBER 11, 1903.

Melba and the Boston Orchestra.

The Boston Symphony Orchestra, under its conductor, Wilhelm Gericke, is paying the second visit of this season to the metropolis this week, and last night gave the first of the three concerts which are to enliven the boroughs of Manhattan and Brooklyn in Carnegie Hall. With the fine body of artists came Mme. Melba, who next week will conclude a tour of the country with a concert here that was not contemplated when her manager laid out his plans some months ago. That the singer has many admirers in New-York has long been known, as was made manifest by the attendance on the concert. She sang her airs in a crowded audience room and carried off the laurel wreath of a popular success which was only partly deserved from an artistic point of view. But touching that something shall be said presently. Proper precedence having been given to the lady in the record, a matter of greater importance may have consideration.

Mr. Gericke opened the concert with a symphony in D minor by Ernst von Dohnanyi, the young Hungarian musician who visited us three years ago, and introduced himself most favorably both as pianist and composer. His pianoforte concerto and quintet were beautiful auguries of the dawning of a creative talent of a rare order, and put a keen edge on the expectations aroused by the announcement of his symphony. Those expectations were not fully realized. The work is laid out on larger lines. It has five movements, an intermezzo being introduced between the slow movement and the finale. It is the most sententious and best knit movement of the five, probably because the composer did not feel burdened by the need of elaborating its material to give it symphonic dimensions.

A sense of such an obligation rests like an incubus upon the other movements, especially the first, which is a compages of fragments, each exploiting a conceit in rhythmical or other treatment, which has little relationship with either its predecessor or successor. The effect upon an analytic listener was that of a series of abrupt changes and a lack of logical development. The instrumentation sounded crude and experimental, though quickened occasionally by a happy choice of tone colors, as in the English horn's song in the slow movement. There was an idea also in the Scherzo, but it sounded touselled in the proclamation until the Trio was reached, when the Lisztian voice spoke so plainly that it was no wonder that Mr. Gericke dropped "Die Ideale" out of his programme and instituted Mendelssohn's overture to "A Midsummer Night's Dream" instead.

The movement which disclosed the greatest amount of continuity and coherency was the finale, a theme with variations, but even this lost itself in thefugued conclusion. To sum up, Mr. Dohányi has not yet "found himself" as a composer for the orchestra.

Mme. Melba also made a change in the programme. She was announced to sing the air "Parto, ma tu, Ben Mio," from Mozart's "Clemenza di Tito" and "Sweet Bird," from Handel's "L'Allegro." Instead of the former she sang "Zeffiretti Gusinghieri" from Mozart's "Indomeneo." This she sang faultily, with bad phrasing, an acrid, nasal tone in the medium register, and no appreciation of Mozart's pretty and ingenious tonal delineation in the runs to which the word "volate" is set. But in the Handel air she was her old and glorious self. The old freshness, juvenility, loveliness and opulence came back into her voice, and her vocalization was a triumph. Her singing set the hearers wild with delight.

THE SUN, SUNDAY,
DECEMBER 13, 1903.

The Boston Symphony Orchestra gave its second matinée at Carnegie Hall yesterday. The programme consisted of Beethoven's "Egmont" overture, the Saint Saens 'cello concerto, Smetana's symphonic poem, "Vysehrad," and Berlioz's "Harold in Italy" symphony. The soloist was Rudolph Krassett, the new solo 'cellist of the orchestra. His performance was that of a competent and conscientious player, with a substantial tone and a good schooling. But his art showed neither distinction of style nor warmth of feeling. The orchestral numbers were admirably performed. The obligato in the "Harold" symphony was played by E. Ferir, the new leader of the violas.

NEW YORK HERALD,
DECEMBER 13, 1903.

Boston Symphony Concert.

The Boston Symphony Orchestra's second matinee concert, given at Carnegie Hall yesterday afternoon, before the usual large and cultivated gathering of its patrons, was an affair fit to rank in every respect with the organization's best local traditions. Mr. Gericke's programme was, as usual, admirable both in its matter and its manner of performance, and it served to publicly introduce as the soloist of the occasion the orchestra's new principal violoncellist, Rudolf Krasselt.

Mr. Krasselt easily demonstrated his possession of the qualities of a virtuoso and hinted at something more.

NEW-YORK DAILY TRIBUNE,
DECEMBER 13. 1903.

THE BOSTON ORCHESTRA.

Yesterday afternoon's concert by the Boston Symphony Orchestra gave a hearing to Rudolf Krasselt, a performer on the violoncello, who has succeeded to the place in the band so long and so brilliantly filled by Alwin Schroeder. Herr Krasselt played the familiar concerto in A minor by Saint-Saëns, and challenged the respectful admiration of his hearers. He is youthful, but obviously experienced, well grounded in his art, self-poised, facile and fluent of execution, musicianly of taste. The orchestral numbers, concerning which there was a deplorable confusion in the announcements, due, in part, to the changes made in last last Thursday evening's programme, were Beethoven's "Fidelio" overture, Smetana's "Vysehrad" and Berlioz's symphony, "Harold in Italy," with the obbligato viola part played by Mr. E. Ferir, also a new addition to the orchestra's forces. This performance was Mr. Gericke's contribution to the unnecessarily numerous celebrations of the composer's centenary. Like all the music of the afternoon, it was played with great beauty of tone and a maximum of finish.

Symphonists Threaten Strike.

And now it is the Boston Symphony Orchestra that is threatened by the walking delegate. This body of musicians, the finest and most dignified in the country, has kept aloof from "labor" rows, heretofore. It has not regarded itself in the same category with street cleaners, trolley drivers and longshoremen. It has insisted that it was a company of artists. Moreover, it has had nothing of which it could in reason complain. It is well paid, not overworked; its founder, Mr. Higginson, the Boston banker, has cared for it as a father cares for his children, putting it up at the best hotels at his own expense when on its travels and affording opportunities for individual members to profit, through the increase in public liking for instrumental music, for which he was so largely responsible.

But the success of the New York Boiler Makers Union in managing Mr. Conried, of the opera, in forcing two unprotected women in his orchestra to go to a beer saloon and play before a committee, in order that they might not be cast out of the Opera House, and in obtaining tribute of $100 each from the women, has inspired some uneasy soul to undertake the reformation of the greatest orchestra in the world. There are among the ninety musicians in the Boston band about twenty who have allied themselves to the bricklayers and plumbers' helpers, and these twenty, so it is said, have been prompted to demand "recognition." Exactly what form this recognition is to take is not made known, but it is assumed that it is the usual one of throwing out all the independent players and putting second class men in their places. This will mean the ruin of the orchestra and the cessation of public interest in its prosperity.

More uncertainty attends the impending strike than has attended any other, and the walking delegate of the fiddlers is more apprehensive than he confesses. If he succeeds, it will mean that union wages must be paid to the Boston men, whereas they all receive more than union wages at present; it will mean that the leading men will resign and the artistic level of the performances fall to that of theater music; it will mean that the end of a great enterprise will have been effected. A musician who is accepted by Mr. Gericke holds his place as long as he does his work properly, and keeps sober. He is provided for for life. Moreover, his connection with the finest band in the world is of advantage to him in that it confirms his standing and secures pupils and concert engagements which otherwise he would be unable to obtain. The Boston players are the elite of the music world. Will they elect to resign from that world, to forswear fealty to the men who have made them, and bestow it on an irresponsible walking delegate? Membership in a union can be of no advantage whatever to the Boston men, whereas it is clearly obvious that dissociation from all rings, cliques and secret societies that seek to limit their activities, divide their allegiance and incidentally profit by percentages out of their salaries, can be of marked benefit to every member of the orchestra.

Is it not time that something was left ununionized, for mere novelty's sake? The organization of laborers into factions that must ultimately conflict in interests and fall to fighting with one another, as they now fight those who feed and clothe them, has produced little of good to them, and much of harm to public convenience and private and corporate prosperity. Where a wrong exists a strike is the natural remedy. Where none has been even imagined, the attempt to enforce obedience to a society of malcontents is damaging to every one concerned, and helpful to not a single one. It is a form of insanity too prevalent at this time, and it calls for a sharp care. That cure the managers of the Symphony Orchestra can apply by promising dismissal to every man in it who resigns his independence or refuses to fulfill his contracts. It can be applied to by the great ununionized public that has its own opinion of organized "labor," and not a good opinion.

The Boston Symphony Orchestra offered another of its new members as soloist on Saturday afternoon—Rudolf Krasselt, who has succeeded Alwin Schroeder as first 'cellist. Mr. Krasselt played Saint-Saëns's A-minor concerto. He showed himself an artist of more than average ability and promise. He has a big, solid tone, but one which is inclined toward dryness. His technique is sure, and the general traits of his performance show good musicianship. Other numbers on the programme were the overture to "Fidelio," Smetana's picturesque symphony poem, "Vysehrad," and Berlioz's "Harold in Italy." In the last the solo viola was played by E. Ferir. Colonne has taught us that Berlioz is not for such calm, placid temperaments as that which governs Mr. Gericke. The playing of the orchestra was beyond criticism.

The second matinée concert of the Boston Symphony Orchestra, conducted by Mr. Wilhelm Gericke, was heard by a large audience on Saturday afternoon at Carnegie Hall. Some changes in Friday night's concert caused a rearrangement of the programme, which consisted, as rendered, of Beethoven's overture to "Fidelio," Saint-Saëns's concerto in A minor for violoncello and orchestra; op. 33, Smetana's symphonic poem, "Vysehrad," and Berlioz's "Harold in Italy," symphony in four movements, with alto solo, op. 16, in which the viola solo was played by Mr. Ferir.

The new violoncellist, Mr. Rudolph Krasselt, played with a fine technique and intelligence and made an excellent impression. A young performer, he has already made himself a master of his instrument and will doubtless acquire a still greater command of the subtler magic of his art. The orchestral work was, of course, thoughtful and sympathetic.

That Smetana's Bohemian symphony poem is a work striking and varied goes almost without saying. It is one of a cycle of six similar compositions, another of which was heard last night under Mr. Mottl's direction at the opera concert. Its full effectiveness was brought out by the orchestra, and all its sensations were conveyed. The Berlioz symphony was the offering of Mr. Gericke in the general tribute of honor to Berlioz at the time of his centenary. It also was "played for all it was worth," to pun upon the phrase of the card table, but the artificial quality that inheres in the work was evident, even in the masterly rendering of the Boston Orchestra

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Brooklyn Eagle
Dec 12-03.

Give Us a New Music Hall.

If a man had stood at the doors of the Baptist Temple last night, when the symphony audience struggled to the street, he could have secured subscriptions of thousands of dollars for a new music hall in Brooklyn, on a pledge that the building should be ready for next season. Certainly a more unhappy and complaining company never left an entertainment whose programme was devised to spread joy, peace and serenity of soul. For the first time this large and representative company of Brooklyn people realized to the full their loss in the burning of the Academy of Music. We used to abuse the Academy when we had it, scold about its bareness, its draughts and its cold floors, but one night's experiment with a building not designed for musical effects showed that in our old Academy we had indeed entertained an architectural angel unawares.

The fire created an emergency and the Brooklyn Institute exercised its best judgment in selecting the Baptist Temple as an auditorium for the Boston Symphony concerts. The selection was made in good faith and without actual trial it would have been difficult to believe how inadequate that commodious church would prove for a purpose for which it was never intended. The church was designed to bring the greatest number of people into easy reach of the voice of a single speaker. The very arrangement which promotes that end serves to place a large part of the audience for an orchestra concert out of proper focus for the music. The platform curves out into th auditorium, with seats stretching away on each side. No better arrangement could be made for a preacher, none worse for an orchestra. People on one side last night heard the first violins and the bass viols, while the people on the other side heard second violins and all the brass. Then the galleries at the side of the Temple hang so low that the tone of the instruments almost under them is driven sharply out, while the tone of the rest of the orchestra is smothered. The effect was a total derangement and destruction of that balance and completeness of harmony upon which the beauty of orchestral music depends. The people in the galleries could hear the effects which the composer designed and perhaps half of the downstairs audience, those who sat in the middle of the church and not too far forward, could take pleasure in the music. But even these favored few must have suffered from the heat and lack of ventilation. For the great majority the concert was a travesty upon what an orchestral concert should be and the conditions were such that it was an imposition to charge an admission to share them. Frankly, if the Brooklyn Institute cannot find a better hall for the rest of the series it should abandon those concerts and return the price of tickets to its subscribers. There is a possibility in the Columbia Theater, where the roof is much higher and where the tone from an orchestra on the stage ought to blend properly before it reaches the auditors. But there are difficulties in the way of using any hall now in Brooklyn, and it is better to suspend the visits of the orchestra than to have its music strangled at birth.

The duty for the future is clear. The people who are interested in music in Brooklyn should make every effort to raise an adequate fund, to agree upon a site and then to build an adequate music hall here, suitable for orchestral and choral concerts and at the same time available for such public meetings as used to be held in the Academy. The new hall will serve the town for half a century. Therefore the fund should be large enough so that the building need not be scrimped either in space or construction. A plan on too small a scale would hamper the usefulness of the hall for a generation. There can be no comfortable or really musical large concerts in Brooklyn until a new hall is built. The man or woman who gives money and energy and enthusiasm to this matter now will be a public benefactor in the largest sense of that word. The poverty of Brooklyn was demonstrated last night and the relief should come as soon as it can be brought about.

N.Y. Times
Dec 13-03.

THE BOSTON ORCHESTRA.

Berlioz's Memory Honored with His Harold Symphony—Mr. Krasselt, the New 'Cellist, Plays.

The changes that were made in the programme of the Boston Symphony Orchestra at their Thursday evening concert required also a rearrangement of the orchestral list announced for yesterday afternoon. As revised it contained Beethoven's overture to "Fidelio," Smetana's symphonic poem "Vysehrad," and Berlioz's "Harold" Symphony. Mr. Krasselt, the new first violoncellist of the orchestra, was the soloist, playing Saint-Saëns's concerto in A minor, and Mr. Férir, the new first viola, played the obligato that runs through all the movements of the symphony.

The new violoncellist made a very favorable impression, and it was very clear to him that he had made friends for himself in the New York public. He is a very young man, but he is already an accomplished master of the technique of his instrument, and a player of fine spirit and intelligence. A great one it is not yet possible to call him, and he did not show that he could penetrate deeply into the hearts of his hearers with a tone of the greatest nobility, sensuous beauty, or poignancy of expression. His bowing is fluent, strong, and flexible, and his command of the fingerboard of the instrument extremely facile. All in all it was an admirable performance of the Saint-Saëns concerto, not a great work in itself, but at least one that does not stultify the instrument quite after the fashion of most concertos of its kind.

Smetana's symphonic poem is the first of that series of six that the Bohemian composer wrote to give expression to different aspects of his fatherland, as they presented themselves to an ardently patriotic musician—another one of which series is, by chance, to be given to-night at the Metropolitan Opera House by Mr. Mottl. They are strikingly picturesque and varied in their form and content; and "Vysehrad," giving the composer's idea of a famous fotress of glorious and chivalrous memories, has an exterior brilliancy that is most engaging. Profound or deeply felt it cannot be called; but all there is of effect in it was shown forth by Mr. Gericke's men.

The "Harold" Symphony was the Boston conductor's tribute to the hundredth anniversary of Berlioz's birth that is affecting the programmes this month of orchestral organizations the world over. As such it was listened to with all due attention; but that it made a deep impression cannot be said. It is full of orchestral color and subtlety, of elaborate strivings to present a picture of events in tone; but interesting as they are from a technical point of view, they fail because of the absolute dullness of the music as music and the lack of idea, of the means to express the ambitious ideas that the composer set before himself.

Artificiality is the quality that constantly forces itself upon the unprejudiced listener. It has been called "half symphony, half viola concerto, half opera without words"; and the characterization expresses the uncertainty of its form and purport.

Day's Music Includes Boston Symphony Concert, with Rudolf Krasselt Soloist in 'Cello Concerto.

There was much music in this city yesterday. In the afternoon "Lohengrin" was performed for the first time under the new Metropolitan management; about the same time Carnegie Hall was resounding with the music of the Boston Symphony Orchestra, and in the evening "Traviata" was heard for the first time this season in the Metropolitan Opera House. Surely this was a big enough feast to satiate the most voracious musical gourmand.

First, the Carnegie temple of music. The programme offered Beethoven's "Fidelio" overture; Saint-Saens's 'cello concerto in A minor; Smetana's symphonic poem "Vysehrad" (No. 1 of the Cycle "My Country") and Berlioz's "Harold in Italy" symphony. Beethoven's overture was played by the Boston Orchestra, as usual, with beautiful sonority and precision. Rudolf Krasselt was the soloist in the Saint-Saens work, and proved himself a 'cellist of fine calibre. He displayed a good tone, an excellent technique, manly energy, temperament and feeling.

Smetana's symphonic poem, a pleasing bit of orchestral mood-painting, was played with exquisite clarity and finish. The Berlioz symphony failed to stir the emotions. Berlioz never sings. He talks—talks eloquently, but there is no musical inspiration.

Staats Zeitung
Dec 11-03.

Das Bostoner Symphonie-Orchester.

In ihrem dritten Konzerte — gestern Abend in Carnegie Hall — brachten uns die Bostoner eine Novität, eine Symphonie in D-moll von Ernst von Dohnányi, einem noch recht jungen Musiker ungarischer Abkunft. Dohnányi hat bereits zwei Male Konzertreisen in Amerika gemacht und sich dabei als Pianist wie als Komponist eingeführt. Vor etwa zwei Jahren spielte er, ebenfalls in Carnegie Hall, sein Clavier-Concert, mit dem er einen recht vielversprechenden Eindruck machte. Leider erfüllt aber die gestern gehörte Symphonie die Hoffnungen noch nicht, die manche auf ihn gesetzt haben mögen. Fast das Einzige, was man dem Autor dieser Komposition nachrühmen kann, ist, daß er viel gelernt hat. Aber das symphonische Gewand der Meister ist ihm viel zu weit, es schlottert ihm um die Glieder herum, und seine Bemühungen, es auszufüllen, sind manchmal peinliche. Er bläht sich auf, er bläst in das weite Gewand hinein, aber es ist eben nur Wind, und überall sieht man die schlotternden Falten. Daß er selbst sich aber der Dürftigkeit seiner Erfindung und des Mechanischen seiner Gestaltung nicht bewußt ist, geht allein schon daraus hervor, daß er mit den traditionellen vier Sätzen nicht zufrieden war, sondern gleich fünf lieferte. Aber so geht's: Leute, die am wenigsten zu sagen haben, sind gewöhnlich am redseligsten.

Am trockensten und aufgeblähtesten ist unzweifelhaft das erste Allegro; dann kommt ein Adagio von beinahe beängstigender Gedankenarmuth: ein Quartensprung wird darin zu Tode gequält; der dritte Satz, das Scherzo, bietet wenigstens einige Einfälle dar, aber sie werden wahrlich nicht symphonisch ausgenützt; das Intermezzo hat den großen Vorzug der Kürze; im letzten Satz leistet der Komponist sein Bestes in einer vortrefflich gearbeiteten und gut klingenden Fuge. Aber dieser Beweis von Kunstfertigkeit kann nicht für den Mangel an Inspiration entschädigen. Dohnanyi ahmt Brahms' Stil in gar manchen Dingen nach, so auch gelegentlich in der Instrumentation; er ist aber offenbar bestrebt, mit einem größeren Pinsel die Farben dicker aufzutragen, er hat die Attitude der Originalität. Leider hat er die Originalität selbst nicht. Wenn er sein Ziel weniger hoch steckte, möchte er vielleicht eher seine musikalische Individualität entdecken. Vielleicht schlummert sie nur noch.

Man kann nicht sagen, daß diese Symphonie dem Orchester eine dankbare Aufgabe darbot, aber ebenso wenig läßt sich behaupten, daß das Orchester darin sein Allerbestes leistete. Es mochte eben unter dem Mangel an Inspiration leiden. Indessen, auch in der Mendelssohn'schen Sommernachtstraum-Ouverture schienen die Geigen nicht diese flimmernde Leichtigkeit zu haben, die man oft an ihnen bewundert hat. Die Academische Ouverture von Brahms, die das Konzert beschloß, wurde vorzüglich gespielt. Herr Gericke hatte sich mit der Dohnanyi'schen Symphonie offenbar die größte Mühe gegeben, aber es nutzte nichts: das Publikum war von nahezu sechzig Minuten solcher Musik — die immerhin viel besser sein mag, als sie klingt — nicht entzückt.

Aber in der Mitwirkung von Frau Melba gewann das gestrige Konzert noch eine besondere Anziehungskraft; kein Wunder daher, daß das Haus ausverkauft war. Seitdem wir sie hier zuletzt gehört, hat Frau Melba allen möglichen Völkerschaften, besonders auch unseren Antipoden etwas vorgesungen. Wer daraus nun folgerte, daß sie sich in Erscheinung und Stimme so oder so geändert haben müsse, wurde gründlich enttäuscht: das war genau dasselbe, leidenschaftslose Gesicht und — dieselbe unvergleichliche Stimme. In einer Arie aus Mozart's „Idomeneo" bekundete Frau Melba allerdings zunächst, daß ihr des göttlichen Wolfgang musikalische Seele ein Buch mit sieben Siegeln geblieben ist, aber in der bekannten „Sweet bird"-Arie aus Händel's „L'Allegro, il Penseroso ed il Moderato" schmolz sie das Eis, das sich um den Geschmack des rabiaten Wagner's anzusammeln pflegt, wenn er mit klassischen oder modernem Coloraturgesang kollidirt. In der That, dieser Stimmmechanismus ist beispiellos, er nimmt es an Zuverlässigkeit mit dem Instrument auf. Wer läßt Einen solche Triller hören, wie sie der Melba von den Lippen rollen? Auf dem hohen B setzt sie einen Triller an und läßt ihn langsam anschwellen, daß wohl dem Zuhörer, aber nicht der Sängerin der Athem ausgeht. Und dabei hat die Stimme alle ihre christallene Frische bewahrt. Trotz tosenden Beifalls wollte sich Frau Melba zu keinem „Encore" bequemen. Und ihre eigentlichen Parabenummern bewahrt sie sich für ihr eigenes Konzert in der nächsten Woche auf.

Es muß noch hinzugefügt werden, daß Herr Maquarre die obligate Flöte in der Händel'schen Arie mit Virtuosität und Geschmack spielte.

Staats Zeitung
Dec 12-03

Das Bostoner Symphonie-Orchester.

Im gestrigen vierten Konzert des Bostoner Symphonieorchesters ließ sich der neu engagirte erste Cellist des Orchesters, Herr Rudolf Krasselt, als Solist hören. Er hatte sich das Saint-Saëns'sche A-moll Konzert für sein Debut gewählt. Daß er auf das Publikum einen vortheilhaften Eindruck machte, ging aus dem Beifall und den Hervorrufen hervor, die seinem Spiel folgten. Auch läßt sich nicht leugnen, daß Herr Krasselt viele gute Eigenschaften in's Gefecht zu führen hatte, wie glatten Bogenstrich, flotte Technik der linken Hand und zuverlässige Intonation. Aber solche Eigenschaften sind immer doch nur erst die Vorbedingungen zur Künstlerschaft des Virtuosen, und man wird Herrn Krasselt abermals als Solisten hören müssen, ehe man ihm irgendwelche Distinktion als Virtuose zusprechen kann. Er ist unstreitig ein guter Cellist und sicherlich eine bessere Acquisition für das Orchester, als dessen neuer Konzertmeister. Aber nach seiner gestrigen Leistung läßt sich noch nicht sagen, ob er auch Stil und Autorität genug besitzt, um zu dem ersten seines Faches gerechnet zu werden.

Das Programm war, wie dasjenige des dritten Konzertes, in letzter Stunde ein wenig abgeändert worden. Man fing mit der „Fidelio"-Ouverture an, die eine pietätvolle und wohlklingende Wiedergabe erfuhr. Dann folgte „Vyšehrad", das erste Stück aus Smetana's Cyklus „Mein Vaterland", ein höchst poetisches Stimmungsbild. Der Komponist versenkt sich beim Anblick der alten Burg in historische Träumereien und versucht die Bilder, die seine Phantasie ihm vorspiegelt, in Tönen auszudrücken. Die Ausführung durch das Orchester war eine farbenreiche und virtuose. Den Schluß des Konzertes bildete Berlioz' Symphonie „Harold in Italien". Herr E. Ferier, der neue erste Bratschist des Orchesters, spielte die schwierige obligate Viola.

Boston Symphony Orchestra.

The soloist at last night's concert of the Boston Symphony Orchestra in Carnegie Hall was no less a personage than Mme. Melba. It is odd that the three greatest living representatives of the florid style of singing—Patti, Sembrich, and Melba—should all be in America at the same time. Mme. Melba has not been heard here for several years; her latest tour has been to Australia, which gave her to the world. Her numbers last night were the Zeffiretti aria from Mozart's "Idomeneus" and Handel's "Sweet bird that shun'st the noise of folly," with flute obligato—the cheap show piece in which Handel anticipates Donizetti at his worst. The singer's voice has not deteriorated during her absence. At first it was not quite under her control as regards the pitch, but that passed away, and those who like the clear, silvery, but cold tones of her voice had abundant opportunity to admire and applaud her.

The orchestra needed a famous vocalist on this occasion. The Boston band is notorious for its uninteresting programmes, and last night's was a record-breaker. One great work—Liszt's "The Ideal"—was promised, but the promise was not kept, and in its place the well-worn Midsummer Night's Dream overture of Mendelssohn was given. The Brahms "Academic" overture, which closed the concert, has its points of interest, but the piece which held the place of honor—Dohnányi's symphony in D minor—did not deserve such a distinction. One cannot but wonder at the extraordinary lack of taste and judgment shown by Mr. Gericke in selecting such a juvenile, immature production, and making his men waste their time over it. A biographer of Dohnányi says that "in the early morning the child began to write down notes indiscriminately on the paper. The mere writing of music gave him the greatest pleasure." Evidently it gives him a great deal of pleasure still, so that he does not know when to stop. Not content with the usual four symphonic movements, he added a fifth, his ambition evidently being to add Bruckner's chief shortcoming of interminableness to the faults of Brahms and Richard Strauss, his prototypes. The last movement contains a "Tema con variazione e Fuga," which characterizes the whole symphony. Mr. Dohnányi is quite a young man—he was born in 1877, and he was for three years a student at the Budapest Conservatory. How that "theme with variations and a fugue" must have pleased his teachers! They had evidently taught him the science of composition successfully. The art of composition, unfortunately, is quite a different thing, which cannot be taught. It implies the gift of creating new melodies, a gift of which Mr. Dohnányi gives no evidence in his fifty-minute symphony, which, with all its attempts at cleverness, is dull beyond description. It ranks with the average prize essay of a college sophomore who has carefully studied his books, and no more deserves detailed discussion than it deserves a public performance, when there are so many neglected masterworks clamoring to be heard.

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N.Y. Sun
Dec 11-03.

THE BOSTON SYMPHONY ORCHESTRA AGAIN AT CARNEGIE HALL.

The Second New York Concert Draws a Great Audience—Gericke Tonans in a Genial Mood—Mme. Melba Sings Two Numbers and Is Still a Popular Idol—Brilliant Work of the Orchestra

Gericke Tonans, the Boston Jupiter, was in a considerate and a genial mood last night at Carnegie Hall. His deliverance of harmonies was tempered to the frailties of poor human nature. Of late, New York has had music for breakfast, dinner and tea, in the words of the now prehistoric Grosvenor, and the Boston Symphony conductor cropped his programme to fit an exact two hours.

A great audience greeted the reappearance of the orchestra, and all of Mr. Carnegie's chairs were filled—even to the ascending rows that soar in the supernal heights. The regard for the Boston Symphony Orchestra has now crystallized into a superstition, and hundreds of good people doggedly "follow the gleam" without knowing exactly why they do so. That is to say, many persons, it is evident, are devoted to these concerts, and all that in them is, as such, besides and apart from the genuine lovers of music who have a *flair* for the traditions of this famous orchestra. A sufficient number of these camp followers of Apollo were present last night to overburden Mme. Melba with applause, while

No shrieking frantic
Or corybantic

exceeded the proprieties at the end of the successive numbers of Mr. Wilhelm Gericke's brilliant and interesting orchestral programme. It is apt to be so; the solo gains a fictitious value from the popular idea that a single vocal performer—especially if it be a lady ample in personality and fame—is a greater wonder than any combination of harmonic instruments can possibly be. And when this wonderful lady has a beautiful yellow gown and sings a succession of bird-like notes with a flute (also pretty nearly a Solo) as a pacemaker, and when this lady is heard for the only time this year in New York except at her own concert, why, no wonder the applause rolled over the orchestra in a wave and washed away all ideas of proportion, if not of politeness.

The orchestra's opening work was a piece of Hungarian music first performed at Budapest in January of the present year, and now heard for the first time in New York. A symphony in D minor, by Ernst von Dohnányi, it was orchestrated by Mr. Gericke in five movements, the fourth being an intermezzo. Beginning Allegro ma non troppo, follows first a Molto adagio of rhapsodic beauty, then a Scherzo Presto, then the andante Intermezzo, and the Finale, in which the theme, in its brilliant variations, with many reminiscences of what has been heard before, is worked out with great elaboration of orchestral ornament. The work was played magnificently and was by far the most important music event of the evening.

Mme. Melba then sang an aria from "Idomeneus" most acceptably to the audience, and after the shouting was over Mr. Gericke substituted Mendelssohn's "Overture to Midsummer Night's Dream," op. 21, for the Liszt "Ideala" of the programme, since the latter would have taken half an hour to perform. There seems to be little room for criticism of this, for even though the "Dream" overture be so often heard, it is not often heard as the orchestra played it. One might be quite content to sit and listen to those lovely violins and thank heaven for the chance. Did Mendelssohn ever do anything better worth hearing?

Again Mme. Melba sang, this time Händel's "Sweet bird that shuns't the noise of folly," with a flute obbligato by Mr. Maquarre. After a great deal of applause and many recalls—noble heart! she resisted the temptation to sing again—the concert closed with Brahms's "Academic Overture," in whose stately and yet very eloquent harmonies were inlaid many student songs, most of them as cunningly hidden as Dvorák hid "Yankee Doodle" in the "New World Symphony." And the audience was dismissed promptly at 10:15 o'clock, with its brains and heart full of beautiful music, most artistically injected. It has been remarked that even as the Broadway cars run in Seventh avenue, and the Sixth avenue cars have most of their track in Amsterdam avenue, and as most of the population of Ireland and Italy now live in the United States—so the Boston Symphony Orchestra does not spend much time in Boston. This is Boston's loss; let us be glad we in New York get that organization twice a month, even with soloists included.

The programme for Saturday afternoon's concert is appended. It is possible that the Mendelssohn number, which Mr. Gericke stole from that programme, may be replaced by the Liszt symphony.

PROGRAMME FOR MATINEE.

Overture—"A Midsummer Night's Dream," op. 21 ..... Mendelssohn
Concerto in A minor, for violoncello and orchestra, op. 33; allegro non troppo; allegretto con moto; come prima ..... Saint-Saëns
Symphonic Poem, "Vysehrad" (No. 1 of the cycle, "My Country") ..... Smetana
"Harold in Italy," symphony in four movements, with alto solo, op. 16 ..... Hector Berlioz
(Viola solo by Mr. E. Ferir.)
I. Harold in the Mountains: Scenes of Melancholy, Happiness and Joy;
Adagio (G major).
Allegro (G major).
II. March of Pilgrims, singing their Evening Hymn: Allegretto (E major).
III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
Allegro assai (C major).
Allegretto (C major).
IV. Orgy of Brigands: Allegro frenetico (G minor).
Soloist: Mr. Rudolf Krasselt.

Boston Orchestra, with Mme. Melba as Soloist—A Symphonic Experiment That Failed.

Carnegie Hall grows positively brilliant not more than a dozen times a season—the Musical Art Society, occasionally the Philharmonic Society, more often the Boston Symphony Orchestra, and an infrequent soloist of the Paderewski or Sembrich type, attract audiences of a size and distinction that may well be an inspiration to the concert givers. Last night was marked by one of these handsome gatherings, and the presence of the Boston orchestra, with Mme. Melba as soloist, was responsible for it.

The programme, as announced, balanced neatly the music of accepted tradition against what was experimental—for Liszt's symphonic poem, "The Ideal," may still be classed as a suppliant in the outer court of the temple of master works, while Ernst von Dohnanyi's D minor symphony, which began the list, had its Budapest premiere less than a year ago. But the symphony was found to be so long, that Mendelssohn's overture to "A Midsummer Night's Dream" was substituted for the Liszt piece, which is also long, and as the rest of the programme contained Brahms's "Academic" overture and Mozart and Handel arias for Mme. Melba, the scale was turned in favor of the established masters.

When Mr. von Dohnanyi's symphony was played, the case for the musical applaud was found to be very weak indeed. Turned into a lawyer's plea of equivalent power, it would have failed to convince a jury, even in the face of no opposition whatever. The young Hungarian pianist-composer's previous symphony, which Conductor Gericke honored with a Boston orchestra performance some years since, was tenuous enough, but this is frankly impossible.

There are five movements, and they occupied last night about fifty minutes. The themes of the first and second movements are rather good, but their development does not show real power of design; the scherzo was more compact, and won applause; then came a superfluous fourth movement, and the finale, with its inevitable fugue (every young composer must show that he can write a fugue) proved a monument of irrelevant banality.

Mr. Gericke evidently liked the music, but the orchestra played it with mental, tonal and intervallic reservations.

The Mendelssohn and Brahms overtures fell with unwonted pleasure on ears sated with the symphony's unmeaning measures. The Brahms music, particularly, was a grateful respite.

Mme. Melba's last previous appearance here was on April 29, 1901, when she sang the mad scene from "Lucia" in the operatic farewell. Since then she has been in Australia, England, and for the past two months touring successfully in this country. She was warmly welcomed last night, and seemed in splendid health and spirits. Rumors of a slight cold were dispelled by the outflow of regal tone that marked her singing of the "Zefferetti" aria from Mozart's "Idomeneo" and Handel's "Sweet Bird." Only a slight flatting of the penultimate note in the latter hinted that Mme. Melba was not in the fullest possession of her extraordinary voice.

It is a pleasure to listen to such an easy and natural outpouring of pure and well-placed tone; on the gifts that are hers by birthright and on the improvement she has made of them, Mme. Melba may ever safely rely. Such voices are rare enough to evoke a renewed sense of human possibilities; their employment as media of interpretation is almost a secondary consideration.

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Commercial Advertiser
Dec 11-03.

A Pianist's Symphony and Melba.

Young Ernst von Dohnányi, a pianist of very unusual ability, still persists in his ambition to become a composer of note. There is no doubt about his industry. All of his compositions that have been heard here are very long; but if in quantity they are most generous, concerning their quality one is not so certain. Four years ago the Kneisels presented a pianoforte quintet of his. The following autumn Mr. Gericke, who regards the young Hungarian with a fatherly interest, had him play his own pianoforte concerto—a prize composition and one which gave abundant evidence of that fact. Last night at the second evening concert of the Boston Symphony Orchestra, a symphony in D minor, his first attempt in this large form, was played. It was of great length, the performance of its five movements consuming all but an hour. It contained incidents which were genuinely interesting, but that the composer has yet a message for the world of sufficient import to require a five-movement symphony as his messenger is extremely doubtful.

Dohnányi is a Hungarian, wherefore it follows almost as night the day that his work is colored by the music of the Hungarian gypsies. But the impression his symphony gave was that he rather resented the influence of the Tsigane, and fought against it, and to help him in his battle had conjured up the shade of the mighty Brahms. So it happened that, while this orientalism flavored his first movement, it was cast in such a rigid mould of formality that it lost all but the faintest semblance of itself. But nature is stronger than art, even in music, and in the second movement, the adagio, the gypsy element appeared in its most rhapsodical form. One found it again strong in the fourth movement, an intermezzo, in which a solo viola, delightfully played by Max Zach, bore the chief burden. But in the third and fifth movements the composer sternly turned his face from his native land, and in the former wrought a scherzo of very conventional form, and in the latter ended his work with a big fugue.

Dohnányi is lavish in his instrumentation. He is a lover of color and piles it on with the extravagance of youth. He takes no heed of the difficulties that he makes for his orchestra. He is fond of the wind choirs and demands of them the highest virtuosity. But his orchestration is often rich at the expense of clarity. It is often thick and turgid—muddy is the word. As for the melodic ideas, they did not impress one as being very important, certainly not important enough to require a whole hour for explication. The symphony is interesting as the work of a young man still under thirty, and as an illustration of how pre-natal and acquired influences in art may battle with each other. But judged absolutely by itself, it was not very impressive. It was magnificently played, the orchestra receiving very warm applause for its work.

The soloist of the evening was Mme Nellie Melba, who has been touring up and down the country with a company of her own, after the fashion of prima donnas nowadays. She was not in the best of voice, having a slight cold, and for this reason did not sing the air from "La Clemenza di Tito," which had been advertised, but substituted for it one from "Idomeneo." Melba was never happy in Mozart, and her singing of this air did not rouse the audience to undue enthusiasm; but later when she sang Handel's "Sweet Bird" all the glory of her beautiful voice was revealed. What a trill the woman has! There is nothing like it on the concert stage to-day. Melba is not the most satisfying artist in the world, because the range of her art is very limited; but within the limits there is none quite like her.

The other numbers on the programme were Liszt's "The Ideal" and Brahms's "Academic" overture.

Boston Globe
Dec 17-03.

Miss Maud MacCarthy will be the soloist at this week's Symphony concerts, playing a violin concerto by Brahms.

Mme. Melba Received Warm Welcome with Boston Symphony

It was the reappearance of Mme. Melba at the second concert by the Boston Symphony Orchestra which made for most of the great applause greeting this organization last night at Carnegie Hall.

It is seldom indeed that anything takes precedence over the orchestra itself at the New York concert of this famous Boston organization, and the exception to the rule last night was due to no lapse by the band and its conductor from their usual high level, for Mr. Gericke's programme was a thoroughly interesting one and his men were in fine feather. But Mme. Melba's return for once overshadowed the players in the public interest.

The prima donna has seldom if ever sung more charmingly. Some disappointment was felt that for the first of her announced numbers, the "Parto, Parto," from Mozart's "Titus," there should have been substituted the "Zeffiretti" aria from the same composer's "Idomeneus," a rather less striking passage; but this impression was forgotten in the face of her singing of it.

The tones were the same fresh, limpid ones which every one remembered, and which are so rare after all, and the technique that which recked little of any difficulties of the score. At the close of the aria the house fairly thundered its applause and the singer was brought to the stage a dozen times in vain attempts at a breach of the established anti-encore rules of the Boston Orchestra.

Her tour de force came later in the scene from Handel's "L'Allegra il Penseroso ed il Moderato," which begins "Sweet bird that shun'st the noise of folly." This she sang in collaboration with Mr. A. Maquarre, the orchestra's solo flautist, to whose instrument Handel has given a part equal in importance to the vocal melody. This number Mme. Melba has sung before, frequently, but she surpassed herself in it last night.

Her bravura was extraordinary, her trilling really flawless, her intonation most accurate. A slice of the credit for the beauty of this number must go to Mr. Maquarre, by reason of his admirable contribution to the ensemble.

The orchestral portion of the list also suffered change in the substitution for Liszt's Symphonic Poem No. 12, "The Ideal," of the overture to "Midsummer Night's Dream." Besides this the programme included a symphony in D minor by Ernst von Dohnanyi—heard for the first time in New York—and Brahms' "Academic Festival Overture," opus 80.

Mr. Dohnanyi's Symphony will be sure to stir up no end of musical discussion, but whatever denial may be made of its intrinsic value, it will not be and should not be summarily dismissed. As the work of a man of twenty-seven it is beyond question a remarkable composition, with not only stout workmanship and striking ingenuity to recommend it, but some noticeably vital melodic ideas as well. It naturally mirrors Brahms. All of the five movements but the first told with the audience.

NEW YORK, WEDNESDAY, DECEMBER 16, 1903.

The Boston Symphony Concerts.

TWO concerts of the Boston Symphony Orchestra took place Thursday evening (December 10) and Saturday afternoon (December 12) at Carnegie Hall. There were some slight changes in the first program, which consisted of Ernest von Dohnanyi's D minor Symphony, the overture of "The Midsummer Night's Dream," by Mendelssohn, and Brahms' "Academic Overture." Melba sang.

When last in this country Dohnanyi was one of the guests at a luncheon at Lüchow's restaurant on Fourteenth street, and in the course of the conversation some of the people present who were interested in his musical tendency said that they were of the opinion, judging from his compositions, that he was leaning heavily upon Brahms. Dohnanyi smiled sardonically and intimated that there was nothing in Brahms that he could apply to his own work, that his inspirations were individual, and were not stimulated through such a source. It was rather a surprise to observe his apparent effort to belittle Brahms. This story in itself would would have no particular value if it were not for the fact that the D minor Symphony of Dohnanyi is peculiarly Brahms-like in many of its effects, and if we all did not know Mr. Gericke we would suspect him of having been rather sarcastic in the arrangement of the program by placing the "Academic Overture" on it with Dohnanyi's D minor Symphony; for while the Overture is not academic, the Symphony has many moments that remind one of academic efforts.

There is no question whatever that Mr. Dohnanyi is a young man with remarkable gifts, and he has ideas which, as the Evening Post always reiterates, are necessary for any musical work. But the Symphony as a whole is monotonous, it fails in its climaxes; its workmanship is frail, and it is defective in logic and in structural strength. It has pianistic orchestration, that is to say, one hears a piano concerto throughout the work, and that is one of the reasons why Rubinstein's orchestral compositions have fallen by the wayside. As THE MUSICAL COURIER stated many years ago, compositions of that kind suffer from the thraldom of the keyboard, being written by men whose supreme work and mental application have been in the direction of piano playing. Liszt emancipated himself from this, and so did Brahms, who originally was an excellent pianist; so did Schumann. Very few can reach that altitude, however, and when once Dohnanyi gets away from the piano we would be happy to hear orchestral works with the Dohnanyi orchestral fibre.

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There are so few voices today, there are so few people—men or women—who can sing and who can sing music and who can interpret music as it should be sung, that even with all this absence of a temperamental or artistic gift, the science of Melba appeals to us through the purity of the tones and through the profound gift of Nature shown by her voice capacity. If the human voice is capable of such effects, what could be done by some woman who could sing music as it should be sung, with a voice like Melba's? There must be such. She is losing her higher notes; they must gradually go because they are not tenderly preserved.

At the Saturday matinee the admirable orchestra again emphasized all those many good points for which its playing has been famous these many years. Such shortcomings as there were in the Smetana and Berlioz numbers were the shortcomings always of the leader and never of the orchestra. An orchestra reflects the temperament of its conductor, and when such a conductor has no temperament, then it stands to reason that also the orchestra has none. Smoothness, precision and polish were in plentiful evidence, but the soul of the hearer longed for at least one spontaneous emotional outburst. It seemed imminent once in the highly colored Smetana poem and twice in Berlioz's best Symphony, but the effort of the orchestra died in its promise. The leader keeps a watchful eye on all crescendos and accellerandos, and they are compelled to conform to a carefully fixed sound and speed limit. His polite methods were most eloquently illustrated in the "Fidelio" overture by Beethoven, where a little more naturalness at times would have made a performance convincing that was merely correct. The same criticism must also hold good for the finale of the "Harold" Symphony. In that work, by the way, the familiar obligato was exceedingly well played by Mr. Ferir, the viola player, who was imported from London last fall by the Boston Symphony management.

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The Tribune.

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MORE UNIONISM IN MUSIC.

The orchestral sweet bells seem to be jangled and out of tune quite generally. The Philadelphia orchestra is still in doubt about a guaranty for another season. The Pittsburg orchestra has lost its leader, Victor Herbert. The New York Philharmonic is limping through the present season with half a dozen different conductors. But the Boston orchestra, the only competitor Chicago has, is in a dangerous condition, principally owing to unionism.

The Boston orchestra at the beginning of the season lost its concertmaster and one or two principals. Their places were filled more or less successfully and all seemed to be running smoothly when a new difficulty presented itself. The Musical Mutual Protective union now proposes that twenty or more of its members shall leave the orchestra because there are nonunion men in that body. These twenty or more players, like the others, are under contract to Mr. Higginson, who, as is well known, supports the orchestra by paying its deficits. Without him the people of Boston would not have that fine organization. Mr. Higginson has said that rather than allow any interference with his business by musical artisans he will disband the orchestra.

The musicians' union is firm in its demand. Its love of the musical art is not so great as its hatred of players who will not carry dinner pails, pay initiation fees into its treasury, and do musical manual labor so many hours in a week for so many dollars, good players and bad players sharing alike, and hours and dollars to be regulated by the union. But this is not Mr. Higginson's view of the importance and dignity of musical art, and, it may be added, it is not the view of any other person outside the M. M. P. U. who loves music or knows anything about it. Mr. Higginson is firm also, as a man should be who pays all the bills and is bent upon furnishing his patrons with the best music. The question, therefore, is, will he disband the orchestra? If he does, of course Boston will lose one of its most attractive features, and it will be a serious loss to the cause of higher music. It is to be hoped that Mr. Higginson will adhere to his decision. A disbanded orchestra would not be so great a calamity as an orchestra dominated by the union and made up of a heterogeneous collection of good, bad, and indifferent players. It would be a death blow to music in America if the unions were allowed to dictate who should be employed and upon what terms, instead of the manager and conductor. Better no music than to submit to such tyranny. The Boston people from the earliest times have made bold fights for principle, and the principle in this case is one worth fighting for. It is possible for a labor union to carry its demands so far as to make itself not only ridiculous but harmful to the public. The demands of the M. M. P. U. are of that kind.

NEW YORK, WEDNESDAY, DECEMBER 16, 1903.

The Boston Symphony Concerts.

TWO concerts of the Boston Symphony Orchestra took place Thursday evening (December 10) and Saturday afternoon (December 12) at Carnegie Hall. There were some slight changes in the first program, which consisted of Ernest von Dohnanyi's D minor Symphony, the overture of "The Midsummer Night's Dream," by Mendelssohn, and Brahms' "Academic Overture." Melba sang.

When last in this country Dohnanyi was one of the guests at a luncheon at Lüchow's restaurant on Fourteenth street, and in the course of the conversation some of the people present who were interested in his musical tendency said that they were of the opinion, judging from his compositions, that he was leaning heavily upon Brahms. Dohnanyi smiled sardonically and intimated that there was nothing in Brahms that he could apply to his own work, that his inspirations were individual, and were not stimulated through such a source. It was rather a surprise to observe his apparent effort to belittle Brahms. This story in itself would would have no particular value if it were not for the fact that the D minor Symphony of Dohnanyi is peculiarly Brahms-like in many of its effects, and if we all did not know Mr. Gericke we would suspect him of having been rather sarcastic in the arrangement of the program by placing the "Academic Overture" on it with Dohnanyi's D minor Symphony; for while the Overture is not academic, the Symphony has many moments that remind one of academic efforts.

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Music in Brooklyn

"WHAT a fall was there, my countrymen." Marc Antony's lament was recalled by some of the fastidious and short sighted Brooklynites compelled to hear a concert by the Boston Symphony Orchestra at the Baptist Temple Friday night of last week. What a sad blow to the Women's Auxiliary that aimed to make these concerts dress parades. Families that had had the same seats in the Academy of Music for the past thirty years were rudely separated by the committee in charge of seating the audience in the new auditorium. The Baptist Temple is not adapted to concerts. It is badly ventilated, and the man who said the acoustics were good must have defective hearing. If the fire department does not insist on additional exits some subscribers will remain away from the concerts, even if the Institute refuses to refund their money. The Baptist Temple is a building much like the last Brooklyn Tabernacle in which the late Rev. Dr. Thomas De Witt Talmage preached. The Tabernacle, as many remember, burned down on a Sunday morning. While Talmage was standing before his pulpit shaking hands with strangers flames were discovered back of the great organ. All had to run for their lives, and before the fire engines could get to the corner of Clinton and Greene avenues the building was beyond the control of the firemen. The adjoining Hotel Regent and a private residence caught fire and all were swiftly burned to the ground before the eyes of thousands of terrified people. The Baptist Temple is lighted by electricity and so was the former Brooklyn Tabernacle. The floors and stairs of the Tabernacle were wood, and wood is the material used at the Temple. Therein lies the danger. The fire at the Tabernacle came at high noon, when only a hundred or about that number lingered to greet the famous preacher. Had the fire occurred at night when the auditorium was crowded there is no telling what might have happened. The burning of the Academy of Music a few weeks ago ought to teach some people a lesson. Communities, like individuals, sometimes escape punishment for violating certain laws, but when it comes to an assembly of 2,000 people it will not do to trifle with Providence too often.

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Concerto in B major, for piano and orchestra, op. 10.....Huss
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Academic Overture.....Brahms
Soloist, Miss Adele Aus der Ohe.

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DAILY ADVERTISER,

DECEMBER 21, 1903

THE SYMPHONY CONCERT.

PROGRAMME.

Haydn.....Symphony No. 9 in C minor
Brahms.....Concerto for Violin
Miss Maud MacCarthy, Soloist.
Paine.....Ballet Music from "Azara"
Wagner..... Overture, "Tannhauser"

It may have been personal mood or it may have been the intrinsic style of the music, but Haydn's Symphony seemed puerile and tiresome. The violoncello solo in the Trio of the Minuet (finely played) afforded a little languid interest, but as a whole the work seemed stale, flat and unprofitable. Some of Haydn's symphonies wear better than the most of Mozart's—always excepting the G minor and the "Jupiter"—but the symphonic works of both masters belong to the age of the "Clarissa Harlowe" novel, and can interest here and there, but not as a whole. "Autre temps, autres m[illegible]s!"

From the extreme of simplicity the programme swept to the extreme of subtlety. We trust that Miss MacCarthy is not going to make Brahms' violin concerto an annual proceeding at our symphony concerts. She has proved that she can play the long work marvellously—for a young lady—and last Saturday she proved it again, which ought to be enough. There are not very many great violin concertos, but there are enough to avoid being restricted to a permanent Brahms diet.

It may be added, however, that the work gains on acquaintance. It may be a case of "first endure, then pity, then embrace," but we doubt if we shall ever embrace that prolix Adagio.

Miss MacCarthy played with astonishing surety, and in the cadenza and in the final movement exhibited much breadth in difficult double-stopped passages. She was recalled over and over again with great enthusiasm. Brahms' orchestration suffers by comparison with the modern colorists. Great as this master was, his greatness did not lie in the domain of brilliant scoring.

But the next works made ample amends for the neutral tints of the concerto. Paine's Moorish Dances glow with an Orientalism that is comparable with Rubinstein's "Feramors." Seductive, languishing and melodic, the three excerpts from "Azara" won sufficient applause to force the composer to bow his thanks to the audience. The interpretation was excellent and especial praise must be given to the English horn obbligato which was most eloquently performed.

The "Tannhaeuser" overture won the greatest success of the evening. It was wonderfully shaded—perhaps a little too carefully, for some of the "abandon" was lost. But the conflict of the two chief themes was finely brought out. The whole overture is a struggle (to alter Swinburne) between

"The trombones and viols of Virtue,
And the woodwind and cymbals of Vice."

And the violins and trombones get much the best of it in the last round. That coda is about as great as anything in the overture repertoire, and when Wagner cut it out to make room for a very dull transition into the first scene of the opera (the "Paris version"), he made a sacrifice to his theories that was nearly as great as the one that Abraham intended. But an angel stopped Abraham. We wish that some angel had stopped Wagner.

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It may be added, however, that the work gains on acquaintance. It may be a case of "first endure, then pity, then embrace," but we doubt if we shall ever embrace that prolix Adagio.

Miss MacCarthy played with astonishing surety, and in the cadenza and in the final movement exhibited much breadth in difficult double-stopped passages. She was recalled over and over again with great enthusiasm. Brahms' orchestration suffers by comparison with the modern colorists. Great as this master was, his greatness did not lie in the domain of brilliant scoring.

But the next works made ample amends for the neutral tints of the concerto. Paine's Moorish Dances glow with an Orientalism that is comparable with Rubinstein's "Feramors." Seductive, languishing and melodic, the three excerpts from "Azara" won sufficient applause to force the composer to bow his thanks to the audience. The interpretation was excellent and especial praise must be given to the English horn obbligato which was most eloquently performed.

The "Tannhaeuser" overture won the greatest success of the evening. It was wonderfully shaded—perhaps a little too carefully, for some of the "abandon" was lost. But the conflict of the two chief themes was finely brought out. The whole overture is a struggle (to alter Swinburne) between

"The trombones and viols of Virtue,
And the woodwind and cymbals of Vice."

And the violins and trombones get much the best of it in the last round. That coda is about as great as anything in the overture repertoire, and when Wagner cut it out to make room for a very dull transition into the first scene of the opera (the "Paris version"), he made a sacrifice to his theories that was nearly as great as the one that Abraham intended. But an angel stopped Abraham. We wish that some angel had stopped Wagner.

Louis C. Elson.

FAMOUS "RUSH LINE" WAITING FOR THE DOORS OF SYMPHONY HALL TO OPEN ON FRIDAY FOR SYMPHONY ORCHESTRA REHEARSAL

SOME OF THE LEADING MUSICIANS AND BOHEMIANS OF BOSTON GATHER IN THIS LINE TO MAKE A RUSH FOR THE GALLERY RESERVED EXCLUSIVELY FOR THOSE WHO CAN THERE HEAR THE CONCERT FOR 25 CENTS. THE EXPLANATION FOR THIS GATHERING IS THAT ONLY A LIMITED NUMBER CAN BE ACCOMMODATED, AND WHEN THE GALLERY HAS ITS COMPLEMENT THOSE REMAINING ARE TURNED AWAY. ONE OF THE CONDITIONS OF ENTRANCE IS THAT THE "RUSHER" MUST HAVE A 25-CENT PIECE, AND IT IS NO UNUSUAL SIGHT TO SEE SOME OF BOSTON'S LEADING MUSICIANS WITH THE COIN HELD ALOFT SO THAT THE DOORKEEPER CAN SEE IT. THE PICTURE ABOVE WAS TAKEN LAST FRIDAY, AN UNUSUALLY COLD DAY, AND SOME OF THE "RUSHERS" HAD BEEN STANDING IN LINE FOR AN HOUR.

Is it a question whether the befeathered, befurred and bedecked dame of fashion, who saunters slowly and gracefully down the main isle of Symphony Hall at the Friday afternoon rehearsals just as the last twangs of the tuned violins have finished; it is a question whether she realizes what those hundred of beings seated in the second gallery have endured during the three, sometimes four, hours previous to the opening of the outside doors. They only seem to her to be a lot of interesting, queer people, most unfashionable, who carry great books of music under their arms, huge cakes of sweet chocolate and even boxes of sandwiches, which are put up for the occasion. If she only knew what these enthusiasts endured to hear the beloved orchestra, which sometimes seemed such a bore to the fashionable dame in the most expensive seat in the hall.

A five-minute study of the scene on Massachusetts avenue Friday would arouse sympathy and pity in the heart of the proudest dame. The wind swept up the avenue and down the avenue, and occasionally the gusts would swing around the corner from Huntington avenue, bringing clouds of dust. The thermometer registered 14 above, and the raw wind was biting.

Women who had lived for half a century stood in line for hours. Other women, young and pretty, dressed by fashionable tailors and possessing all the touches of culture and womanly dignity, braved the laughing glances of the non-musical who walked by and muttered words akin to "crazy" and "silly."

But the cold weather did not freeze the warm spirit of the music-lovers or others who were proxies for those too shy or afraid to stand on the steps for hours. Fun was easily made to suit the occasion. Happiness pervaded the shivering throng, and a laugh and a joke went up to match every sneer or jibe from the wondering men and women who passed by.

As another instance take the rehearsal of two weeks ago. The day was bitterly cold after a whole night of pouring rain. The steps of Symphony Hall were soaking wet and the four winds seemed to have agreed to blow all together around that coldest of corners, Massachusetts and Huntington avenues. But the doors never open until 1 o'clock, which, for some unknown reason, is the time set upon by the committee. So, no matter what the day or the weather may be, the one who goes on a rush to the Symphony must be strong in endurance. At 9 o'clock in the morning the first stone step was all taken by some energetic ones who are always the earliest arrivals on the scene. At 10 o'clock the next two steps were covered, one thoughtful old lady bringing a couple of camp chairs with her. Of course no one dared sit down on the damp steps, and even extra robes and old newspapers to stand upon were of no avail.

At 10 o'clock my feet were so cold as to actually be numb, and yet there were still three hours before the doors would open. However, I stuck to my post simply because Mme. Melba was to be the soloist for the afternoon. About 11 o'clock the pangs of hunger, added to the severe cold, made further waiting almost impossible.

But just then an Italian vender of bananas, oranges and apples appeared upon the scene and was hailed with shouts of delight. After doing quite a stroke of business he kindly donated several paper bags for the collection of banana skins. This was passed around amid many smiles of those newly arrived (those who had stood since 9 o'clock did not smile). At 12 o'clock the line of patient (?) waiters reached down to Gainsboro street, but all waited to hear the great Melba. Why is it that each and everyone who passes the crowd on the steps of Symphony Hall always indulges in the most aggravating of smiles and even turns the head to watch the interesting "rushers"? Those who smile in this way are noticeably not the ones who join the throng.

After four hours' waiting we were told that, "owing to a cold, Mme. Melba would not sing that day"! Could any other cross have possibly been added? But this is what one must expect who goes on "the rush." Of course there is always the feeling that with you are other music lovers, and on warm, bright days, it is not half bad fun to go at 11 o'clock with plenty of wraps, the silent friend (the book), or talkative friend, and nibble sweet chocolate until it is time to go inside. Then, of course, there is a long, tedious wait of an hour and a half before the concert begins, but it soon passes and usually the music makes up for the long waiting. The people are sometimes very interesting and their conversation highly amusing. Many are foreigners, some are merely students, but there is a feeling of comradeship which shows itself plainly on these occasions. Sometimes my next neighbor who stood beside me for three hours outside on the steps will sit next to me in the gallery and will often share lunch, novel or opera glasses with perfect good feeling. But on the whole from the days when great artists are to sing, particularly after rainy weather, kindly excuse me.

FROM A SUFFERER.

EIGHTH SYMPHONY CONCERT

An Enjoyable Programme Presented, With Maud MacCarthy as the Solo Violinist

Last evening's Symphony concert presented the following programme:

Symphony in C minor.....Haydn
Concerto for violin in D, Op. 77.....Brahms
Ballet music from the opera "Azara".....Paine
Overture to "Tannhauser".....Wagner

This programme was in many ways enjoyable, more so than some of the programmes preceding. Haydn's symphony was one of the dozen that he wrote for the Salomon concerts in London between 1791 and 1794. It sounded more effective than most of his others when played by a modern grand orchestra in a large hall. Naturally, the proper place to hear a Haydn symphony is in a small hall with a moderate orchestra, as was originally intended.

The ballet music from Professor J. K. Paine's opera, "Azara," has been heard once before at these concerts. Consisting of three Moorish dances, it makes a pleasing orchestral excerpt, and they are among the best of the kind heard here for a long time. After hearing them, it is a matter of regret that the opera itself remains unknown to the stage, for if as a whole it is as effective as what little of it was heard last evening, it would rank among the best modern operas. The dances were superbly played and won instant recognition and great applause, as they fully deserved. The composer was present, and acknowledged the applause from his seat in the audience.

The ever popular "Tannhauser" overture created the usual demonstration, the performance being exceptionable. Miss MacCarthy played the Brahms concerto even better than she did here last season. There was admirable strength of conception, even if certain lack of maturity was in evidence; the tone quality, though not large, was purity itself, and in matter of technical proficiency there was little, if anything, to be desired. Miss MacCarthy received an immense ovation and several recalls at the close of the performance.

Mme. Melba is again announced as the soloist for the rehearsal and concert of this coming week.

MISS M'CARTHY VIOLIN SOLOIST

Makes Her Re-Entree at Symphony Concert and Gives Selections From Brahms.

PAINE'S "AZARA" BALLET

A Haydn Symphony and "Tannhauser" Overture Fill Out the Program.

It is an honorable distinction for a girl no older in life and art than Miss Maud MacCarthy to be taken for the second time in the course of a year as the violin soloist at a Symphony concert, when abroad in the world and at home in this country, too, there are so many violinists of established eminence who have never yet been heard there, and when secondary orchestras and minor cities can enlist the co-operation of Thibaud, who is at least a man of the hour, whatever his absolute value in art may be. But as her reappearance was clearly welcome and her performance gratified, all question as to the cause of her choice may be waived. What is peculiar and open to criticism is that she should have been put forward in the same work which served for her debut—the concerto of Brahms.

Versatility Is Needed.

We are warned to beware of the man with one book; should we distrust the musician with one concerto? It is true that Mr. Kneisel has played this concerto several times; but his catholicity is known, and there has always appeared a special reason in the work itself or in the occasion for his repetitions. A young artist, with the way to power and celebrity yet to conquer, should demonstrate versatility, unless he means to restrict himself to virtuosity or to a single composer.

Under certain conditions the repetition of a work might supply a gauge for the growth and progress of a player; but not if such repetition were deferred over a twelvemonth. Only the most studious, analytic and specific criticism could fairly compass two performances of a year apart, although some general impressions might be derived from a confronting of memory and the moment.

Miss MacCarthy, then, appears to have strengthened and ripened; but whether this be the result of study, purpose and effort, or only the normal growth of the accreted year, some more expert and minute critic of the violinist's art may undertake to decide and to illustrate by citation.

Deft Technique.

She newly presents the same pleasant, sweet, sufficient tone, the same graceful and deft technique, still implying some effort in arduous passages, the same definite mentality and the same sympathetic feeling. It should be said for her, however, that Brahms has here given small chance for sentiment to deepen toward passion; while he has required great skill for many devices of technique, but has asked it for legitimate purpose and not for show.

Miss MacCarthy, apparently depending somewhat upon the tacit encouragement of her master, Mr. Arbos, played in confident concentration upon her task, meeting her difficulties without obvious struggle and taking her success modestly. She put hearty spirit into the long, formal cadenzas of the first movement, rendered purity and tenderness to the romantic second, and had firm command over the trials and obstacles of the last. She certainly pleased and was approved, being several times recalled.

The Other Numbers.

The ballet music from Professor Paine's "Azara," which was heard with pleasure and some provocation to restlessness, intimates the dramatic fancy that moved him to write the poem and the music, and continue the action of the opera itself. It is not merely melodious, variably colored and characteristic in rhythms and instrumentation, but is so sugestive that an expert choreographer should have no difficulty in adapting to it not only the pas and "variations" of chief dancers, but also the work of coryphees and figurantes.

It was gaily played and people who only know Professor Paine's Greek tragic choruses and symphonies made the usual remark that they should not have thought he had it in him.

When it is added that the band played quite as they should, the C minor symphony (No. 9) of Haydn and the "Tannhauser" overture, there is no more to say except that the program was overlong.

Next time Mme. Melba will make good her promise and sing Handel's "Sweet Bird," with its flute-bird contest and Ophelia's mad scene from Thomas' "Hamlet." The orchestra will play a new set of variations upon an original theme by Elgar, Beethoven's 8th symphony and Bargiel's "Medea" overture.

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EIGHTH SYMPHONY CONCERT.

Prof. Paine's Ballet Music from "Azara."

Melodious Themes and Sumptuous Orchestration—Miss Maud MacCarthy Plays Brahms' Concerto for Violin and Wins Many Recalls.

The eighth concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, was given in Symphony Hall last evening. The programme was as follows:

Symphony in C minor (B. & H. 9).....Haydn
Concerto for violin.....Brahms
Moorish dances from "Azara".....Paine
Overture to "Tannhaeuser".....Wagner

Prof. Paine's ballet music from "Azara" was played at a Symphony concert for the second time. Prof. MacDowell of Columbia honors his university by writing Celtic sonatas and New England idyls for the piano; Prof. Parker of Yale is addicted to the oratorio habit; but Prof. Paine writes an opera with a ballet of Moorish dancers, and thus bears witness to the fact that Harvard University encourages the cultivation of the more humanizing arts. The dances gave much pleasure. All of the themes are melodious and some are characteristic; the orchestration is now piquant, now sumptuous. The music is decorative and picturesque, as well as for the steps of dancing girls. It suggests the opera house with its peculiar atmosphere, the set scene, the entrance and the evolutions of the ballet. The dances were heartily applauded, and Prof. Paine rose from his seat on the floor and bowed his acknowledgments to audience and conductor and orchestra.

Here is a grand, romantic opera of which the vocal and piano score has been published. It is the work of an American musician whose compositions have won the respect of men of authority in this country and in Europe. There are two operatic companies in the United States that could produce "Azara": Mr. Conried's and Mr. Savage's. The former manager has gone to the trouble and the expense of preparing an English version of an opera by Smetana, a Czech, and he purposes to revive certain operas that have had only a short-lived popularity in the United States. Mr. Savage does not hesitate to produce with his company "Othello" and "Tosca" and he will bring out an English version of Puccini's "Mme. Butterfly." Neither manager is considering the production of "Azara," so far as we are informed, and Prof. Paine is looking forward to a production in Germany, for which a German text is already provided. It seems a pity that a serious opera by an American composer of established reputation should not first see the footlights in the land of his birth. Mr. Walter Damrosch was luckier with his "Scarlet Letter;" he had his own opera company; but it is not every composer that can afford this luxury.

Miss Maud Mac Carthy played Brahms' concerto for the violin. She played it when she appeared for the first time in this city (Nov. 15, 1902). Again she displayed a small, but pure and agreeable, tone, well grounded technic, an accent that would have won the applause of Polonious, and a maidenly discretion. To borrow Chaucer's phrase, she played "full fair," and she deserved the many recalls. But why Brahms' concerto again? Do we find in the Musician's Almanac for November and December: "About this time expect the violin concerto by Brahms"? An orator once made a brilliant speech, and he is now remembered as "Single-Speech Hamilton." Even a young player cannot afford to be characterized as a single-concerto violinist. No doubt Miss Mac Carthy's repertoire is not so limited; and again we ask in a spirit of love, when a young woman plays as well as Miss Mac Carthy does, why Brahms? Toujours Brahms as well as perdrix!

It is said of the late Joseph Gabriel Rheinberger, who thought in counterpoint and conversed in fugue that the music of Liszt gave him inward uneasiness, and whenever a piece by the Hungarian Abbe was on a programme, the eminent teacher of the Royal Music School at Munich withdrew from the hall during the performance to show publicly his disapproval and detestation. His conduct was thus somewhat ostentatious; and it disturbed the audience unless he happened to be in an end seat near a friendly door. It is said of Mr. H. T. Finck, the music critic of the New York Evening Post, that he tries to forget Brahms and all his works by reading some book by Hegel or Schopenhauer during the performance of music by his heart's abhorrence.

Mr. Finck's course is by far the more philosophical; he disturbs no one, and however abstruse the page, there is nothing in the music to divert his attention. To place red lights near certain doors of Symphony Hall with a legend on the wall: "This way out in case of Brahms," might offend some in the audience. It is much better to allow the discontented the liberty of self-improvement by reading. Not a newspaper that may flap or crackle; not a magazine the pages of which must be cut; but some discreetly-sized book that may be drawn from the pocket and easily held. "Molinos the Quietist," or the famous treatise "De Consolatione," or "The Gentle Life" would admirably suit the purpose; or a pocket chessboard with card chessmen might wile away the hour. Still better would be the importation of the drug described in "Realmah," which enabled the swallower to enjoy deep sleep with open eyes and a facial expression of intelligence.

The performance of the orchestra was of a high order of merit. The symphony and the overture themselves do not call for comment. It is not necessary to characterize the composer of the symphony as "Father Haydn," and allusions to "the well known genfality and sunny disposition of the father of the symphony" may well be spared.

There will be a tremendous rush for the rehearsal and concert this week (the first Thursday afternoon, on account of Christmas coming Friday) to hear Melba. She sings again, having generously offered her services for the pension fund of the orchestra, on Sunday night, the 27th. On Tuesday morning following she sails on the Saxonia from East Boston. After a few days in London, she goes, via Paris, to Monte Carlo, where she and M. Alvarez begin rehearsals at once for the production of Saint-Saens' new opera, to be produced in February.

Boston Sunday Globe.
SUNDAY, DEC 20, 1903.

EIGHTH SYMPHONY CONCERT.

There were no novelties among the selections played at the eighth of the season's Symphony concerts, but the program was enjoyable and the appearance of Miss Maud MacCarthy as soloist was very welcome. The young violinist was given an exceedingly cordial reception and her performance was applauded with greater warmth than commonly marks bestowal of approval by symphony audiences.

Miss MacCarthy made her first public appearance in Boston with this orchestra a year ago and played Brahms' D major concerto for violin. She played the same composition last evening and her interpretation of the exacting work showed that she has made material advance in her art during the past 12 months.

Brahms' concerto does not offer exceptional opportunities for display of virtuosity but it requires for satisfactory interpretation scholarly musical attainments, depth of feeling and power of expression rarely possessed by a young artist. Miss MacCarthy is wonderfully gifted, and considering that she is less than 20 years of age, the most sanguine expectations regarding her future seem justified. Her tone is of rarely beautiful quality, her command of technique is equal to every demand and her playing is marked by intelligence of expression, refinement of sentiment and sincerity of purpose that can but command admiration. There was much greater power evident yesterday in her delivery of the broad and forceful passages of the first movement of the concerto than was shown when she played it here a year ago, and there was even more brilliancy in her performance of the cadenza and greater facility in her execution of the difficult and florid ornamentations of the finale.

Perhaps no one in the hall yesterday was more pleased with her success than the concert master of the orchestra, Mr E. Fernandez-Arbos. He was her teacher in London, and the ingenuous deference she paid him before and after her performance was noted with pleasure by the audience.

The other numbers composing Mr Gericke's program were Haydn's ninth symphony, ballet music from Prof Paines opera, "Azara," and the "Tannhauser" overture. This was the fourth time that Haydn's beautiful symphony had been given by this orchestra and it has surely never received a more gratifying performance. The fortissimo phrases of the first movement were given with smoothness and vigor and the intermediate themes and slower passages were played with a tenderness and delicacy of expression thoroughly in harmony with the requirements of the score. The cello solo in the trio was gracefully and agreeably played by Mr Krasselt.

The three Moorish dances from Prof Paine's opera were heard again with great pleasure and were played with the same skill, correctness of tempo and grace of rhythm that marked the performance of this music when first played under Mr Gericke's direction two years since. The "Tannhauser" overture was given a magnificent performance and compelled from the audience an enthusiastic demonstration of appreciation.

Because of the Christmas holiday the public rehearsal of the Symphony orchestra this week will be given Thursday afternoon instead of Friday. Mme Melba will be the soloist, and the program will be as follows: Overture, "Medea," Bargiel; "Sweet Bird," Handel; variations on an original theme, Edward Elgar; mad scene from "Hamlet," A. Thomas; symphony 8, in F major, Beethoven.

BOSTON POST, DECEMBER 24, 1903

Because of Christmas, the public rehearsal of the Boston Symphony Orchestra, usually announced for Friday afternoon, will be given this Thursday afternoon at the usual hour.

Boston Transcript
MONDAY, DECEMBER 21, 1903

Symphony Hall: Symphony Orchestra

The Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, gave its eighth concert of the season Saturday night, Miss Maud MacCarthy, violinist, assisting. This was the programme in full:

Haydn: Symphony in C minor (B. & H. No. 9).
Brahms: Concerto for Violin, in D major, op. 77.
Paine: Ballet Music from the opera "Azara;" three Moorish Dances.
Wagner: Overture to "Tannhäuser."

While the rather forbidding programme set down for Saturday night made little promise of an interesting musical occasion, the concert proved, surprisingly enough, one of the liveliest and most brilliant of the present season. Superb playing did it, both Mr. Gericke and the orchestra, in their very best form, doing the work before them with a vigor and animation not always clearly in evidence. Even the Haydn symphony, the announcement of which is usually sufficient to make people come late or else to settle down to a comfortable perusal of the interesting programme books, held the attention of the audience, yea, even through the slow movement and the finale. This symphony in C-minor, by the way, less naive and "playful" than most symphonies by Haydn, sets forth much that is beautiful and, in its own way, big; particularly charming is the trio of the minuet, a delightful solo for 'cello. The orchestra played the work seriously, thereby doing justice to what Haydn had of greatness, and they were also successful in playing lightfully and gracefully without becoming unduly skittish in their interpretation. The symphony was received, not with the usual polite apathy, but with warm applause.

Then Miss Maud MacCarthy made her second appearance here with the orchestra in a year's time, again playing the Brahms concerto, that work of noble worth and beauty—if only the solo part could be omitted. According to the programme book, Miss MacCarthy is now just nineteen years of age. A young girl of attractive presence and of pleasing address, of well-developed technique and of unquestioned musical talent, she is still too young and inexperienced to appear as soloist at a symphony concert, where she takes her place in line with the accomplished violinists of the orchestra, with Mr. Loeffler, Mr. Kneisel, and with such visiting violinists as Camilla Urso, Gregorowitsch, Halir, César Thomson and Ysaye. An invitation to perform at a great orchestral concert should be regarded as a compliment to be paid only artists of high repute, and, with all her promise for the future, as yet Miss MacCarthy can hardly be called that. In showing such despatch in bringing her thus prominently before the public, her friends do her no kindness. And, furthermore, if Miss MacCarthy were to play at all at a symphony concert, she was ill advised to choose the Brahms concerto, for this composition is so technically difficult and so technically ungrateful that only a violinist of long experience and of great musical breadth can make it effective in concert. While often turning a phrase with surprising beauty, Miss MacCarthy on the whole shows in her playing her youthful immaturity, and her tone, unfortunately, as small and tight. In justice must it be said, however, that her performance was greeted with tremendous applause.

After the concerto came some ballet music from Mr. Paine's opera, "Azara"; three charming Moorish dances, very modern, fascinatingly melodious, with a wide variety of piquant rhythms, the whole clothed in orchestral dress now delicate, now resplendent with color. The dances are not Moorish in name only; they seem steeped in the very atmosphere of Andalusia. It is inexplicable that two operatic managers like Mr. Conried and Mr. Savage, both inclined to vary their repertoires considerably from those of their predecessors, should neglect an opera by Mr. Paine, who, till someone writes better music than he has written for his "Œdipus," is still the foremost American composer. The ballet music was enthusiastically received, and when the musician acknowdedged the applause from his seat, he was given an ovation.

This admirable concert was brought to its close by a remarkably brilliant performance of the "Tannhäuser" overture, which went with a warmth of passion that roused the house to a high pitch of enthusiasm. At the next concert Mme. Melba is to sing, and this will be the programme: Bargiel, overture to "Medea"; Handel, scena, "Sweet bird that shun'st the noise of folly"; Edward Elgar, variations on an original theme (first time); A. Thomas, Ophelia's mad scene from "Hamlet"; Beethoven, symphony No. 3, in F major. R. R. G.

Boston Transcript
WEDNESDAY, DECEMBER 23, 1903

Because of Christmas, the public rehearsal of the Boston Symphony Orchestra usually announced for Friday afternoon will be given tomorrow (Thursday) afternoon at the usual hour.

DAILY ADVERTISER, DECEMBER 24, 1903

Because of Christmas, the public rehearsal of the Boston Symphony Orchestra, usually announced for Friday afternoon, will be given this (Thursday) afternoon at the usual hour.

BOSTON JOURNAL.
DECEMBER 24, 1903.

MME. MELBA TO SING AT NEXT SYMPHONY CONCERT

Will Be Heard in "Sweet Bird" and Ophelia's Madness.

The ninth Symphony program, to be played as usual on Saturday evening and rehearsed this afternoon, because tomorrow is Christmas, is virtually sure of having Mme. Melba to give it brilliancy, as she has deferred sailing for Europe on purpose to assist in it, and in that other arranged for the pension fund concert of Sunday.

Contributing herself and her perfect vocalism, she brings no new song to the occasion, but will be heard in the exquisite and fascinating fioritura of Handel's "Sweet Bird," to which Mr. Maquarre will add the warbling flute obbligato, and also in the "mad" scene from Thomas' "Hamlet."

One new thing is announced for the occasion—a theme and resultant variations composed for orchestra by Edward Elgar, whom Theodore Thomas rates higher than any other writer of the time as a master of instrumentation.

The symphony will be Beethoven's ever friendly, favorite and jocund eighth, briefer than some of his, but all compact of beauty, variety, life and inspiration.

Medea and Her Story.

The overture is one of the two upon classic subjects composed by Bargiel. It is meant to shadow forth the character, deeds and fate of Medea, who was an unmitigatedly energetic, determined and unscrupulous personage, by no means "congenial companion for a small tea party," and a creature to agitate a composer to all the somber, tragic and fierce expression at his command. She started in life, as may be recalled, as an eminently potent sorceress, helped Jason to win the golden fleece, married him, and lived with him without any appeal for notoriety until the end of some ten years, when he transferred his affections to one Glauce, who did not enjoy her matrimony long, because Medea sent her a poisoned robe which killed her and her father, his death being compassed probably as a penalty for having begotten her. But Medea always had an exuberant appetite for slaughter. When she eloped with Jason, she took pains to delay her father's pursuit of her by killing her brother Absyrtis and strewing the fragments of his body along the road, that she might increase her lead while the pursuers were picking up the pieces. And after settling with Glauce, in order to fortify her exhibition of hate for Jason and his stock, she murdered and tore into fragments her own two sons by him and hurried off to Athens in a chariot drawn by Nagons. The Greek historians and dramatists assign to her other crimes and sundry miracles, and even go so far as to pronounce her the progenitress of the Medes. Bargiel has done what he could to suggest the decision, forcefulness and savagery of her character and exploits, but he could do no more than hint at them in music meant to imply horror, destruction, mystery and evil passion, with some suggestion of the better and happier elements of her tremendous existence. The hearer must explain it for himself and choose the thrills with which he will palpitate.

BOSTON GLOBE-DECEMBER 24, 1903.

Because of Christmas the public rehearsal of the Boston Symphony orchestra usually announced for Friday afternoon will be given this afternoon at the usual hour.

BOSTON HERALD-DECEMBER 24, 1903.

The ninth public rehearsal of the Boston Symphony orchestra [illegible] Symphony Hall this afternoon [illegible] programme will include Bargiel's overture, "Medea," which has not been played here for many years; Elgar's Variations on an original Theme, and Beethoven's familiar Eighth Symphony. Elgar's Variations are a series of musical portraits, and the work is described by the composer to his "friends pictured within." The composer himself says: "It is true that I have sketched for their amusement and mine, the idiosyncrasies of 14 of my friends, not necessarily musicians, but this is personal matter, and need not have been mentioned publicly. The variations should stand simply as a 'piece' of music. The theme is entitled "Enigma," and of this Mr. Elgar says: "The 'Enigma' must not explain—its 'dark saying must be left unguessed, and I warn you that the apparent connection between the variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes,' but is not played. So the principal Theme never appears, even as in some late dramas—e. g., Maeterlink's 'L'Intruse' and 'Les Sept Princesses'—the chief character is never on the stage." Mme. Melba, who has wholly recovered from her cold, will sing Handel's "Sweet Bird," with flute obbligato by Mr. Andre Maquarre, and Ophelia's mad scene from Ambroise Thomas' "Hamlet." Nilsson was the first to sing this scene in Boston, but she sang it in a concert. Sembrich was the first to sing it here in opera, with Kaschmann as Hamlet.

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NEW YORK, WEDNESDAY, DECEMBER 23, 1903.

Boston Symphony Orchestra.

Eighth Concert—Review by Philip Hale in the Boston Herald.

THE eighth concert of the Boston Symphony Orchestra, Mr. Gericke conductor, was given in Symphony Hall last evening. The program was as follows:

Symphony in C minor (B. & H. 9).....Haydn
Concerto for violin.....Brahms
Moorish Dances from Azara.....Paine
Overture to Tannhäuser.....Wagner

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Scena, "Sweet Bird".....Handel
Variations on an original theme.....Elgar
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Ophelia's mad scene from "Hamlet".....
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A modern radical, Vincent d'Indy, has succeeded by force of imagination in portraying in tones the story of Medea; but his music is French music for a French "Medee." Cherubini, whose "Anacreon" is indisputably Grecian, did comparatively little with his "Medea." Bargiel's overture is more interesting than Cherubini's of the same title; but it is wanting in high imagination. The themes are not potently typical; the treatment of them does not firmly establish moods that are the suggestion or the expression of the passion and tragedy of the wild legend. It is sound, respectable music, with here and there an inclination toward imaginative flight. The romanticism of Bargiel was held as in a vise by his classical heredity and training. The preservation of the traditions, expression in forms that were approved models—these were first in his thoughts; nor was Medea, with all her sorcery, able to drive them from his brain.

Mr. Elgar's Variations, played here for the first time, have been highly praised. If one was amazed at the reputation of this composer after hearing the "Cockaigne" overture or the much-lauded sea songs, or after a reading of the "Dream of Gerontius," he was told by the Elgarian: "But you should hear Elgar's Variations."

This work is, indeed, a work of unusual merit for an Englishman. It is, on the whole, an interesting work for a composer of any nationality. Mr. Elgar has told us all his purpose: "I have sketched for their amusement and mine the idiosyncrasies of 14 of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The variations should stand simply as a 'piece' of music."

And so they must stand, for unless the hearer should know intimately these friends of Mr. Elgar, he could not tell whether the portraiture were successful; and even if he knew them, his view might be a different one from the composer's.

The connection between the theme "Enigma" and these variations is often of the slightest, and the composer hints at a "principal theme that never appears," unlike the theme of Istar, in d'Indy's fine set of variations, which is first proclaimed in full only when the heroine, stripped little by little of her dress and jewels, stands forth proud and triumphant in her splendid nakedness.

Whether these portraits of [illegible] Hank, Sister Sue, Thomas and Jerremiah, and the other friends are faithful reproduction of idiosyncracies is a question that does not concern us, though the first variations might lead us to infer that some of the friends were dull persons, or idle chatterers, or mere dealers in saws and maxims. For composers as well as others may have queer tastes in the matter of friendship. But the music grows more and more delightful. "Dorabella" is the one friend we should like to know; the others of the later variations are pleasant companions, and they might improve still more on acquaintance, but "Dorabella," with her coquetry, her grace, her rippling laugh and sly smile, her pouting lips and suggestion of subtle fragrancy lead us to her. Mr. Elgar! Never mind about "C. A. E." and the others tagged with letters of the alphabet.

There is often in this work a display of genuine fancy in thought and expression, and there is an occasional flash of imagination. The brilliance and the beauty of certain variations make one suspect that Mr. Elgar at the start was deliberately dull, either to work out a crescendo of interest or from the belief that certain pages in a set of variations must be dull in obedience to long established custom. The finale is, on the whole, effective, although it contains formulas of commonplace and routine. The work made an unusually favorable impression on the audience, and the applause was honest as well as hearty.

Mme. Melba sang Handel's "Sweet Bird" for the third time at these concerts. The flute obligato was played by Mr. André Maquarre. The air itself belongs to a class that is made tolerable only by the consummate art of a great virtuoso in perfect condition. The bravura passages must, like the cataract in Tennyson's song, leap in glory, Mme. Melba's upper tones in this air were not so clear and of such exquisite quality as on former occasions, nor was her coloratura so spontaneous. No doubt her late indisposition had something to do with this. The fact remains that the middle and lower registers of her voice were last night the most effective.

In the old story used by the poets Ford and Crashaw, it was the bird with warbling throat that failed to imitate the lute and at last dropped and "brake her heart." No such fate befell Mme. Melba, although Mr. Maquarre set her a brave example for vocal emulation, but the voice in this air was not the incomparable organ that moved and thrilled by power of golden beauty in the late performance of "The Damnation of Faust," when Mme. Melba's performance was memorable, unforgettable. In the familiar scene of Ophelia's madness she sang with greater brilliance and with more confident bravura. Here there was no thought of technical difficulties and anxious labor. The applause and the recalls were richly merited.

Elgar's variations and the overture by Bargiel were played with a care that was not too evident, with a finish that was never finical, with all the qualities demanded by the music and in sympathy with the composer's intentions. Beethoven's 8th symphony, agreeable as it is, seemed here unnecessary. The concert was long enough without it.

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Boston Symphony Orchestra.

Eighth Concert—Review by Philip Hale in the Boston Herald.

THE eighth concert of the Boston Symphony Orchestra, Mr. Gericke conductor, was given in Symphony Hall last evening. The program was as follows:

Symphony in C minor (B. & H. 9)	Haydn
Concerto for violin	Brahms
Moorish Dances from Azara	Paine
Overture to Tannhäuser	Wagner

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A modern radical, Vincent d'Indy, has succeeded by force of imagination in portraying in tones the story of Medea; but his music is French music for a French "Medee." Cherubini, whose "Anacreon" is indisputably Grecian, did comparatively little with his "Medea." Bargiel's overture is more interesting than Cherubini's of the same title; but it is wanting in high imagination. The themes are not potently typical; the treatment of them does not firmly establish moods that are the suggestion or the expression of the passion and tragedy of the wild legend. It is sound, respectable music, with here and there an inclination toward imaginative flight. The romanticism of Bargiel was held as in a vise by his classical heredity and training. The preservation of the traditions, expression in forms that were approved models—these were first in his thoughts; nor was Medea, with all her sorcery, able to drive them from his brain.

Mr. Elgar's Variations, played here for the first time, have been highly praised. If one was amazed at the reputation of this composer after hearing the "Cockaigne" overture or the much-lauded sea songs, or after a reading of the "Dream of Gerontius," he was told by the Elgarian: "But you should hear Elgar's Variations."

This work is, indeed, a work of unusual merit for an Englishman. It is, on the whole, an interesting work for a composer of any nationality. Mr. Elgar has told us all his purpose: "I have sketched for their amusement and mine the idiosyncrasies of 14 of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The variations should stand simply as a 'piece' of music."

And so they must stand, for unless the hearer should know intimately these friends of Mr. Elgar, he could not tell whether the portraiture were successful; and even if he knew them, his view might be a different one from the composer's.

The connection between the theme "Enigma" and these variations is often of the slightest, and the composer hints at a "principal theme that never appears," unlike the theme of Istar, in d'Indy's fine set of variations, which is first proclaimed in full only when the heroine, stripped little by little of her dress and jewels, stands forth proud and triumphant in her splendid nakedness.

Whether these portraits of Uncle Hank, Sister Sue, Thomas and Jeremiah, and the other friends are faithful reproduction of idiosyncracies is a question that does not concern us, although the first variations might lead us to infer that some of the friends were dull persons, or idle chatterers, or mere dealers in saws and maxims; for composers as well as others may have queer tastes in the matter of friendship. But the music grows more and more delightful. "Dorabella" is the one friend we should like to know; the others of the later variations are pleasant companions, and they might improve still more on acquaintance, but "Dorabella," with her coquetry, her grace, her rippling laugh and sly smile, her pouting lips and suggestion of subtle fragrancy lead us to her, Mr. Elgar! Never mind about "C. A. E." and the others tagged with letters of the alphabet.

There is often in this work a display of genuine fancy in thought and expression, and there is an occasional flash of imagination. The brilliance and the beauty of certain variations make one suspect that Mr. Elgar at the start was deliberately dull, either to work out a crescendo of interest or from the belief that certain pages in a set of variations must be dull in obedience to long established custom. The finale is, on the whole, effective, although it contains formulas of commonplace and routine. The work made an unusually favorable impression on the audience, and the applause was honest as well as hearty.

Mme. Melba sang Handel's "Sweet Bird" for the third time at these concerts. The flute obligato was played by Mr. Andre Maquarre. The air itself belongs to a class that is made tolerable only by the consummate art of a great virtuoso in perfect condition. The bravura passages must, like the cataract in Tennyson's song, leap in glory. Mme. Melba's upper tones in this air were not so clear and of such exquisite quality as on former occasions, nor was her coloratura so spontaneous. No doubt her late indisposition had something to do with this. The fact remains that the middle and lower registers of her voice were last night the most effective.

In the old story used by the poets Ford and Crashaw, it was the bird with warbling throat that failed to imitate the lute and at last dropped and "brake her heart." No such fate befell Mme. Melba, although Mr. Maquarre set her a brave example for vocal emulation, but the voice in this air was not the incomparable organ that moved and thrilled by power of golden beauty in the late performance of "The Damnation of Faust," when Mme. Melba's performance was memorable, unforgettable. In the familiar scene of Ophelia's madness she sang with greater brilliance and with more confident bravura. Here there was no thought of technical difficulties and anxious labor. The applause and the recalls were richly merited.

Elgar's variations and the overture by Bargiel were played with a care that was not too evident, with a finish that was never finical, with all the qualities demanded by the music and in sympathy with the composer's intentions. Beethoven's 8th symphony, agreeable as it is, seemed here unnecessary. The concert was long enough without it.

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BOSTON SUNDAY JOURNAL—DECEMBER 27, 1903.

MME. MELBA

The latest picture of the great songstress, who appeared last week at a Symphony concert.

MELBA'S SINGING ADDS MUCH LIGHT

Elgar's "Enigma" in Theme and Variations Novelty of the Symphony.

SOME UNNAMED FRIEND

Somber "Medea" Overture and Beethoven's Lightsome Eighth Symphony Played.

In her large share of the ninth Symphony program, Mme. Melba newly showed—as she has often shown before, and will doubtless show again in her part of the pension fund program, this evening—that she is a superlatively exquisite and almost peerless vocalist.

Yet as even the great and unrivalled have their imperfections, and as her position is too firmly established to be even shaken by criticism, one may note, even at this late day, that error of her scale, derived from non-equalization of vowels, which causes her E and her A to be often narrow, thin and incisive, too much early attention having been given to individualizing them as letters, instead of molding them slightly into tonal symmetry with the broader vowels. But against this, one sets the elastic facility of her scales, her coruscant floritura, and the incomparable justice equality, decision and splendor of her trill. Still, she does not pass beyond vocalism into artistic song. Her range is narrow, her repertory is limited to extracted operatic scenes, bravura waltzes, and such like things wherin neither mentality nor sympathy has need to penetrate beneath the surface.

Antique Gems.

For this Symphony audience she chose two of these antique gems, viz.: Handel's "Sweet Bird," wherein (as also in her familiar "mad" scene from "Lucia,") there is such close rivalry and such elegant association between the voice and the flute, played by Mr. Maquerre, and Ophelia's death scene from the "Hamlet" of Ambrosse Thomas, who therein demonstrates the incomprehensibility by the Gothic mind of Shakespeare'sc tragedy and its personages.

Possibly, if Mme. Melba could enter imaginatively into Ophelia's agony and distraction, she might impart to those "wild and whirling words" and measures a gravity of despair that would make them poignant and terrible.

But their emotion is beyond her ken, and she can only vocalize and wander on through the empty scene.

One Novelty.

Elgar's "Enigma" theme and variations constituted the novelty of the occasion, came almost unchallenged, and passed undetained. Inasmuch as the composer has frankly said that their mutual relation was tenuous and illogical, even in a technical sense, only the expert would attempt to make anything of them, especially as it is said that their connection is rather in another theme which is far from obvious, although it is declared to overhang them all.

The theme itself, so far as it can be held and examined, is of an unsatisfied, longing, interrogative character, as if seeking it knows not what. The variations are said to be suggestive each of some unnamed friend; and hence that the notion springs up that each variation in turn asks what is the mystery in that human notion which it typifies, or what is the problem which it seeks to solve. But as no clue, however faint, is supplied, the listener must be content with the dexterity, speed and resourcefulness with which all are shaped and the vitality that is infused into them. The nominal theme—for one may fancy the really inspiring subject to be spiritual rather than artistic—is in the minor mode, and the fourteen variations are fairly divided between that and the major.

Romantic Melody.

There are to be found in them soft, lingering, plaintive, romantic melody, and also a spirit of bustle, pomp, heroism and martial motion. The work gives enough fresh pleasure to be accepted for that alone, without bothering to guess what it means and why it was made.

The Bargiel "Medea" overture began the program sadly and sombrely, for the moral keynote is set more to woe than awe and rises to passionateness in the finale. At the end of the rather too protracted program was given in a finely shaded and bright-hearted reading Beethoven's Eighth Symphony.

SUNDAY POST, DECEMBER 27, 1903

MELBA SOLOIST AT THE SYMPHONY CONCERT

The programme of the ninth Symphony concert last evening was as follows:

Overture to "Medea," Op. 22.....Bargiel
Scena, "Sweet Bird".....Handel
Variations on an original theme, Op. 36..Elgar
"Mad Scene" from "Hamlet".....Thomas
Symphony No. 8, in F.....Beethoven

This was one of the most interesting programmes of the season thus far, the orchestral feature being the variations by Edward Elgar, the English composer, whose "Dream of Gerontius," the "Cockaigne" overture and other works have brought him from obscurity and neglect to the position as the greatest living composer in England, and it may be said, among the most original composers of any country.

The orchestral variations, Op. 36, were played last evening for the first time in this city. There are 14 variations in all, written as pictures of certain friends of the composer. Whether is not the music portrays these personages is difficult to determine, but one thing is certain, and that is the music is original to a degree, superbly scored, and the exhibition of inventive power on the part of the composer is such as to justify unstinted praise, there being not a dull moment anywhere. The variations were admirably played and made a great impression. Mr. Gericke is entitled to many thanks for the giving of such a work, and may he soon repeat it, for it is worthy of frequent hearings.

Bargiel's "Medea" overture was resurrected again after many years, and it proved to be still a pleasing work and easy of comprehension, being one that the audience appreciated fully. Mme. Melba was in excellent voice, and sang Handel's "Sweet Bird" and Ambroise Thomas's mad scene from "Hamlet" with her usual brilliancy and finish. Both these numbers are simply vocal "fireworks," but the general public like such things, and Melba knows how to sing them, and sing them well.

She received an immense ovation after each number, and several recalls.

Charles Gilibert is announced as the soloist for the rehearsal and concert of this coming week, and the orchestral numbers include a new overture by Eugen D'Albert, Loeffler's "Death of Tintagiles," and Glazounow's symphony No. 4, given by request.

BOSTON SUNDAY GLOBE—DECEMBER 27, 1903.

MUSICAL.

Pension Fund Concert Tonight.

Mme Melba Sings With the Symphony Orchestra.

Recitals of the Week—Preludes and Echoes.

The program announced for the concert this evening at Symphony hall, in aid of the pension fund of the Boston Symphony orchestra, is a particularly good one, and it is gratifying to know that the patronage will be equal to the merit of the occasion and the object for which the concert is given. By the kindness of Mme Melba, in contributing her assistance for the benefit of the cause, a notably strong attraction is added to the evening's program. Mme Melba is to sing an aria from "Traviata" and the waltz song from "Romeo and Juliet." Signorina Sassoli, the young Italian harpist, who has also volunteered her services, is to play the "Chorale and Variations" by Vidor. The orchestral numbers will include the "Mignon" overture, the "Nocturne and Scherzo" from "Midsummer Night's Dream," the "Peer Gynt" suite by Grieg, the variations, suite 3, Tschaikowsky, and the "Largo" by Handel. The box office at Symphony hall will be open this afternoon for the sale of seats.

NINTH SYMPHONY PROGRAM.

Mme Melba was the feature of the ninth Symphony program last week, the celebrated soprano contributing the aria, "Sweet Bird," from Handel's "L'Allegro," and Ophelia's mad scene from Ambroise Thomas' opera, "Hamlet." The orchestral numbers comprised the overture from Bargiel's "Medea," variations on an original theme, Elgar and Beethoven's eighth symphony. Mr Maquarre played the flute obligato in the Handel aria. The qualities of Mme Melba's voice have been described so often that it is difficult to say anything new about it. The great singer's vocalizing is as beautiful and her art as perfect as ever, the mechanism is seemingly faultless and the voice is as opulent, pure and as wonderfully flexible as of yore. She sang the Handel aria gloriously, the phrasing was exquisite and the bravura passages duplicated in sweetness of tone and facility in execution the musical embroideries of the accompaning flute. It was a brilliant performance, which set the audience wild with delight, and Mr Maquarre came in for his share of the honors, for his part of the aria was skilfully played.

In the more dramatic Ophelia music Melba was equally satisfactory, although the scena lacks the brilliancy of the Handel excerpt and does not permit those dazzling pyrotechnical feats which are the startling features of the prima donna's art. It was very artistic singing, though, and the audience showed by tumultuous applause its appreciation of the performance. Mme Melba returned to the stage innumerable times after each number in response to the somewhat unusual demonstrations from a symphony audience.

The orchestra acquitted itself admirably in these two selections. The Elgar variations, 14 in number, were played here for the first time, and they proved to be very interesting, partly by reason of the variety in the scoring, but chiefly because of their merits as compositions. The pieces are portraitures of friends of Mr Elgar, and judging by some of the bits, the characteristics of those indicated, must have been quite marked. The second "picture" was an odd piece of staccato work, No. 3 evidently was a gruff individual, and the heavier instruments told the story capitally. In No. 6 there is a chumannesque touch, like unto his "Carnival," which is admirably scored, and which the orchestra set forth brilliantly.

The 10th, "Dorabella," is a charming intermezzo with muted strings giving forth a fetching waltz rhythm and which was the gem of the lot. The cellos are worthy of special praise for their harmonious work in the 11th number, which were beautiful legato passages for that instrument. The last portrait is a brilliant martial figure, with fortissimo trimmings for the organ and the whole orchestra, and evidently was a personage of importance. The whole suite was interpreted in a way to win much applause.

The proper pomposity of treatment and fortissimo in modulations were shown in the "Medea" overture. Clever writing, no doubt, but rather harsh to the ear. The Beethoven symphony received a sympathetic interpretation, as usual.

This week's soloist will be Mr Charles Gilibert, the French baritone. The orchestral selections will be the overture, "Improvisatore," D'Albert; Loeffler's symphonic poem, "La Mort de Tintagiles," and Glazounow's fourth symphony.

Sunday Post Dec 27-03

MELBA GREETED BY FASHIONABLE AUDIENCE

Not even the Christmas preparations and the numerous "last things" which always develop on the day previous to the holiday prevented a large and brilliant audience from assembling in Symphony Hall Thursday afternoon for the rehearsal and Mme. Melba, who was at her very best, and who presented a most alluring appearance in pale gray done with a profusion of white lace, and a large white hat with a sweeping plume across the front of the brim. Some of those so fortunate as to be included in the audience were Miss Estelle Kimball, in brown corduroy with corsage of violets and a brown toque; Miss Mary Russell, wearing navy blue and a white lace toque with a pale blue brim; Mr. and Mrs. Gericke, Mrs. James H. Beale, Mrs. John E. Osborn, Miss Rosamond Allen, who was in dark blue zibeline; Mrs. Matthew Luce, Mrs. James W. Kenney, who was distinguished in black her pretty daughter, Miss May Kenney, in green cloth and a green toque with red wings; Mrs. William Humphrey, Mrs. Arthur W. Blake, Mr. and Mrs. James R. Poor and the latter's mother, Mrs. Oliver; Miss Audrey Stanwood, Mrs. James B. Forsyth, Miss Florence Blair, Miss Clara Shattuck, wearing navy blue and a large blue hat with plumes; Miss Margaret Codman in gray with a red hat; Mrs. Harris Metcalfe, Miss Mabel B. Warren, Mr. and Mrs. Oliver Ames, the latter very handsome in her correct black with picture hat and a rope of pearls; Mrs. Frederick R. Sears, Sr., Mrs. James Jackson, Miss Edith Stackpole, Miss Beatrice Blake, wearing green; Miss Rachel Brooks, Miss Collette Dumaresq, Miss Alice Sohier, Mrs. Lowell, Miss Madeleine Boardman in red with jacket of Persian lamb; Mrs. John L. Gardner in black with handsome chinchilla furs; Miss Katherine Fay, Miss Eleanora Sears, Miss Anna Thayer, Miss Dorothy Jordan in red with sables and black picture hat; Mr. Eben D. Jordan, Miss Anna Berry, Miss Barbara Higginson, Bishop Lawrence, Miss Marion Ladd, Mrs. C. H. Washburn, Mrs. J. DeForest Danielson and Miss Grace Dabney.

Tonight the audience for the Melba concert will doubtless be equally brilliant, for among the long list of subscribers are such well-known people as Mrs. Oliver Ames, Mrs. N. Hugh Cotton, Colonel and Mrs. Higginson, Mr. and Mrs. F. L. Higginson, Mr. William P. Blake, Mrs. S. Bullard Clary, Mrs. Eugene H. Clapp, Mrs. Charles Cumston, Mrs. George L. Clark, Mrs. Mary L. Day, the Misses Hooper, Mrs. L. Cartaret Fenno, Mr. and Mrs. Wilhelm Gericke, Mrs. I. N. Kimball, Mrs. Francis C. Lowell, Miss Clara E. Munger, Miss Parkman of Brimmer street, Mr. Francis H. Peabody, Mr. W. K. Richardson, Mrs. A. E. Sprague, Mrs. William Warren Vaughan, Mrs T. D. Whitney, Mr. Gaugengig and Mr. J. L. Thorndike.

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BOSTON POST.

DECEMBER 28, 1903

IN AID OF ITS PENSION FUND

Concert by the Symphony Orchestra Last Evening—Mme. Melba and Miss Ada Sassoli Were the Soloists.

The Boston Symphony Orchestra gave a concert last evening at Symphony Hall under direction of Wilhelm Gericke, assisted by Mme. Melba and Miss Ada Sassoli, harpist. The concert was the third given in aid of the orchestra pension fund, and the programme was as follows:

Overture, "Mignon".....A. Thomas
Aria from "Traviata".....Verdi
Nocturne and scherzo from "Midsummer Night's Dream".....Mendelssohn
Chorale and variations for harp.....Widor
Suite No. 1, "Peer Gynt".....Grieg
Waltz song from "Romeo and Juliet"..Gounod
Variations, Suite 3.....Tschaikowsky
Largo, with five harps, strings and organ. Handel

There was an immense audience present; every seat was occupied and many were standing, and the programme was of the sort to attract not only the average musical audience, but many regular patrons of the Symphony concerts as well. The popular "Mignon" overture probably never was played better, and made an enjoyable opening number. The "Peer Gynt" suite No. 1, is always pleasing to hear, it being one of the best things that Grieg has ever written. The performance was ideal in every way. The nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music were superbly given, as were also the Tschaikowsky variations.

Mme. Melba was in excellent voice and excepting an occasional note here and there she appeared to be at her very best. Both numbers that she sang are familiar, and she has given them here more than once, but, nothwithstanding, she is superb in this kind of vocal pyrotechnics, and it suited the audience exactly. Mme. Melba received ovations, recalls and floral tributes after each number, and gave an extra number with admirable harp accompaniment by Miss Sassoli, who also, as soloist in the Widor Chorale and Variations, proved herself to be an exceptional performer on this instrument. She was also much applauded and recalled. The final number was the favorite though hackneyed Handel "Largo," given with violins, five harps and organ, the assisting artists being Mr. Goodrich, Mr. Schuecker, Misses Sassoli, Dowse, Nickerson and Hamilton. This was especially well given, and made an effective closing number. From the size of the audience it is evident that a large sum was realized for the pension fund, which is certainly a fact most gratifying, as the object is a most worthy one, and merits the assistance of all interested in the welfare of this unrivalled orchestra.

Boston Daily Globe.

MONDAY, DEC 28, 1903.

MELBA FLAWLESS.

Sings at Symphony Concert for Pension Fund.

Audience of Music Lovers Generous in Applause of Diva.

Symphony hall last night saw a magnificent audience of music lovers gathered not only to contribute to the benefit of Boston's noblest musical organization, but to honor Mme Nellie Melba. That very deserving institution, the pension fund of the Boston symphony orchestra, must have been materially benefited, for society and most of its supporters were there in gayest plumage and determined not to miss a single note. Long lines of "standees" remained throughout the concert around the three exposed sides of the hall, and were still applauding when the conductor's last bow of acknowledgment had been given.

The program was one of rich variety. The harp was much in evidence throughout. The "Mignon" overture was so delightfully played that the audience forgot for the time their impatience to hear Mme Melba's aria from "Traviata," which followed. This was sung with the finish and abandon of the true artist, in the florid style in which Mme Melba always excels. It is hard to see how this Verdi number could have been even equaled by any other living artist. After repeated recalls she returned to receive at the hands of the first violin a huge laurel wreath presented her by the orchestra. In her second vocal triumph, the celebrated waltz song from "Romeo and Juliet," she fairly outdid herself in declamatory singing, the amorous Gounod love theme lending itself much more to her flawless method than did the fervent but milder Tosti serenati which followed after repeated recalls. The Tosti number, sung from notes, and accompanied by Signorina Sassoli on the harp, was indeed beautifully done. With the singer's usual graciousness, the girlish harpist was made to share the emphatic favor of the audience. Both received big bouquets of pink roses.

Mme Melba was evidently in splendid voice, and had the audience in her power from first to last. In the dreamy Mendelssohn nocturne and scherzo Mr Gericke's phasing was exquisite. After the latter movement the two fluteists were compelled to bow acknowledgement of the appreciation of their prominent and delightfully played part. In the Tschaikowsky variations, it seemed that the limit of orchestral possibilities had been reached, so elaborate is the score and so perfectly was it performed. In the Peer Gynt suite from Grieg, the first movement was introduced by a flute theme of surpassing beauty and the second being one for muted strings, and the third a bewitching gypsy air with suggestions of Carmen. The finale was Handel's superb largo, in which the violins of the orchestra were assisted by five harps, played by Signorina Sassoli, Miss Dowse, Miss Nickerson, Miss Hamilton and Heinrich Schuecker, and with Wallace Goodrich at the organ.

DAILY ADVERTISER,

DECEMBER 28, 1903.

THE SYMPHONY CONCERT.

PROGRAMME.

Bargiel—Overture to "Medea." op. 22.
Handel—Scena, "Sweet Bird that shun'st the noise of folly," from "L'Allegro il pensieroso ed il moderato." (Flute obbligato, Mr. Andre Maquarre.).....Madame Melba
Edward Elgar—Variations on an original Theme. op. 36. (First time.)
A. Thomas—Ophelia's Mad-Scene from "Hamlet." (Act IV., Scene 2).....Madame Melba
Beethoven—Symphony No. 8, in F major, op. 93.

Bargiel is not quite as successful as Cherubini in his overture to "Medea," for while the latter keeps definitely to the old, conservative school, the former is neither quite classical nor quite modern. From the music of both we gather that Medea was rather an unpleasant lady; not the kind that one would enjoy taking in to dinner; one would be almost sure to find Amanitas among the mushrooms and ptomaines in the lobster salad. One was astonished to find Wagner's motif of Cunning (which is so prominent in the Trilogy) playing a prominent part in this overture. The work was well interpreted and is more effective, in its contrasts and its full harmonies, than many a modern composition that is more frequently heard in our concerts.

Handel is stronger than Bach in his vocal solos, but for all that we could not thrill greatly at the "Sweet Bird"; possibly we have had a surfeit of poultry at this season. The old, formal Da Capo Aria is always more or less trying, with its enforced repetition of the first part. Nor was Melba at her very best. There was effort in the highest register and untrue intonation in the trill. The floriture in the middle register was, however, very fluent. Mr. Maquarre played the flute obbligato very finely and was accorded an ovation with Mme. Melba at the end. But the singer did much better in her second number. Her "bel canto" in the Swedish folk-song, which forms the cavatina of the scene, was beautiful, and, with the exception of insecure intonation at the very end, the number was one of the most effective vocal performances recently heard in Boston. Mme. Melba was recalled times without number, and in the Mad Scene she surely deserved her great triumph.

But, from the artistic standpoint, how absurd these vocal mad-scenes are! Some scientist ought to write a monograph upon "Vocalism and Insanity." There is an epidemic of craziness among operatic heroines. Dinorah, Lucia, Linda di Chamounix, and a host of others go crazy. Some tenors also go mad, as for example, Lionel in "Martha" and the hero of Wagner's "Fairies." The crazier they become the better they sing! This points to some occult connection between the brain and the vocal chords. The first symptoms of this operatic mental alienation is a tendency to trill, to give brilliant scale passages, and to sing high staccato phrases.

We confess to great enthusiasm regarding Elgar's orchestral variations, heard here for the first time. This and Cowen's "Scandinavian Symphony" seem to us the two best orchestral works ever sent out from England, and the former is far more original than the latter. It may be a question as to whether the boundaries of instrumental music are not being extended too far. Beethoven started the orchestra to portraying definite events and surroundings in his "Pastoral Symphony"; Richard Strauss set it to giving lectures on metaphysics; Weingartner and Huber caused it to represent a picture gallery; and now Elgar gives a set of photographs of some of his friends by a set of orchestral variations.

It may be pleaded that Schumann did something like this in some piano works, but that composer was less definite in the matter, and besides it is quite fair to imitate the style of a well-known composer, as Schumann did that of Paganini, Chopin, Mendelssohn, etc.; in Elgar's case the parties indicated by initials are not all of them either musicians or celebrities. It is said that Elgar was recently met by a journalist, who said: "I never met any people like that!" "Certainly not," replied the composer, "they are ladies and gentlemen!"

One shudders to think of what might happen if some Boston composer (we have composers in Boston!) should begin such musical sketching. He would give "B. J. L." with a touch of "Parsifal" modified by Handel; "C. M. L." would be depicted by 150 dissonances and a viol d' amour solo; "Wm. G." would be a symphonic movement in the strictest classical style; "J. K. P." might be represented by "Fair Harvard" turned into a Moorish Dance; the possibilities are endless.

But one need not judge of these sketches by their individual meaning. Indeed they need not be spoken of as variations, for they are of the freest character. Taken purely as music (and thus the composer wishes them to be judged), they form one of the best contributions to the modern repertoire. They are unforced and do not strain after fierce dissonance or thorny and novel progressions, but they give beauty as well as originality, and present most effective contrasts. Good, intelligible music is here, and a climax that is full of power. Elgar has the good fortune to live in a nation of prosaic contrapuntists and his work shines forth the more brilliantly by contrast with the hard-boiled cantatas and wooden fugues of his contemporaries.

Beethoven's sprightly little 8th symphony closed the concert merrily. It is the most humorous of all the set of symphonies. What comic play is made with the clown of the orchestra—the bassoon! The duet of bassoon and kettle-drums is the acme of quaintness. The pretty figure of 3 notes, suddenly bitten off by the gruff contrabasses, is a bit of practical joking, and so is the abrupt and wofully conventional end of the Allegretto. The dialogue between violins and deep strings ('cellos and contrabasses) in the second movement is as fresh as the day it was written, and as attractive. Beethoven loved to play with the bassoon, and this might almost be called a bassoon symphony; that instrument was excellently performed on this occasion and the contrabasses and the horn also deserve a word of praise for especial unity and steadiness.

THE PENSION FUND CONCERT.

The concert of last night, given in aid of the Symphony Pension Fund, although it gave a long and important programme, does not call for detailed criticism, since all the playeds from Mme. Melba, Signorina Sassoli and Mr. Gericke, down to the drummer, gave their services in aid of a noble cause. The programme took on a more popular cast than one finds on Saturday nights, and was enjoyed from first to last. A tremendous audience, of high degree, was present.

Mme. Melba was on her native heath with two operatic arias—"Ah, fors' e lui," from "Traviata," and the waltz from "Romeo and Juliet,"—and, as the prohibitive rule relative to encore did not apply here as it does in the symphony concerts, the "horny-handed" had their opportunity and used it, forcing an encore, which was Mattei's "Serenata," with a cadenza written expressly for Mme. Melba. She sang this beautifully and was charmingly accompanied, on the harp, by Signorina Sassoli. Madame Melba was at her best in this concert.

A harp solo is rather at a disadvantage in Symphony Hall, yet Signorina Sassoli made an excellent impression with Widor's variations on a chorale theme. The final number of the programme, Handel's "Largo," introduced 5 harpers—Signorina Sassoli, Misses Raymah Dowse, Florence Nickerson and Fanny Hamilton and Mr. Schuecker. The stage looked as if a Welsh Eistedfodd were taking place.

The orchestra gave chiefly popular music, or rather the lightest works of some of the famous composers. Thomas's "Mignon" overture, Mendelssohn's "Nocturne and Scherzo" from the "Midsumer Night's Dream" music, Tschaikowsky variations, and best of all the "Peer Gynt" Suite (No. 1) by Grieg. That all this was greatly enjoyed goes without saying. But back of it all was the excellent object of the concert. There are orchestras at present in almost every city of America, but among all of these there are but 6 that can by any stretch of the imagination be called permanent. The Boston Symphony Orchestra, the Philadelphia, the Pittsburg, the Cincinnati, the Chicago and the New York Philharmonic. The "permanency" of at least 3 of these may be doubted. It means very much therefore to build an extra buttress, such as this pension fund, around our own band.

Speaking of the Philadelphia Orchestra (which, by the way, is coming to Boston in February) leads us to make mention of a commendable new departure inaugurated in connection with symphonic work by Mrs. E. I. Keffer and a number of other Philadelphia ladies. Symphony concerts are given in that city to the general public, the masses, at 10 cents admission! With such a benificence in Philadelphia, and Arens' Cooper Institute Symphony concerts for the wage-earners in New York, is it not time to do something more than the Friday 25-cent gallery rush for the music-lovers with lean purses, in Boston?

Louis C. Elson.

EVENING RECORD,

DECEMBER 29. 1903.

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BOSTON JOURNAL-

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CXIV., NO. 181.

MONDAY, DEC. 28, 1903.

THIRD PENSION FUND CONCERT

Given by the Boston Symphony Orchestra in Symphony Hall—A Large Audience Present.

The third concert in aid of its pension fund was given by the Boston Symphony orchestra last night in Symphony Hall. Mr. Gericke conducted. Mme. Melba and Miss Sassoli most generously gave their services. Appreciation of the orchestra, which is one of the chief ornaments of this city, and the fame of Mme. Melba crowded the house. The programme was as follows:

Overture, "Mignon".....A. Thomas
Aria from "Traviata".....Verdi
Mme. Melba.
Nocturne and Scherzo from "Midsummer Night's Dream".....Mendelssohn
Chorale and variations.....Widor
(For harp.)
Miss Sassoli.
Suite No. 1, "Peer Gynt".....Grieg
Waltz, "Romeo and Juliet".....Gounod
Mme. Melba.
Variations, suite 3.....Tschaikowsky
Largo, for violins, five harps and organ..Handel
Harpists—Miss Ada Sassoli, Miss Florence Nickerson, Miss Raymah Dowse, Miss Fanny Hamilton, Mr. Heinrich Schuecker, Mr. Wallace Goodrich, organist.

The programme was changed from that originally announced; Grieg's characteristic and picturesque "Peer Gynt" suite took the place of the variations from Delibes' ballet "Coppelia." Mr. Gericke no doubt thought that variations by Widor and Tschaikowsky were enough. The programme was of a popular nature, popular in the best sense, although the purist might object to the official sanction given to the so-called "Largo," a swollen arrangement and a singular perversion of a simple air in Handel's opera "Xerxes."

The melodious and brilliant overture and the selections from the works of Mendelssohn, Grieg and Tschaikowsky were all well adapted to the purpose of the concert—to draw an audience from all classes of music lovers and to give them pleasure. The hearty and spontaneous applause showed that this pleasure was real.

Mme. Melba was in better voice than at the Symphony concert the night before. She sang the second portion of Verdi's air with great dash and spirit, and the beauty of her voice was displayed fully in the familiar "Serenata" which she sang after the waltz song from "Romeo and Juliet." In this simple song with the harp accompaniment of Miss Sassoli, her golden notes were without alloy, nor did the added embellishments toward the end seem incongruous, for there was no arrogance of bravura. The singer was applauded enthusiastically and recalled again and again after each aria, and flowers and a wreath were given to her.

Miss Sassoli's art and attractive personal simplicity were shown in the chorale by Widor, which was introduced here by Mr. Schuecker at a Symphony concert. She, too, was warmly applauded.

[70]

Boston Transcript
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Symphony Hall: Symphony Orchestra

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Scena, "Sweet Bird"	Handel
Variations on an original theme (First time here.)	Elgar
Ophelia's Mad Scene, from "Hamlet"	A. Thomas
Symphony No. 8	Beethoven

The occasion being eminently Mme. Melba's, it will be proper to speak of the singer first. For her solo numbers she chose Handel's "Sweet Bird," and the mad scene from Ambroise Thomas's "Hamlet," both of which selections she has sung before at symphony concerts; to the "Sweet Bird," indeed, she seems as devoted as Mr. Ben Davies is to "Waft Her, Angels." Of Mme. Melba's art there is little new to say. The singer has a voice of exquisite purity, and one quality she has in common with Mme. Sembrich; both ladies sing so freely and easily that, while listening to them, one constantly wonders how lesser vocalists contrive to make singing seem so difficult and laborious. Of warm or tender feeling, of elegance of phrasing or diction, of intelligent musicianliness, Mme. Melba gave few indications Saturday night. Merely to listen to her tones, however, is a satisfaction. After each song she was recalled four or five times with frantic enthusiasm. A beautiful feature of "Sweet Bird," by the way, was Mr. Maquarre's exquisite playing of the flute obligato.

There is also little to be said concerning the orchestral part of the concert. Although carefully and brilliantly played, the Beethoven symphony was heard too late at night to make the effect that belongs to it, and the Bargiel overture, likewise admirably performed, was heard too late in its life to arouse interest. Even in the days when its dissonances and other departures from the conventional disturbed listeners at Leipsic, the work could have been but an inadequate commentary on the life and fate of the barbaric but unhappy Medea, who was abandoned for Creusa of Corinth.

The single novelty of the evening was one worth hearing: a Theme and Variations by Elgar. If only from curiosity, one must welcome any work of this composer, who has been hailed in England with an acclaim that is hard to understand when one knows only his "Sea Songs" and the "Cockaigne" overture. Of the variations, Mr. Elgar has said: "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a piece of music. The Enigma I will not explain . . . its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme goes but is not played. . . . So the principal theme never appears, even as in some late dramas—e. g., Maeterlinck's 'L'Intruse' and 'Les Sept Princesses'; the chief character is never on the stage."

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At Saturday's concert Mr. Gilibert is to sing two arias. The orchestral programme contains d'Albert's overture "Improvisatore," for the first time Mr. Loeffler's "La Mort de Tintagiles," and, by request, Glazounow's fourth symphony. R. R. G.

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Largo, for Violins, Five Harps and Organ	Handel

Harpists—Signorina Ada Sassoli, Miss Florence Nickerson, Miss Raymah Dowse, Miss Fanny Hamilton, Mr. Heinrich Schuecker.
Organist—Mr. Wallace Goodrich.

Of all the concerts given in Boston this winter, none afforded more pleasure than that of last night. The programme was chosen with rare judgment, every number being bright and attractive, with just the proper amount of seriousness, as in the wonderful "Aasentod" of Grieg, to furnish the necessary contrast. The playing, too, was spirited and brilliant to an exciting degree. It was a great night for soloists. Mme. Melba was received after both arias with tumultuous applause, so long-protracted after the waltz that she sang as an encore Tosti's "Serenata," to an accompaniment by Miss Sassoli on the harp. Miss Sassoli, too, is to be congratulated on finding a composition for harp and orchestra that did not bore people. Widor's Chorale and Variations are written so skilfully for harp, requiring the instrument to do only what it can do well, that the piece, brilliantly performed by Miss Sassoli, gave keen delight to everybody. As soloists the Messrs. Maquarre may also be mentioned, for their fine playing at the end of the Mendelssohn scherzo assumed the character of solo work, and was recognized as such by Mr. Gericke and by the audience. All told, the concert was an occasion of great playing of a fascinating programme. It was enjoyed by an audience that packed the hall, every seat and most of the standing room being occupied. R. R. G.

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Mr. Charles Gilibert, baritone, will sing Ralph's drinking song, from Bizet's "Fair Maid of Perth," with orchestral accompaniment; and these songs with piano: Massenet's "Twilight," Perilhou's "Virgin at the Manger," and the "Song of Gilles," from Poise's "Joli Gilles."

The programme of the concerts Jan. 8-9 will include the overture to Saint-Saens' "Les Barbares" (first time), Henselt's piano concerto (Mr. Busoni, pianist); Caser Franck's symphonic poem, "The Wild Huntsman," and Mendelssohn's "Scotch" symphony.

THE MUSICAL COURIER.
N. Y. Dec 30 - 1903

Boston Symphony Orchestra.

Ninth Concert—Review by Philip Hale in the Boston Herald.

THE program of the ninth Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, Medea	Bargiel
Scena, Sweet Bird	Handel
Variations on an Original Theme (First time here.)	Elgar
Ophelia's Mad Scene, from Hamlet	A. Thomas
Symphony No. 8	Beethoven

Woldemar Bargiel was a sorely disappointed man long before he died. He was disappointed in the conduct of his colleagues toward him; he was disappointed in the judgment passed by the great musical public on his works. A step-brother of Clara Schumann, he was trained in the straight and narrow path of conservatory righteousness, but he had instincts and tendencies toward romanticism. In the early sixties of the nineteenth century he was characterized as a composer of ability and dangerous ideas. This overture, "Medea," was considered too modern at Leipsic, and when it was played afterward at Vienna, the critic Hanslick deplored the fact that the younger composers affected such grisly subjects; he wondered why they were not cheerful and gay in music.

There was a time when Bargiel was reckoned with as one of the possibly great. In 1865 he was called to Rotterdam to take charge of an institution, and his years of honorable service in Holland were the happiest of his life. He was invited in 1874 to be a teacher at the high school for music in Berlin, and then his real and fancied troubles began. There is no doubt but that he was treated unfairly and shoved aside to make room for intriguers and inferior musicians. His serious compositions were heard less and less frequently. He grew suspicious, sour, bitter of speech—we are writing from personal knowledge—but in the company of those whom he trusted he was genial, witty, wise. As a teacher he was patient and helpful, as well as naturally gifted in the art of instruction.

The years go by and Bargiel's music is now seldom heard. A pianist taught by someone of the old school may play an excerpt from a suite; a 'cellist may play an adagio; but the larger works are practically unknown to the younger generation of music hearers. Nor is the reason of this neglect one for conjecture. The reason is in the music itself. The hostility of colleagues and the neglect of conductors and the coolness of contemporary audiences never kill a great work. The music that soon dies after a struggle had the seeds of the fatal disease when it was born.

Take this "Medea." There is no program. The name "Medea" should be enough. The subject is tragic; but the music is not forcibly tragic either in the ancient or in the modern spirit. There are dissonances that irritated the Gewandhaus audience when they were first heard; but dissonances do not necessarily establish a tragic mood. Gluck by simplest means was nobly antique in musical tragedy. Perhaps it is not too much to say that no composer ever reproduced the irresistible simplicity, the effective repression, the direct pathos, the mysterious atmosphere of inexorable fate that are among the characteristics of the highest Greek tragedy as did Chevalier Gluck in his overture to "Iphigenia in Aulis."

A modern radical, Vincent d'Indy, has succeeded by force of imagination in portraying in tones the story of Medea; but his music is French music for a French "Médée." Cherubini, whose "Anacreon" is indisputably Grecian, did comparatively little with his "Medea." Bargiel's overture is more interesting than Cherubini's of the same title; but it is wanting in high imagination. The themes are not potently typical; the treatment of them does not firmly establish moods that are the suggestion or the expression of the passion and tragedy of the wild legend. It is sound, respectable music, with here and there an inclination toward imaginative flight. The romanticism of Bargiel was held as in a vise by his classical heredity and training. The preservation of the traditions, expression in forms that were approved models—these were first in his thoughts; nor was Medea, with all her sorcery, able to drive them from his brain.

Mr. Elgar's Variations, played here for the first time, have been highly praised. If one was amazed at the reputation of this composer after hearing the "Cockaigne" overture or the much lauded sea songs, or after a reading of the "Dream of Gerontius," he was told by the Elgarian: "But you should hear Elgar's Variations."

This work is, indeed, of unusual merit for an Englishman. It is, on the whole, an interesting work for a composer of any nationality. Mr. Elgar has told us all his purpose: "I have sketched for their amusement and mine the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music."

And so they must stand, for unless the hearer should know intimately these friends of Mr. Elgar, he could not tell whether the portraiture were successful; and even if he knew them, his view might be a different one from the composer's.

The connection between the theme "Enigma" and these variations is often of the slightest, and the composer hints at a "principal theme that never appears," unlike the theme of Istar, in d'Indy's fine set of variations, which is first proclaimed in full only when the heroine, stripped little by little of her dress and jewels, stands forth proud and triumphant in her splendid nakedness.

Whether these portraits of Uncle Hank, Sister Sue, Thomas and Jeremiah, and the other friends are faithful reproduction of idiosyncrasies is a question that does not concern us, although the first variations might lead us to infer that some of the friends were dull persons, or idle chatterers, or mere dealers in saws and maxims; for composers as well as others may have queer tastes in the matter of friendship. But the music grows more and more delightful. "Dorabella" is the one friend we should like to know; the others of the later variations are [illegible] ant companions, and they might [illegible] acquaintance, but "Dorabella," with her coquetry, her grace, her rippling laugh and sly smile, her pouting lips and suggestion of subtle fragrancy, lead us to her, Mr Elgar! Never mind about "C. A. E." and the others tagged with letters of the alphabet.

There is often in this work a display of genuine fancy in thought and expression, and there is an occasional flash of imagination. The brilliance and the beauty of certain variations make one suspect that Mr. Elgar at the start was deliberately dull, either to work out a crescendo of interest or from the belief that certain pages in a set of variations must be dull in obedience to long established custom. The finale is, on the whole, effective, although it contains formulas of commonplace and routine. The work [illegible] favorable impression on the audience [illegible] applause was honest as well as hearty.

Madame [illegible] Handel's "Sweet Bird" for the third time at these concerts. [illegible] flute obligato was played by Andre Maquarre. The air itself belongs to a class that is made tolerable only by the consummate art of a great virtuoso in perfect condition. The bravura passages must, like the cataract in Tennyson's song, leap in glory. Madame Melba's upper tones in this air were not so clear and of such exquisite quality as on former occasions, nor was her coloratura so spontaneous. No doubt her late indisposition has something to do with this. The fact remains that the middle and lower registers of her voice were last night the most effective.

In the old story used by the poets Ford and Crashaw it was the bird with warbling throat that failed to imitate the lute, and at last dropped and "brake her heart." No such fate befell Madame Melba, although Mr. Maquarre set her a brave example for vocal emulation, but the voice in this air was not the incomparable organ that moved and thrilled by power of golden beauty in the late performance of "The Damnation of Faust," when Madame Melba's performance was memorable, unforgettable. In the familiar scene of Ophelia's madness she sang with greater brilliance and with more confident bravura. Here there was no thought of technical difficulties and anxious labor. The applause and the recalls were richly merited.

Elgar's variations and the overture by Bargiel were played with a care that was not too evident, with a finish that was never finical, with all the qualities demanded by the music and in sympathy with the composer's intentions. Beethoven's Eighth Symphony, agreeable as it is seemed here unnecessary. The concert was long enough without it.

Boston Transcript

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N. Y. Dec 30-190[3]

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The years go by and Bargiel's music is now seldom heard. A pianist taught by someone of the old school may play an excerpt from a suite; a 'cellist may play an adagio; but the larger works are practically unknown to the younger generation of music hearers. Nor is the reason of this neglect one for conjecture. The reason is in the music itself. The hostility of colleagues and the neglect of conductors and the coolness of contemporary audiences never kill a great work. The music that soon dies after a struggle had the seeds of the fatal disease when it was born.

Take this "Medea." There is no program. The name "Medea" should be enough. The subject is tragic; but the music is not forcibly tragic either in the ancient or in the modern spirit. There are dissonances that irritated the Gewandhaus audience when they were first heard; but dissonances do not necessarily establish a tragic mood. Gluck by simplest means was nobly antique in musical tragedy. Perhaps it is not too much to say that no composer ever reproduced the irresistible simplicity, the effective repression, the direct pathos, the mysterious atmosphere of inexorable fate that are among the characteristics of the highest Greek tragedy as did Chevalier Gluck in his overture to "Iphigenia in Aulis."

A modern radical, Vincent d'Indy, has succeeded by force of imagination in portraying in tones the story of Medea; but his music is French music for a French "Médée." Cherubini, whose "Anacreon" is indisputably Grecian, did comparatively little with his "Medea." Bargiel's overture is more interesting than Cherubini's of the same title; but it is wanting in high imagination. The themes are not potently typical; the treatment of them does not firmly establish moods that are the suggestion or the expression of the passion and tragedy of the wild legend. It is sound, respectable music, with here and there an inclination toward imaginative flight. The romanticism of Bargiel was held as in a vise by his classical heredity and training. The preservation of the traditions, expression in forms that were approved models—these were first in his thoughts; nor was Medea, with all her sorcery, able to drive them from his brain.

Mr. Elgar's Variations, played here for the first time, have been highly praised. If one was amazed at the reputation of this composer after hearing the "Cockaigne" overture or the much lauded sea songs, or after a reading of the "Dream of Gerontius," he was told by the Elgarian: "But you should hear Elgar's Variations."

This work is, indeed, of unusual merit for an Englishman. It is, on the whole, an interesting work for a composer of any nationality. Mr. Elgar has told us all his purpose: "I have sketched for their amusement and mine the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music."

And so they must stand, for unless the hearer should know intimately these friends of Mr. Elgar, he could not tell whether the portraiture were successful; and even if he knew them, his view might be a different one from the composer's.

The connection between the theme "Enigma" and these variations is often of the slightest, and the composer hints at a "principal theme that never appears," unlike the theme of Istar, in d'Indy's fine set of variations, which is first proclaimed in full only when the heroine, stripped little by little of her dress and jewels, stands forth proud and triumphant in her splendid nakedness.

Whether these portraits of Uncle Hank, Sister Sue, Thomas and Jeremiah, and the other friends are faithful reproduction of idiosyncrasies is a question that does not concern us, although the first variations might lead us to infer that some of the friends were dull persons, or idle chatterers, or mere dealers in saws and maxims; for composers as well as others may have queer tastes in the matter of friendship. But the music grows more and more delightful. "Dorabella" [illegible] like to know; [illegible] acquaintance, but "Dor[illegible] grace, her rippling laugh and sly smile, her pouting lip and suggestion of subtle fragrancy, lead us to her, Mr. Elgar! Never mind about "C. A. E." and the other[s] tagged with letters of the alphabet.

There is often in this work a display of genuine fancy in thought and expression, and there is an occasional flash of imagination. The brilliance and the beauty of certain variations make one suspect that Mr. Elgar at the start was deliberately dull, either to work out a crescendo of interest or from the belief that certain pages in a set of variations must be dull in obedience to long [illegible] custom. The finale [illegible] the whole, effective [illegible]

like the cataract in Tennyson's song, leap in glory. Madame Melba's upper tones in this air were not so clear and of such exquisite quality as on former occasions, nor was her coloratura so spontaneous. No doubt her late indisposition has something to do with this. The fact remains that the middle and lower registers of her voice were last night the more effective. [illegible] used by the poets Ford and Crash[aw] [illegible] in perfect condition. The bravura passages must, [illegible] formance was memorable, unforgettable. In the familiar scene of Ophelia's madness she sang with greater brilliance and with more confident bravura. Here there was no thought of technical difficulties and anxious labor. The applause and the recalls were richly merited.

Elgar's variations and the overture by Bargiel were played with a care that was not too evident, with a finish that was never finical, with all the qualities demanded by the music and in sympathy with the composer's [illegible] tions. Beethoven's Eight[h] [illegible] seeme[d] [illegible] without [illegible]

The Washington Symphony Orchestra

Some Account of the Organization, Its Development, Aims, and Personnel

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SUNDAY JOURNAL—JANUARY 3, 1904.

GILIBERT SINGS IN GOOD VOICE

Symphony Novelty Was "Improvisatore" Light Overture by D'Albert.

GLAZOUNOFF SECOND TIME

Loeffler's Tragic "Tintagiles" Poem Repeated and Played by the Author.

The "Improvisatore" music of D'Albert, which began last evening's Symphony program, would not be accepted as an overture in the usual operatic sense, but rather as a preparatory introduction, not drawing hints and themes from forthcoming scenes, but rather outlining the environment and suggesting the atmosphere in which they would pass—making the mind ready for these conditions, so to speak, so that the action might come as a surprise.

The story is romantic, passionate and touches tragedy, but its chief events transpire during the lively, noisy, cheery carnival time, when disguise, intrigue and counterplot are so common and so expected that they may hide treachery and danger as easily as they mask love and chivalry.

This short introduction is therefore all gay, tripping, light of emphasis, careless of mood and preludes the general merrymaking through which are to glide the personages whose fates, inclusive of happy possibilities, shall yet come close to the verge of deathly peril. For encouraging a disposition of easy yet eager attention, in unison with the most buoyant epoch of the year, these pages are capitally contrived and they were turned off smartly by the orchestra.

Deeply Influenced.

Mr. Loeffler's orchestral poem, "The Death of Tintagiles," again carried an attent and deeply influenced the assembly through the dreadful episodes of Maeterlinck's tragedy, the horrors and cruelties of which seem so needless to relate, since they point to no possible parallel that might be averted by a knowledge of them.

They wring the heart to no purpose, unless it be to contrast against them the tender beauty of such love as that of Ygraine for her delicate little brother. As heretofore, Mr. Loeffler's ideality and his power of sympolizing it in the form of melody and the colors of instrumentation were potent from the beginning of the poem to the end—in the early threats of violent power in the rumorous drums and trumpets, in the dull darkness and the bitter storm that rises to fury in its rage; in the soft, gentle conference of the girl and the child, and the wail and woe of their dark and savage separation; in the crash of the fatal doorway, and in the peace, relief and benediction that follows after the catastrophe.

These are spiritually and morally, rather than intellectually and specifically, expressed in the score, and the intensity with which the progress of the tragedy is enforced was heightened by Mr. Loeffler's presence in the orchestra to play the viola d'amour part, which expresses the timid, plaintive, pathetic child, victim of a power he cannot comprehend in a fate that is all mystery.

Composition of Fancies.

The Glazounoff symphony (in E flat, No. 4) was again much enjoyed on this second hearing and showed itself more clearly for what it is—a composition more of fancies and psychical states than of thought, reflection and calculation. The three parts appear to express in a general scope, languorous, amatory, tranquillizing happiness; busy, animated, active, restless mirthfulness; and high-spirited, positive, vigorous, wilful vitality, emphatic in assertion, ready and fertile in motion, ardent, full and high-pulsed in temper.

In the first movement long-drawn, pensive, sentimental melody prevails, which in the second becomes fluent, swift and sparkling, while in the third the obvious theme which opens it mildly soon gives way to large, varied and rich-colored development, full of technical skill and strength. Thoughtful feeling, lively resolution and energetic execution seem to make the sequence.

Mr. Gilibert's contributions brought great pleasure and elicited from one gentleman whose conversation, as it forced itself upon his neighbors, was largely of his foreign experiences and advantages, this lofty commendation: "Do you know, now, that fellow's really a very creditable singer?"

Took Wide Range.

Mr. Gilibert's four selections took a wide range. He began with the cynical, forced, hollow merriment and the actual, bitter despair of Raiph's hopeless soliloquy in Bizet's "Fair Maid or Perth," and ended with the bubbling bucolic delight of Gilles' "Voici le Matin, la Grive a Chante," including between these Massenet's "Twilight" and Perilhou's "Virgin by the Manger," sung in fine mezza-voce, with perfect and tranquil sostenuto and quiet delicacy, the comedian spirit and the big voice yielding primacy to the sensitive, reserved artist. Mr. Zach accompanied the three chansons altogether well.

At the next concert Mr. Busoni will make his rentree in the Henselt F minor piano concerto. Saint Saens' "Barbarians" overture will have its first hearing, and Mendelssohn's "Scotch" symphony and Franck's "Chasseur Mandit" poem will also be played.

SUNDAY POST, JANUARY 3, 1904

TENTH SYMPHONY CONCERT

Enjoyable Orchestral Numbers by D'Albert, Loeffler and Glazounoff —Charles Gilibert Was the Soloist

This was the programme of the 10th Symphony concert last evening:

Overture to "The Improvisatore".....D'Albert
Aria from "Fair Maid of Perth".....Bizet
Symphonic Poem, "Death of Tintagiles".....Loeffler
Songs: "Twilight".....Massenet
"Virgin at the Manger".....Perilhou
"Song of Gilles".....Poise
(With piano accompaniment.)
Symphony No. 4.....Glazounoff

The overture to D'Albert's opera, "The Improvisatore," was heard at these concerts for the first time.

The opera is founded partly on Victor Hugo's drama, "Angelo, Tyrant of Padua," and was first heard at Berlin in 1901. Naturally one can obtain little, if any, idea of the opera from the overture, which, though brilliantly scored, is noisy and without any apparent musical value. As a novelty it was about the least of any of them this season.

Mr. Loeffler's impressionist work, "The Death of Tintagiles," makes about the same impression now as it did when first produced. To one who is in sympathy with the Maeterlinck poem, the music that Mr. Loeffler has provided will, no doubt, add interest and enjoyment to the text, but otherwise his symphony poem, clever and imaginative though it is, will mean but little.

The performance was admirable in every way, the composer playing the solo viole d'amour part, and he was the recipient of much applause.

It was pleasant to again hear the Glazounoff symphony, and it grows in interest with a more intimate knowledge. It was given here earlier in the season and made such a favorable impression that Mr. Gericke gave it again at this concert by special request.

Apparently it is one of the best symphonies written since Tschaikowsky's "Pathetic," and will undoubtedly be in the regular orchestral repertoire in the near future.

Mr. Gilibert, the well-known French operatic baritone, was the soloist. He was in good voice and sang in his usual inimitable style and finish.

The group of songs, with piano accompaniment, pleased the audience so well that the singer received an immense ovation. There were many recalls in the hope that an extra number would be given, but the rule of these concerts says otherwise, and the audience was forced to be content without an encore.

SUNDAY GLOBE—JANUARY 3, 1904.

Tenth of the Season's Symphony Concerts.

The popular French baritone, Charles Gilibert, was the soloist at last week's symphony concerts, his contributions comprising an aria from Bizet's opera, "The Fair Maid of Perth," and songs by Massenet, Perilhou and Poise. The orchestral numbers were d'Albert's overture to "The Improvisatore," Loeffler's symphonic poem, "The Death of Tintagiles" and Glazounoff's fourth symphony. Mr Loeffler played the viole d'amour in his own work, and Mr Zach was the piano accompanist for Mr Gilibert's group of songs. D'Albert's overture, which was played for the first time at these concerts, proved to be a delightful novelty, brilliantly and elaborately orchestrated and full of the carnival spirit. It has a swing and dash and tonal coloring which is a splendid reflex of holiday jollity, the percussion episodes are very cleverly introduced, the themes are catchy bits of melody and the work is scored in a masterly way and without undue stress given to dissonant and inharmonious modulations. It is a right down merry composition, pleasing to the ear, and it was played in the happiest mood by the orchestra.

Mr Gilibert's vocal work deserves high praise, although doubtless a song or two more in the lighter vein would not have been taken amiss by the audience. Few baritones there are whose tones are as sweet or whose phrasing and coloring are more artistic, and in each of his songs the sentiments were expressed with a skill in contrasts which were marked examples of vocal art of a high quality. The abandon in the Bizet aria, with its devil-may-care "tra la la"; the beautiful and restful "Twilight" of Massenet, the sweet sanctity of the Perilhou hymnal and the rollicking "Joli Gilles" of Poise were voiced in delightful cadences, and after each aria the singer was greeted with hearty applause.

Mr Loeffler was received with great favor after the close of the performance of his work. His symphonic poem is a composition which from its elaborate nature and complexity of scoring appeals largely to the advanced student or professiona musician, and its great merits find proper recognition mainly in the ranks of those who might be called musical experts. The orchestra performed the piece in a thoroughly sympathetic manner. In the first part of the Glazounoff overture the thematic bits were juggled deftly by the different contingents; the second movement showed harmonious ensemble work by the strings, and the closing part, the most difficult of the three, was given with proper fortissimo effect.

Mr F. Busoni will be this week's soloist, playing Henselt's F minor concerto for piano. The other selections will be the overture "Les Barbares," Saint-Saens; Cesar Franck's smyphonic poem, "Le Chasseur Maudit," and Mendelssohn's "Scotch" symphony.

SUNDAY HERALD—BOSTON, JANUARY 3, 1904.

TENTH SYMPHONY CONCERT.

Seldom So Many Vacant Seats as Seen Last Night.

The Overture to D'Albert's Opera, "The Improvisatore," a Symphony by Glazounoff and a Symphonic Poem by Loeffler, "The Death of Tintagiles," Are Given.

The programme of the 10th Symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to the opera, "The Improvisatore" (first time).....D'Albert
Air, "Quand la Flamme," from "The Fair Maid of Perth".....Bizet
Symphonic poem, "The Death of Tintagiles".....Loeffler
Songs—
"Twilight".....Massenet
"The Virgin at the Manger".....Perilhon
Song of Gilles from "Joli Gilles".....Poise
Symphony No. 4 in E flat (by request)...Glazounoff

The fury of the storm kept many at home. Seldom have there been so many vacant seats at a Symphony concert.

The overture to D'Albert's opera, "The Improvisatore," was played here for the first time. It has been performed at Symphony concerts in Chicago and Cincinnati. The music is purposely carnivalesque. It is ostensibly light and gay, but these qualities are superficial. The music is not shot through with merriment and recklessness. The themes of a sparkling overture should have distinction, otherwise the overture will not sparkle. Nor is there in this music the imperious reminder of popular chatter and turmoil. A would-be profound composer here would fain scintillate.

The first theme is effectively announced, but the second theme is comic opera, and not of the first class. The best part of the work is its orchestral dress, and the variagated costume covers a naturally phlegmatic body. Auber did this sort of thing much better. Some years ago D'Albert gave a memorable performance of Beethoven's G major concerto at a Symphony concert—it was his second visit to Boston. The wonder is that a man who had such an uncommon gift of interpretation should itch like any young Frenchman for stage reputation. He has written seven operas within 10 years. These operas have seen the footlights; they have been reviewed solemnly and at length, and they live—in music lexicons.

Glazounoff's symphony played last October gave many so much pleasure that they asked for a repetition. The music is melodious, fluent, brilliant, and not without elegance. There are symphonies which are said to be great and do not give pleasure. It is a good thing to have occasionally a symphony that has not this singular attribute of greatness. Mr. Loeffler's symphony poem was played for the fourth time; the second performance of the revised version.

The characteristics of this highly imaginative work have been discussed here more than once, and at length, and it is not necessary to catalogue again the many beauties. It is a unique composition, not on account of its subject, for Leon Dubois has written music for the same little tragedy for marionettes; not because of the viol d'armour, which was played in a masterly manner by the composer; but by reason of the invention and the treatment. The day has gone by when Maeterlinck can be dismissed contemptuously as a "decadent," especially by those who have never read his plays; and with that day has gone the idea that a composer who finds suggestion in the dramas must necessarily be "morbid." "The Death of Tintagiles" is no more morbid than death itself; and "decadent," in the true meaning of the word, may be applied to Marlowe, Shakespeare, Sir Thomas Browne, DeQuincey, Keats, Pater, Yeats—a highly respectable list, one that might be recommended by the most prudent professor of composition and rhetoric in a young ladies' seminary.

Mr. Loeffler has caught the spirit of various Maeterlinckian moods, and expressed them in peculiarly original music. He does not try to retell the tragedy in music; he puts into music his impressions of the story of the boy Tintagiles, his sisters, and their fearful and vain struggle against the old queen in the tower of the dark castle. His symbolism, as that of Maeterlinck, is human. Nor is it necessary to know the tragedy in order to be moved by the music. Such imaginative music is rare. While the composer is alive, it is characterized as odd, strange, and by some it is called "wonderful, no doubt, but unintelligible"; the composer at last dies; the next generation decides that he was a genius; it ridicules the dull ears that did not appreciate the power and beauty of his music, and it also neglects, or does not recognize, the imaginative of its own period.

Mr. Gilibert sang with rare skill. A comedian of the first order, he distinguished between the concert and the operatic stage, and did not overstep the boundary line. By his flawless diction, by vocal proficiency, by his knowledge of the value of tonal color, by personal authority and magnetism, he turned trifles into consummate works of art. The audience called and recalled him, but the traditions were respected, and Mr. Gilibert could only bow repeatedly his thanks.

All the seats and all the standing room were filled at Symphony Hall Sunday night for the pension fund concert, and an unusually brilliant and interesting audience it was. Mme. Melba was in a somewhat plainly built gown for her of pale blue chiffon velvet with spangled lace and full sleeves of tulle. Small white flowers with foliage were in the hair and her jewels were pearls and diamonds. After the first song Mr. Arbos presented Mme. Melba with a huge laurel wreath tied with white ribbons from the orchestra, and later roses were handed up to her.

Some of those there were Mr. and Mrs. Boylston Beal, Mr. and Mrs. S. V. R. Crosby, Mr. Robert M. Cushing with his son and daughter-in-law, Mr. and Mrs. Howard Cushing; Mr. and Mrs. F. R. Sears, Sr., Mr. and Mrs. Dudley Fay, with their daughters, Miss Lily and Miss Alice; Mr. John E. Thayer, with his niece, Miss Elizabeth Andrew, Mrs. Henry P. Kidder, with a party including her sister, Mrs. Frank Wells, Miss Madeline Boardman, Mrs. Timothee Adamowski, Mrs Roger Allen and Miss Rosamond Allen, Mr. and Mrs. Edward L. Osgood, Mrs. Henry M. Whitney, Miss Ruth Whitney, Dr. and Mrs. Langdon Frothingham, Mrs. Nathan Matthews, Jr., Miss Nathalie Matthews, Mrs. Neal Rantoul, with her sister, Miss Rosamond Saltonstall, the Misses Lena and Hannah Stevenson, with Miss Grace Dabney; Mrs. Robert M. Morse and Miss Morse, Miss Alice Stackpole, Mr. Otis Kimball and Miss Estelle Kimball, Miss Mary Eustis, Miss Eleanor Hyde, Mr. and Mrs. James R. Poor, Mr. and Mrs. J. B. Forsyth, Mrs. William B. Rogers, Sr., Mrs. William B. Rice, Miss Jane and Miss Martha Waldron, Dr. Henry L. Morse, Mr. S. Gannett Wells, Mr. Eugene Greenleaf, Mr. and Mrs. N. Hugh Cotton and their daughters, Mr. and Mrs. Charles N. Clapp and Miss Clapp, Mr. and Mrs. Edward H. Clement, Prof. Cross and Mr. and Mrs. Charles Hellier.

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Boston Transcript
MONDAY, JANUARY 4, 1904

Symphony Hall: Boston Symphony Orchestra

Owing to the severity of the storm, there was an unfortunately small audience at the last Symphony concert—unfortunately, because it was one of the most agreeable of the season. This was the programme, Mr. Charles Gilibert being the soloist:

D'Albert: Overture to the opera, "The Improvisatore."
(First time.)
Bizet: "Quand la Flamme de L'Amour," from "The Fair Maid of Perth."
Loeffler: Symphonic Poem, "The Death of Maurice Tintagiles," after the drama of Maeterlinck.
(The viole d'amour is played by the composer.)
Songs with Pianoforte—
Massenet: "Twilight."
Perilhou: "The Virgin at the Manger."
Poise: Song of Gilles.
Glazounow: Symphony No. 4, in E flat, op. 48.
(By request.)

The new work produced was D'Albert's overture to his opera, "The Improvisatore," first brought out in Berlin in February, 1902. With little melody of distinction or of charm, this composition is yet so delightfully rhythmical, so skilfully orchestrated, and so lively in spirit that its hearing was truly a pleasure. Its performance, indeed, pleased the audience so well that it would seem to be a wise plan to bring forward other overtures of the opéra comique order: some by Auber, two or three by Rossini. The overture to "Semiramide" would be interesting to hear from a fine orchestra, and that to Nicolai's "Merry Wives" has not been heard here in a long while.

Another excellent move of Mr. Gericke's is to repeat in the same season works that, on their first production, were enthusiastically received. At this concert, for instance, he played again Glazounow's fourth symphony, which was first brought out here only last October, and it is safe to say that at the second hearing the work sounded even more brilliant and charming, if not of intrinsically greater worth, than it did at its first. It is much to be wished that Mr. Gericke would adopt this plan oftener, particularly in connection with works that are at first difficult of comprehension, like the "Heldenleben," "Barbarossa," etc.

Of most consequence Saturday was the second performance here in its final arrangement of Mr. Loeffler's symphonic poem, "The Death of Tintagiles," after the drama by Maeterlinck, a composition that aroused tremendous enthusiasm in 1901. To appreciate the many beauties of this score of Mr. Loeffler's, its richness of picturesque suggestion, its flashes and gleams of lovely color, its tenderness, its passion and its climax of horribleness, no fervid admiration of Maeterlinck is needful; and yet it seems as though Mr. Loeffler's musical illustration of the drama must fully satisfy the most rabid devotees of the Belgian poet. Now that Maeterlinck himself, however is turning from the unreal to the real, abandoning "Dramas for Marionettes," for plays of flesh and blood, like "Monna Vanna," would it not be well for Mr. Loeffler to follow his illustrious example? Despite its musical beauties, now more clearly in evidence than ever before, "The Death of Tintagiles" made a much less profound impression last week than it did three years ago. At present a healthy interest in the doings of live human beings is pushing into outer darkness the curiosity men felt a few years ago concerning the movements and repeated ejaculations of the pale puppets of mystic symbolism. The orchestra played this composition grandly, as, indeed, it played the entire programme.

Mr. Gilibert, as always, entranced everybody by the exquisite quality of his art. Again it can only be said of him that now, since Victor Maurel has retired from the stage, there is no man singer before the public with so perfect a legato, so absolute a control of breath, such fine feeling in phrasing, so keen a feeling for tonal color, such admiral diction, and so remarkable power of projecting his meaning on the minds (and hearts) of his hearers, as Mr. Gilibert. On Saturday he was received with applause that threatened to turn the symphony concert into a song recital. France may be proud of him.

At this week's concert Mr. Ferrucio Busoni is to reappear in Boston, his former home. The programme will be as follows: Overture to "Les Barbares" (first time), Saint-Saëns; Concerto for pianoforte, in F minor, Henselt; Poème Symphonique, "Le Chasseur Maudit," Cæsar Franck; Symphony No. 3, in A minor (Scotch), Mendelssohn.

R. R. G.

ADVERTISER.
JANUARY 4, 1904.

THE SYMPHONY CONCERT.

Programme.

Overture. "Improvisatore".....D'Albert
Ralph's Air, from "The Fair Maid of Perth".....Bizet
"The Death of Tintagiles".....Loeffler
Songs with piano accompaniment.
Symphony No. 4, E flat, op. 48.....Glazounoff
Soloist, M. Charles Gilibert.

D'Albert's overture began with a couple of startling explosions and then settled down into a deliberate attempt to be insouciant and rollicking. Humor of this sort is not contagious, and one could listen unmoved to the manufactured hilarity of the overture. We fancy that the operatic works of D'Albert and of Rubenstein will not greatly trouble the next generation.

As if in line with this jollity that was not jolly, there came a doleful bacchanalian song by Bizet, finely given by M. Gilibert. But this song—"Quand la Flamme de l'Amour"—was a work of genius, since its contradiction of emotions was intentional and intensely pathetic. It is the picture of a man, hopelessly in love, disdained by her whom he idolizes, seeking merriment in drink.

It was one of the most powerful temperance sermons ever heard in Symphony Hall. The strange "tra-la-las," half dejected, half ferocious, were perfectly interpreted by M. Gilibert, although the song seemed to lie a trifle too low for the best vocal effect. The recalls were many and well deserved.

The songs with piano accompaniment were also finely given. It is remarkable to find so heavy a voice as that of M. Gilibert, so excellently used in pianissimo passages and in light runs; the man is an artist to the finger tips.

Massenet's "Twilight" did not seem to say very much, nor did we find Perilhon's "Virgin at the Manger" anything remarkable. Both seemed to be of that affected variety of Chanson that Grossmith used to parody so effectively. But the joyous song of Gilles, from Poise's opera, "Joli Gilles," was like a breath of pure country air.

"Here is the morning, the thrush is singing,"
A beautiful summer day 'tis bringing.
Here is the morning, the thrush is singing."

Simple words and simple mirth and joy of living! And these emotions M. Gilibert brought out so finely that the audience spent the ten minutes of intermission in trying to force an encore. But the laws of the symphonic Medes and Persians are immutable, and after half a dozen reappearances, M. Gilibert came out three times more, with many explanatory gestures. Finally the orchestra came back and the concert went on.

It was a delight to see Mr. Loeffler once more in his seat in the orchestra. He came to play the viol d'amour part in his symphonic poem, "The Death of Tintagiles." In this work the orchestral master has individualized the viol d'amour as Berlioz has made a personality out of the viola, in his "Childe Harold" symphony. If we once grant the school of morbidness and of extreme radicalism in progressions we must grant that M. Loeffler is a master.

Not Berlioz, not Richard Strauss, have done more with the orchestra in the matter of tone-colors, than this resident composer. And the representation of the two contending forces of Evil and Innocence, which is so prominent in this work, becomes more and more dignified with repeated hearing. Certain it is that Mr. Loeffler's compositions do not lose by familiaity.

The composer, who is known and appreciated by all Boston music-lovers, was called upon to bow his acknowledgements from the platform, at the end of the piece.

A touch of Russian symphony came at the end of the programme. We gladly concede to Russia many triumphs in the musical field. She may yet wrest the sceptre of tonal supremacy from Germany. May her victories of the future be confined to this field, where they help human progress. The work has been so recently played (last October) that we need only record the fact that a second hearing emphasizes the impressions of the first. It is a Muscovite Pastorale. Its second movement is a gem. It is a melodic work and proves that one need not leave tune in order to write advanced music.

Louis C. Elson.

Boston Transcript
THURSDAY, JANUARY 7, 1904

Change in Symphony Programme

Owing to the late arrival of the Patricia of the Hamburg-American line, Mr. Busoni, the soloist announced for the concert of the Boston Symphony Orchestra this week, will be unable to appear. Madame Lillian Blauvelt has kindly consented to take Mr. Busoni's place, and will sing an aria from Rossini's "Barber of Seville," and a group of songs with the piano.

NEW YORK, WEDNESDAY, JANUARY 6, 1904.

Boston Symphony Orchestra.

Tenth Concert—Review by Philip Hale in the Boston Herald.

THE program of the tenth Symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to the opera, The Improvisatore (first time).....D'Albert
Air, Quand la Flamme, from The Fair Maid of Perth.....Bizet
Symphonic poem, The Death of Tintagiles.....Loeffler
Songs—
Twilight .....Massenet
The Virgin at the Manger.....Perilhon
Song of Gilles, from Joli Gilles.....Poise
Symphony No. 4, in E flat (by request).....Glazounoff

The fury of the storm kept many at home. Seldom have there been so many vacant seats at a Symphony concert.

The Overture to D'Albert's opera "The Improvisatore" was played here for the first time. It has been performed at Symphony concerts in Chicago and Cincinnati. The music is purposely carnivalesque. It is ostensibly light and gay, but these qualities are superficial. The music is not shot through with merriment and recklessness. The themes of a sparkling overture should have distinction, otherwise the overture will not sparkle. Nor is there in this music the imperious reminder of popular chatter and turmoil. A would-be profound composer here would fain scintillate.

The first theme is effectively announced, but the second theme is comic opera, and not of the first class. The best part of the work is its orchestral dress, and the variegated costume covers a naturally phlegmatic body. Auber did this sort of thing much better. Some years ago D'Albert gave a memorable performance of Beethoven's G major Concerto at a Symphony concert—it was his second visit to Boston. The wonder is that a man who had such an uncommon gift of interpretation should itch like any young Frenchman for stage reputation. He has written seven operas within ten years. These operas have seen the footlights; they have been reviewed solemnly and at length, and they live—in music lexicons.

Glazounoff's symphony played last October gave many so much pleasure that they asked for a repetition. The music is melodious, fluent, brilliant, and not without elegance. There are symphonies which are said to be great and do not give pleasure. It is a good thing to have occasionally a symphony that has not this singular attribute of greatness. Mr. Loeffler's symphony poem was played for the fourth time; the second performance of the revised version.

The characteristics of this highly imaginative work have been discussed here more than once, and at length, and it is not necessary to catalogue again the many beauties. It is a unique composition, not on account of its subject, for Leon Dubois has written music for the same little tragedy for marionettes; not because of the viol d'amour, which was played in a masterly manner by the composer; but by reason of the invention and the treatment. The day has gone by when Maeterlinck can be dismissed contemptuously as a "decadent," especially by those who have never read his plays; and with that day has gone the idea that a composer who finds suggestion in the dramas must necessarily be "morbid." "The Death of Tintagiles" is no more morbid than death itself; and "decadent," in the true meaning of the word, may be applied to Marlowe, Shakespeare, Sir Thomas Browne, DeQuincey, Keats, Pater, Yeats—a highly respectable list, one that might be recommended by the most prudent professor of composition and rhetoric in a young ladies' seminary.

Mr. Loeffler has caught the spirit of various Maeterlinkian moods, and expressed them in peculiarly original music. He does not try to retell the tragedy in music; he puts into music his impressions of the story of the boy Tantagiles, his sisters, and their fearful and vain struggle against the old queen in the tower of the dark castle. His symbolism, as that of Maeterlinck, is human. Nor is it necessary to know the tragedy in order to be moved by the music. Such imaginative music is rare. While the composer is alive, it is characterized as odd, strange, and by some it is called "wonderful, no doubt, but unintelligible"; the composer at last dies; the next generation decides that he was a genius; it ridicules the dull ears that did not appreciate the power and beauty of his music, and it also neglects, or does not recognize, the imaginative of its own period.

Mr. Gilibert sang with rare skill. A comedian of the first order, he distinguished between the concert and the operatic stage, and did not overstep the boundary line. By his flawless diction, by vocal proficiency, by his knowledge of the value of tonal color, by personal authority and magnetism, he turned trifles into consummate works of art. The audience called and recalled him, but the traditions were respected, and Mr. Gilibert could only bow repeatedly his thanks.

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FRIDAY, JAN. 8, 1904.

MME. BLAUVELT SOLOIST.

Programme for Public Rehearsal of the Boston Symphony Orchestra This Afternoon.

The programme of the public rehearsal of the Boston Symphony orchestra this afternoon includes the overture to Saint-Saens' opera, "The Barbarians"; Cesar Franck's symphonic poem, "The Wild Huntsman," and Mendelssohn's "Scotch" symphony. The overture will be played here for the first time. When the opera is performed in Paris, the overture serves as a prologue and a reciter appears to tell how an invading host of Teutons swept the natives and the Roman legions before them, until at Orange, their chief fell in love with a vestal virgin, and he declares that Vesta punished the sacrilege. The action of the opera passes in the old amphitheatre of Orange, for which the first performance was planned, but Saint-Saens made reasonable objections and the production was at the Opera, Paris. Franck's symphonic poem is in illustration of the ballad by Buerger, which is familiar to English speaking persons through Sir Walter Scott's version. The composition was first played here by Theodore Thomas' orchestra, and it has been played here at a Symphony concert.

Mr. Busoni has been delayed, and Mme. Blauvelt will be the soloist. She will sing with the orchestra Rosina's cavatina from "The Barber of Seville" and with piano accompaniment these songs: Campra's "Charming Butterfly," Delibes' "Why?" and the bolero from "The Sicilian Vespers."

It is a pleasure to state that Mr. Gilibert, the eminent baritone, and Miss Sassoli, the harpist, will give a second concert in Jordan Hall on Saturday afternoon, Jan. 16. There will be a complete change of programme.

BOSTON SUNDAY POST, JANUARY 10, 1904

THE SYMPHONY

An Interesting Programme, With Mme. Lillian Blauvelt as the Soloist

At the Symphony rehearsal and concert for last week the soloist was to have been Busoni, the pianoforte virtuoso, but as had already been announced, that gentleman was delayed on the ocean and was unable to fulfil his engagement. Consequently Mme. Lillian Blauvelt was secured in Mr. Busoni's place. Otherwise the original programme was unchanged. It was as follows:

Overture to the opera, "The Barbarians" (first time) .....Saint-Saens
Aria, "Una Voce," from "The Barber of Seville" .....Rossini
Symphonic poem, "The Wild Huntsman" .....Cesar Franck
Songs with pianoforte (a) "Charmant Papillon" .....Campra
(b) Pourquoi" .....Delibes
(c) "Sicilian Vespers" .....Verdi
Symphony No. 8 in A minor (Scotch), op. 56. .....Mendelssohn

The novelty, as far as the orchestral portion of the programme was concerned, was the overture to Saint-Saens's opera, "The Barbarians," and played for the first time by the Boston organization. The opera is but a little over two years old and has never been given in this country, nor very many times in any other, for that matter. Originally there was a prologue, in which there was a reciter and orchestral accompaniment, but the music, without the words, has been adapted for a concert overture, and it was this which was heard last evening.

The overture is arranged from themes found in the score, and judging from them, it is difficult to understand how the opera could ever achieve much popularity. It is somewhat vague and nearly always uninteresting, which may, after all, not be so very inappropriate, for the period of the opera is 113 B. C., and treats of a people not given to romanticism.

Cesar Franck's "The Wild Huntsman" and Mendelssohn's "Scotch" symphony completed the work of the orchestra for the evening.

Mme. Blauvelt was in excellent voice and displayed its brilliancy and quality to good advantage in the cavatine from "The Barber of Saville." The lady sings with commendable accuracy and phrases with much taste. She was accompanied by the orchestra. Later she was heard in a group of three songs, "Charming Butterfly" of Campra, "Pourquoi" of Delibes and the bolero from Verdi's "Sicilian Vespers," and gave even greater satisfaction.

There will be no rehearsal or concert the present week.

BOSTON SUNDAY JOURNAL,
JANUARY 10, 1904.

MME. BLAUVELT SYMPHONY STAR

Saint-Saens' "Les Barbares" Overture Proves to Be Program's Novelty.

There are in the story of "Les Barbares," upon which Saint-Saens built his opera of that name, and the overture to which received its first Boston placing in the eleventh Symphony program, some points that recall the disgusting and debasing play, "The Conquerors," tolerated at the Hollis Street Theater a few seasons ago.

Nearly 2000 years separate the epochs of the actions, but in each an invading horde of Teutons has overwhelmed the defensive French and the Romans who in the early actions would aid them. In each a victorious commander is seized with base desire for a pure and beautiful woman of the country, and offers to stay his devastating hand if she will yield herself to him. In the modern play he is shown as brutal enough to attempt such possession by violence; but in Sardou's old-time story the vestal virgin, patriotic and also fascinated, consents to the sacrifice, the people condoning her sin with difficulty.

Festivities in City.

Festivities and solemn processions are seen in the city, the chief of the latter being one in which the international lovers are glorified, and one in which is borne the corpse of the French consul, who had been killed in action. The widow shrewdly makes the doubly-conquering commander admit his deed, and slays him with his own sword, which she had torn from her husband's dead body.

The overture is based upon themes and scenes presented in the opera, which furnish several distinct episodes. First, one of lugubrious woe, a minor strain, lamenting over the roll of muffled drums; then an agitated and excited one; then one quite plaintive and passive; then a rush and sweep into gaiety, and finally a grave and gloomy period, with heavy, counterpointing basses, and then the hurry, crash and decisiveness of the coda and finale. In the original production, which was at the Paris Opera in October, 1901, these episodes were connected by comments narrated by the tragedian, Delmas, but are now united by short trumpet recitatives.

Besides this overture, which might have been delivered more melodramatically, the orchestra played Franck's musical version of the old "Wild Huntsman" legend, recalling the impious Sabbath hunting of the wicked count and his profanation of the holy rites; his desertion by his comrades and the refusal of his horse to follow and of his horn to be wound; the curse visited upon him, and his aimless, endless flight across the dreading and hating world.

In A Minor.

The Symphony was Mendelsshon in A minor, usually called the "Scotch," because during that visit to Scotland which influenced him so much he felt the impressions and found the fancies which made so many of his pages beautiful and touching. In it one feels the sadness associated with the tragedy of Mary of Scotland's life and its fatal power over the careless and luckless Rizzio; one breathes the quietude of hill, lake and heathery stretch, and notes his quickening pulse and thrilling nerve in the rhythm of song and the spring of dance.

Mr. Busoni, whose approach was somewhere delayed, caused a change of soloist for the second time this season, and Mme. Blauvelt was happily on hand to fill out the program.

Sang "Una Voce."

The song "Una Voce poco Fa," the "Butterfly" air from Campra's century-old "Fetes Venitiennes," Delibes' "Pourquoi," and the bolero from Verdi's "Vepres Siciliennes." Mme. Blauvelt was gladly received and flatteringly heard, for she is ever a favorite. Her singing was, as usual, competent, self possessed, showy and "stylish." Yet it is singing which just falls short of perfect elegance and savors rather of study and determination to excel than of predisposition and spontaneity. Her execution has all the right to be called "agilita," but it lacks the elastic lightness of absolute "fioritura." Her closest approach to the true union of song and singer was in the bolero, although she gave the Cambra air sweetly, equably and with reserve.

NEW YORK, WEDNESDAY, JANUARY 6, 1904.

Boston Symphony Orchestra.

Tenth Concert—Review by Philip Hale in the Boston Herald.

THE program of the tenth Symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to the opera, The Improvisatore (first time).......D'Albert
Air, Quand la Flamme, from The Fair Maid of Perth..........Bizet
Symphonic poem, The Death of Tintagiles..................Loeffler
Songs—
Twilight ....Massenet
The Virgin at the Manger..........................Perilhou
Song of Gilles, from Joli Gilles..........................Poise
Symphony No. 4, in E flat (by request)....................Glazounoff

The fury of the storm kept many at home. Seldom have there been so many vacant seats at a Symphony concert.

The Overture to D'Albert's opera "The Improvisatore" was played here for the first time. It has been performed at Symphony concerts in Chicago and Cincinnati. The music is purposely carnivalesque. It is ostensibly light and gay, but these qualities are superficial. The music is not shot through with merriment and recklessness. The themes of a sparkling overture should have distinction, otherwise the overture will not sparkle. Nor is there in this music the imperious reminder of popular chatter and turmoil. A would be profound composer here would fain scintillate.

The first theme is effectively announced, but the second theme is comic opera, and not of the first class. The best part of the work is its orchestral dress, and the variegated costume covers a naturally phlegmatic body. Auber did this sort of thing much better. Some years ago D'Albert gave a memorable performance of Beethoven's G major Concerto at a Symphony concert—it was his second visit to Boston. The wonder is that a man who had such an uncommon gift of interpretation should itch like any young Frenchman for stage reputation. He has written seven operas within ten years. These operas have seen the footlights; they have been reviewed solemnly and at length, and they live—in music lexicons.

Glazounoff's symphony played last October gave many so much pleasure that they asked for a repetition. The music is melodious, fluent, brilliant, and not without elegance. There are symphonies which are said to be great and do not give pleasure. It is a good thing to have occasionally a symphony that has not this singular attribute of greatness. Mr. Loeffler's symphony poem was played for the fourth time; the second performance of the revised version.

The characteristics of this highly imaginative work have been discussed here more than once, and at length, and it is not necessary to catalogue again the many beauties. It is a unique composition, not on account of its subject, for Leon Dubois has written music for the same little tragedy for marionettes; not because of the viol d'amour, which was played in a masterly manner by the composer; but by reason of the invention and the treatment. The day has gone by when Maeterlinck can be dismissed contemptuously as a "decadent," especially by those who have never read his plays; and with that day has gone the idea that a composer who finds suggestion in the dramas must necessarily be "morbid." "The Death of Tintagiles" is no more morbid than death itself; and "decadent," in the true meaning of the word, may be applied to Marlowe, Shakespeare, Sir Thomas Browne, DeQuincey, Keats, Pater, Yeats—a highly respectable list, one that might be recommended by the most prudent professor of composition and rhetoric in a young ladies' seminary.

Mr. Loeffler has caught the spirit of various Maeterlinkian moods, and expressed them in peculiarly original music. He does not try to retell the tragedy in music; he puts into music his impressions of the story of the boy Tantagiles, his sisters, and their fearful and vain struggle against the old queen in the tower of the dark castle. His symbolism, as that of Maeterlinck, is human. Nor is it necessary to know the tragedy in order to be moved by the music. Such imaginative music is rare. While the composer is alive, it is characterized as odd, strange, and by some it is called "wonderful, no doubt, but unintelligible"; the composer at last dies; the next generation decides that he was a genius; it ridicules the dull ears that did not appreciate the power and beauty of his music, and it also neglects, or does not recognize, the imaginative of its own period.

Mr. Gilibert sang with rare skill. A comedian of the first order, he distinguished between the concert and the operatic stage, and did not overstep the boundary line. By his flawless diction, by vocal proficiency, by his knowledge of the value of tonal color, by personal authority and magnetism, he turned trifles into consummate works of art. The audience called and recalled him, but the traditions were respected, and Mr. Gilibert could only bow repeatedly his thanks.

BOSTON HERALD.

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FRIDAY, JAN. 8, 1904.

MME. BLAUVELT SOLOIST.

Programme for Public Rehearsal of the Boston Symphony Orchestra This Afternoon.

The programme of the public rehearsal of the Boston Symphony orchestra this afternoon includes the overture to Saint-Saens' opera, "The Barbarians"; Cesar Franck's symphonic poem, "The Wild Huntsman," and Mendelssohn's "Scotch" symphony. The overture will be played here for the first time. When the opera is performed in Paris, the overture serves as a prologue and a reciter appears to tell how an invading host of Teutons swept the natives and the Roman legions before them, until at Orange, their chief fell in love with a vestal virgin, and he declares that Vesta punished the sacrilege. The action of the opera passes in the old amphitheatre of Orange, for which the first performance was planned, but Saint-Saens made reasonable objections and the production was at the Opera, Paris. Franck's symphonic poem is in illustration of the ballad by Buerger, which is familiar to English speaking persons through Sir Walter Scott's version. The composition was first played here by Theodore Thomas' orchestra, and it has been played here at a Symphony concert.

Mr. Busoni has been delayed, and Mme. Blauvelt will be the soloist. She will sing with the orchestra Rosina's cavatina from "The Barber of Seville," and with piano accompaniment these songs: Campra's "Charming Butterfly," Delibes' "Why?" and the bolero from "The Sicilian Vespers."

It is a pleasure to state that Mr. Gilibert, the eminent baritone, and Miss Sassoli, the harpist, will give a second concert in Jordan Hall on Saturday afternoon, Jan. 16. There will be a complete change of programme.

BOSTON SUNDAY JOURNAL
JANUARY 10, 1904.

MME. BLAUVELT SYMPHONY STAR

Saint-Saens' "Les Barbares" Overture Proves to Be Program's Novelty.

There are in the story of "Les Barbares," upon which Saint-Saens built his opera of that name, and the overture to which received its first Boston placing in the eleventh Symphony program, some points that recall the disgusting and debasing play, "The Conquerors," tolerated at the Hollis Street Theater a few seasons ago.

Nearly 2000 years separate the epochs of the actions, but in each an invading horde of Teutons has overwhelmed the defensive French and the Romans who in the early actions would aid them. In each a victorious commander is seized with base desire for a pure and beautiful woman of the country, and offers to stay his devastating hand if she will yield herself to him. In the modern play he is shown as brutal enough to attempt such possession by violence; but in Sardou's old-time story the vestal virgin, patriotic and also fascinated, consents to the sacrifice, the people condoning her sin with difficulty.

Festivities in City.

Festivities and solemn processions are seen in the city, the chief of the latter being one in which the international lovers are glorified, and one in which is borne the corpse of the French consul, who had been killed in action. The widow shrewdly makes the doubly-conquering commander admit his deed, and slays him with his own sword, which she had torn from her husband's dead body.

The overture is based upon themes and scenes presented in the opera, which furnish several distinct episodes. First, one of lugubrious woe, a minor strain, lamenting over the roll of muffled drums; then an agitated and excited one; then one quite plaintive and passive; then a rush and sweep into gaiety, and finally a grave and gloomy period, with heavy, counterpointing basses, and then the hurry, crash and decisiveness of the coda and finale. In the original production, which was at the Paris Opera in October, 1901, these episodes were connected by comments narrated by the tragedian, Delmas, but are now united by short trumpet recitatives.

Besides this overture, which might have been delivered more melodramatically, the orchestra played Franck's musical version of the old "Wild Huntsman" legend, recalling the impious Sabbath hunting of the wicked count and his profanation of the holy rites; his desertion by his comrades and the refusal of his horse to follow and of his horn to be wound; the curse visited upon him, and his aimless, endless flight across the dreading and hating world.

In A Minor.

The Symphony was Mendelsshon in A minor, usually called the "Scotch," because during that visit to Scotland which influenced him so much he felt the impressions and found the fancies which made so many of his pages beautiful and touching. In it one feels the sadness associated with the tragedy of Mary of Scotland's life and its fatal power over the careless and luckless Rizzio; one breathes the quietude of loch, lake and heathery stretch, and notes his quickening pulse and thrilling nerve in the rhythm of song and the spring of dance.

Mr. Busoni, whose approach was somewhere delayed, caused a change of soloist for the second time this season, and Mme. Blauvelt was happily on hand to fill out the program.

Sang "Una Voce."

The song "Una Voce Poco Fa," the "Butterfly" air from Campra's century-old "Fetes Venitiennes," Delibes' "Pourquoi," and the bolero from Verdi's "Vepres Siciliennes." Mme. Blauvelt was gladly received and flatteringly heard, for she is ever a favorite. Her singing was, as usual, competent, self possessed, showy and "stylish." Yet it is singing which just falls short of perfect elegance and savors rather of study and determination to excel than of predisposition and spontaneity. Her execution has all the right to be called "agilita," but it lacks the elastic lightness of absolute "fioritura." Her closest approach to the true union of song and singer was in the bolero, although she gave the Cambra air sweetly, equably and with reserve.

BOSTON SUNDAY POST, JANUARY 10, 1904

THE SYMPHONY

An Interesting Programme, With Mme. Lillian Blauvelt as the Soloist

At the Symphony rehearsal and concert for last week the soloist was to have been Busoni, the pianoforte virtuoso, but as had already been announced, that gentleman was delayed on the ocean and was unable to fulfil his engagement. Consequently Mme. Lillian Blauvelt was secured in Mr. Busoni's place. Otherwise the original programme was unchanged. It was as follows:

Overture to the opera, "The Barbarians" (first time) ....Saint-Saens
Aria, "Una Voce," from "The Barber of Seville" ....Rossini
Symphonic poem, "The Wild Huntsman".... Cesar Franck
Songs with pianoforte (a) "Charmant Papillon" ....Campra
(b) Pourquoi"..............................Delibes
(c) "Sicilian Vespers"..............................Verdi
Symphony No. 3 in A minor (Scotch), op. 56. Mendelssohn

The novelty, as far as the orchestral portion of the programme was concerned, was the overture to Saint-Saens's opera, "The Barbarians," and played for the first time by the Boston organization. The opera is but a little over two years old and has never been given in this country, nor very many times in any other, for that matter. Originally there was a prologue, in which there was a reciter and orchestral accompaniment, but the music, without the words, has been adapted for a concert overture, and it was this which was heard last evening.

The overture is arranged from themes found in the score, and judging from them, it is difficult to understand how the opera could ever achieve much popularity. It is somewhat vague and nearly always uninteresting, which may, after all, not be so very inappropriate, for the period of the opera is 113 B. C., and treats of a people not given to romanticism.

Cesar Franck's "The Wild Huntsman" and Mendelssohn's "Scotch" symphony completed the work of the orchestra for the evening.

Mme. Blauvelt was in excellent voice and displayed its brilliancy and quality to good advantage in the cavatine from "The Barber of Saville." The lady sings with commendable accuracy and phrases with much taste. She was accompanied by the orchestra. Later she was heard in a group of three songs, "Charming Butterfly" of Campra, "Pourquoi" of Delibes and the bolero from Verdi's "Sicilian Vespers," and gave even greater satisfaction.

There will be no rehearsal or concert the present week.

SUNDAY HERALD—BOSTON, JANUARY 10, 1904.

THE SYMPHONY CONCERT.

Saint-Saens Overture Given Here for First Time.

Music of "The Barbarians" Heard by Boston Music Lovers—Romantic Pieces by Franck and Mendelssohn Also on the Programme—Mme. Blauvelt the Soloist.

The programme of the 11th Symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to "The Barbarians".....Saint-Saens
(First time.)
Rosina's cavatina from "The Barber of Seville".....Rossini
Symphonic poem, "The Wild Huntsman".....Franck
Songs, "Charming Butterfly".....Campra
"Why".....Delibes
Bolero from "The Sicilian Vespers".....Verdi
Symphony in A minor, "Scotch"...Mendelssohn

The overture to "The Barbarians" was played for the first time in Boston. It served originally as the prologue to the opera produced in Paris in 1901. After introductory music the stage curtains were drawn apart and the amphitheatre at Orange was disclosed. A Reciter, Delmas, the baritone, appeared and told how Germans invading Gaul before Christ's birth drove all before them; but Floria, the beautiful Vestal, found a way to stop them; and then the Goddess avenged in the blood of the conqueror the sacrilegious sacrifice of Floria's body. There was music in this scene. The curtains closed again, and there was orchestral music to the beginning of the first act. This prologue was arranged by the composer as a concert overture and played at a Colonne concert in Paris, Dec. 1, 1901. Theodore Thomas produced it in Chicago in 1902.

When he was nearly 60 years old Saint-Saens went back to Grecian and Roman legends for sources of musical inspiration. Cynical, or rather ironical, in his treatment of "Phryne," that glory of a very old and once highly esteemed profession, he was appropriately tragic in the music to "Deianira." Then came "The Barbarians," and the next year the music to "Parysatis," and now his "Helen of Troy" is ready for Monte Carlo. May he be as fortunate with the story of the face "that launched a thousand ships" as was Offenbach. But Saint-Saens is now in his 69th year, and his music was never distinguished for sensuous quality or passionate intensity. Perhaps it would be well for him to treat Helen, as Phryne, with courteous irony.

The first opera librettists chose tales and legends of Greece and Rome as well as stories from these mythologies; and for years their example was piously followed. The French musicians, as well as painters, have clung to the classics, and the influence of Latin and Greek literature is observed today even among the symbolists and their disciples, as well as among such neo-pagans as Marcel Schwob and Pierre Louys. Saint-Saens has tried the historical, the romantic lyric drama, and now he is frankly classical. He has always displayed classic qualities in his operas as well as in his symphonies, symphonic poems, chamber music: simplicity of line, effects of outlines, an avoidance of encumbering detail, discretion in expression. He has now reached the age, alas, if we may judge by the latest works that have been played here, when his facility of expression is far more marked than his invention. "And desire shall fail," said the Preacher King in Jerusalem. Saint-Saens, we fear, has reached the evil days when ideas fail.

His qualities of expression are again revealed in this overture, but the ideas are few and unimportant. Where is the potent suggestion of tragedy? Where is the picture of wild invaders and despairing folk? This music is as cold as an ancient, half-effaced fresco. Compare with this music of an invading barbaric host, the overture to Chabonier's "Gwendoline," an opera with a like subject, for in each an invading hero is captivated by the beauty of a woman. In Saint-Saens' music there is no rush, no fury. The passion is that of a chess player who believes in his own system of moves. Nor is this music superbly decorative. Let us hope that the thought of Helen of Troy has warmed his blood or at least inspired him to a song of amorous regret.

Cesar Franck's symphonic poem in illustration of Buerger's ballad "The Wild Huntsman" was played here for the third time. It grows in effect with each hearing, yet the opening episode of the Sunday scene and that of the chase still seem the more imaginative. The curse and the wild hunt are not so poignantly portrayed. Franck was first of all a mystic; his best and most characteristic music is that of contemplation not of action, and least of all demoniac action. He knew how to express admirably the voices complaining of the count's mad chase that brought the curse; for his compassion and love embraced the universe; but what had that pure soul to do with the Wild Huntsman and his hellish attendants? His imagination had to stoop to such a scene. He could no more have written the music for the Wolf's Glen in "Der Freischuetz" or the Evocation of the Nuns in "Robert the Devil," than he could have imagined the song of Charpentier's Louise to her lover, that song both of shy confession and womanly exultation, or the cafe scene in "La Boheme." For of Franck it might have been said: "He hath an angel," not "He hath a devil."

Mendelssohn's "Scotch" Symphony, like his overture, "Fingal's Cave," always gives a certain pleasure. Here we have revealed the talent of Mendelssohn, the talent of the landscapist in music. It is true that, although the composer visited Scotland, he still saw the land as from the top of Sinai. There is still the Jewish feeling that is so appropriate in the music to Racine's tragedy; and, if Mendelssohn had played a bagpipe, no doubt it would have sounded like a shofar. But there is, at all events, a landscape with atmosphere in this symphony; and there is the suggestion of ballads of the border, the thought of "old, unhappy, far-off things, and battles long ago." The scherzo is today the freshest of the movements, and that is the one most characteristically Scottish.

Mme. Blauvelt, who took at short notice the place of the tempest tossed and delayed Busoni, has a voice of fine quality, which is, however, without pronounced individuality, and makes no personal appeal. She sang fluently and with a certain degree of brilliance the familiar cavatina from "The Barber." Her production of low tones might be criticised, for the contrast in quality was strongly marked, and one thought of Wordsworth's line, "Two voices are there." This defect was naturally not so noticeable in the group of songs. The song by Campra she sang simply as a well trained singer. She did not suggest the melancholy of it all—the flight of years, the vanity of all things, the inevitable gray days and nights that follow a life of coquetry.

This song has a Watteau character; it has the same melancholy elegance, the same polished recognition of the inherent emptiness of desire. There was more of a personal note, more of emotional revelation in Delibes' song, but the bolero was again merely a study in bravura—and this bolero without orchestral accompaniment is like unto cold veal.

The euphony of the orchestra was as distinguished as ever, and the different compositions were read with the minute attention to detail and with the care for relative proportions that characterize Mr. Gericke as a conductor. Yet there was breadth, there was symphony, and in "The Wild Hutsman" there was the fitting romantic expression.

SUNDAY GLOBE—JANUARY 10, 1904

ELEVENTH SYMPHONY CONCERT.

Owing to the prevailing epidemic of belatedness among railroad trains, Mr Busoni, who was announced as the soloist for the 11th concert in the Boston symphony's present season, was unable to appear, and Mme Lillian Blauvelt, who was opportunely in the vicinity, was the soloist in his place.

This was the Brooklyn singer's first Boston appearance since her recent successful concert tour in Great Britain, and must have left her without any doubt about her being in the house of her friends. In a very fetching fur-trimmed costume, with cocked hat to match, she made a pleasing picture against the background of somber-coated symphony players, and sang in a most dramatic manner the cavatina, "A Little Voice I Heard," from Rossini's "Barber of Seville."

Her vocal method seems to gain something with each hearing; and this time it is perhaps as much in the direction of coloratura as in any other one characteristic. While her delivery of the amusing lines of the wilful Rossini heroine was possibly better than the role has been sung in some grand opera seasons, it was in the fanciful "Why?" by Delibes and the more vivacious Verdi "Bolero," from the "Sicilian Vespers," that the most captivating phase of her undeniable art was reached.

Rarely has any American singer succeeded in so completely blending the sentiment and the melody.

The piano accompaniment to the "Butterfly" song by Campra, played by Mr Zach, proved to be too loud, and its judicious modulation in the two succeeding numbers made a great improvement.

The Mendelssohn "Scotch" symphony was played delightfully, as it always is by this admirably trained organization. There were in it no traces of either blurring or slurring. From the andante introduction, born, as the composer himself has written, during his visit to Holyrood palace in 1829, to the allegro "Gathering of the Clans" with its wild skirling of Highland airs at its close, it is full of majestic power. The pastoral quietness of the vales of "sweet Afton," and the fierce war marching of Ettrick and Teviotdale clansmen is in its vivid picturing, and the orchestral interpretation was richly deserving of the repeated "bravas" it received.

The only "first time" number of the program was the opening one—the overture to the Saint-Saens opera of "The Barbarians," which was originally produced at a Paris concert in 1901. The themes are taken from the opera, and there is no attempt in it to follow the classic form of the overture.

The opera dealing with the time of the invasion of Gaul by Cimbrians and Teutons, 113 B C, the orchestration follows the ancient forms to a marked degree, yet in a singularly melodious manner. It was an ideal initial number for a symphony program, and the great audience appreciated its beauty in no uncertain way.

The Cesar Franck "symphonic poem," called 'The Wild Huntsman," has been given but twice before in Boston, in 1898, and again in 1901, and its weirdness in this repetition was a savage contrast to the more harmonious charms of the other parts of the program.

The composition opens with the Sabbath chimes predominant, but this is soon disturbed by the sound of the wild hunter's sacrilegious horn. As far as it is possible the orchestration represents the conflict between the good and evil influences which seize the mad count, urging him to one or the other extreme, and ends in the suggestions of eternal punishment which such a scoffer is supposed to have visited upon him for his misdoing.

As in the other features of the program the players perfectly interpreted the conductor's reading, and the hearing was an instructive one, if not quite so popularly enjoyable as other parts prove to be.

There will be no public rehearsal or concert this week. The special features of the program for the 12th concert Saturday evening, Jan 23, will be a "first time" performance of Dubois' overture from "Frithof;" a 'first time" suite, "In Carnival Time," by Georg Schumann; Rubenstein's A minor symphony, and two arias, the soloist to be announced later.

SPRINGFIELD DAILY REPUBLICAN.
SATURDAY, JANUARY 9, 1904.

The Boston Symphony Orchestra Concert.

Quite the most important and interesting musical event of the season will be the concert to be given Monday evening, the 18th, in Court Square theater by the Boston symphony orchestra. The tickets will be put on sale Monday, the 11th, at Taylor's music house, and every one in this city or in neighboring towns who is interested in good music should at once begin a little missionary work in order to make sure of a large audience. The case is something like this. There are a few hundred people who are keenly alive to musical interests and would sacrifice almost anything rather than miss such a concert as this. But of themselves they are not sufficiently numerous to give adequate patronage for so expensive an attraction. Then there are several thousand persons who, once there, would immensely enjoy such a concert, and who might be persuaded to go if the importance of the thing were personally brought home to them by some acquaintance. Otherwise, not having acquired the concert-going habit, many of them would not fully realize the fact of the concert until it is past.

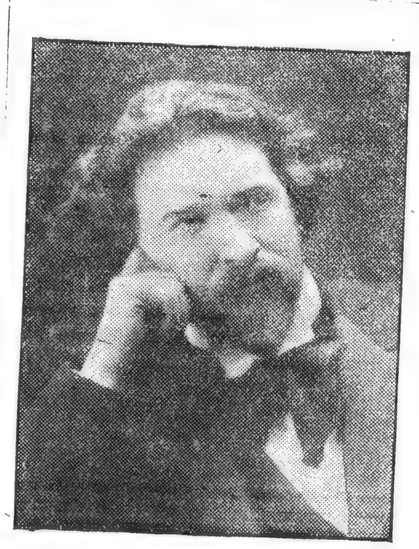
Neglect, rather than a negative spirit, is the reason why first-rate concerts so often draw but scattering audiences, and if the people who want to have an annual concert by the best orchestra in the country will go into a committee of the whole, and bring into action as many lines of influence as possible, the thing can be done. A very large and very enthusiastic audience was brought out last year by precisely this spirit, and there should be no relaxation of effort. This is the kind of missionary work that really counts. It will be remembered that for half a dozen years the city was without orchestral music, because of the failure of several concerts. The success of the experiment last year has made the managers believe that musical interest is growing here, and with a little zealous proselytizing during the coming week will insure a continuance of these superb concerts. The program has not yet been announced, but it is safe to say that it will be of the highest order, and there will be special interest in the first appearance here of the eminent Italian pianist, Mr Busoni, who is to play a concerto with the orchestra.

JANUARY 10, 1904.

BOSTON SYMPHONY ORCHESTRA.

Program for the Concert to be Given in Court Square Theater the 18th—The Italian Pianist, Busoni.

The tickets for the concert to be given Monday evening, the 18th, in Court Square theater by the Boston symphony orchestra, will be put on sale to-morrow morning at Taylor's music house, and there should be enough interest in this most notable event of the musical season to insure a crowded house. This will be the first concert given in this city since the resignation of Mr Kneisel and the filling of his place by Mr Arbos. Last year Mr Kneisel conducted the concert here, on account of Mr Gericke's illness. This time Mr Gericke will himself conduct, for the first time in this city in many years. The program is interesting in itself, and one in which Mr Gericke is likely to be at his best as an interpreter. The "Academic overture" by Brahms, with its effective use of German student songs, is a favorite concert piece, but is unfamiliar to the concert-going public here. The "Peer Gynt" suite, however, has been heard repeatedly at festivals, and always with delight. In piano transcription these imaginative and poetical fantasies upon Ibsen's great drama are the joy of all amateurs of music.



FERRUCCIO B. BUSONI.

The D major symphony by Beethoven, No 2, is one of the minor symphonies among the immortal nine, but any of them is worth a place in a program, and the selection of this is in one respect fortunate, in that it has been heard here less frequently than most of the others. The soloist will be the eminent Italian pianist, Ferruccio B. Busoni, who has never played in this city, and whose appearance will be looked forward to with the greatest interest. He will play this very brilliant and melodious F minor concerto by Henselt, which is one of the famous works of its genre, but has somehow been neglected on local programs, so that it is probably unfamiliar to most of those who are not specialists in piano music. The full program is as follows:—

Academic overture .....Brahms
Concerto in F minor .....Henselt
Sonata, "Purzyut" .....Grieg
Symphony in D, No 2 .....Beethoven

BOSTON TRAVELER, JANUARY 11, 1904.

THE SYMPHONY

Overture to the Opera "The Barbarians"...
Saint-Saens
(First time.)
Aria, "Una Voce," from "The Barber of Seville".....Rossini
Mme. Lillian Blauvelt.
Symphonic Poem, "The Wild Huntsman".....Cesar Franck
Songs with Pianoforte—
"Charmant Papillon".....Campra
"Pourquoi".....Delibes
"Sicilian Vespers".....Verdi
Mme. Lillian Blauvelt.
Symphony No. 3, in A minor. (Scotch.) op. 56.....Mendelssohn

Surely there was variety enough and to spare so far as the names of the composers who figured in the latest Symphony concert were concerned. On paper it looked like the promise of an evening of many moods and tenses; yet curiously enough there was a vein of sameness through all the works set forth. The beads were parti-colored, but the string was pretty nearly of one texture.

Take, for instance, Saint-Saens' overture to The Barbarians," his very recent opera. That it is the work of cool old age is patent enough; add to this Saint-Saens' ever-besetting lack of real power and emotional stress, and we have a musical picture of barbarians who would have welcomed silk hats and boutonnieres. The music is neat, melodious, beautifully scored and pleasing in every way. Had it been called "The Salonites" it would be accepted as, in a way, a work of genius.

Again, consider Cesar Franck's tone poem anent the blasphemous huntsman who was accursed most effectively for disturbing the Sunday morning devotions of the faithful. Beautiful as a portion of the work is, noble as is the religious sentiment it reveals, it falls short of greatness in that it fails to rise to the terror and weirdness of the ride of the condemned man. We are used to tremendous equine effects in music; Wagner, Belioz and Raff have given their respective horses such fiery gallops that the ambling of Franck's palfrey seems a bit lacking in interest. The work is broad and beautiful, at any rate, and it was played in an absolutely perfect way.

Mendelssohn's "Scotch" symphony is familiar—too familiar. We lose sight of its many beauties by an almost yearly repetition of its somewhat cloying melodiousness. And yet, who ever depicted Gaelic music as well? The exquisitely dainty scherzo, the tender love song andante, the paean of joy at the finale—all are examples of music at its most refined and charming point. Played once in ten years this symphony would have its hearers spell-bound.

Mme. Blauvelt sang with her accustomed purity and taste; yet the "Barber" aria made little real effect. We are spoiled along these lines by one consummately great Rosina. In the songs with piano she was much more successful, giving each with a clean-cut brilliancy of style that was good to hear.

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Boston Transcript

MONDAY, JANUARY 11, 1904

Symphony Hall: Symphony Orchestra

Mr. Ferrucio Busoni being delayed by the weather, Mme. Lillian Blauvelt, at short notice, assumed the role of soloist at the eleventh symphony concert, held in Symphony Hall last Saturday evening. This was the programme:

Saint-Saëns: Overture to the opera "The Barbarians."
(First time.)
Rossini: Aria, "Una Voce," from "The Barber of Seville."
César Franck: Symphonic Poem, "The Wild Huntsman."
Songs with Pianoforte—
Campra: "Charmant Papillon."
Delibes: "Pourquoi."
Verdi: "Sicilian Vespers."
Mendelssohn: Symphony No. 3, in A minor. (Scotch.) Op. 56.

The concert opened with a new work by Saint-Saëns, the overture to his opera "Les Barbares," produced at the Opéra of Paris in October, 1901. The libretto, rehearsing the story of a horde of Teutonic barbarians who, in the first century of this era, invaded the Gallic town of Orange, setting forth their adventures of love and revenge, is vividly illustrated by the overture, which might well be called a symphonic poem. To judge from the music Saint-Saëns has imagined for this bloody tale, the inhabitants of Orange must have been a languorous and luxurious class of people, like unto those who lived in fair Capua or in Sybaris. And the "barbares!" They were, according to Saint-Saëns, barbarous in very truth, of the kind who would march against an enemy blowing on conch shells and bursting into warwhoops, trusting to subdue their foe by din rather than by prowess of fighting. The overture, in short, like all else Saint-Saëns has produced, is well written, with flowing and pleasant strains to suggest the invaded, with harsh and uncouth measures to typify the invaders. To find in it, however, a musical idea that has genuine value, would not be easy. The work was admirably played.

Of more moment than the overture, although it has been played here before, is César Franck's symphonic poem "Le Chasseur Maudit," in which the composer of "Les Béatitudes" attempts a musical picture of the Wild Huntsman, who, for love of the chase, neglected to care for his soul, even winding his horn of a Sunday morning, in defiance of the church bells; his horse refused to carry him, his horn to sound; till, at last, deserted by all his followers, the hunter became the hunted, and that by a pack of demons from hell; and they hunt him to this day, through darkness and through light.

Despite its many passages of singular beauty, in particular, its peaceful, religious beginning, "Le Chasseur Maudit" is not one of this great master's strongest works. César Franck, the mystic, who imagined music for a string quartet that uplifts and purifies the soul like a solemn high mass at the Cathedral of Amiens; who, in "The Beatitudes," found phrases worthy of the words of Christ; who, in the same work, depicted the sufferings of the Mater Dolorosa with accents of acutest woe; César Franck was not the man to portray the devil or any of his works. They were too foreign to his nature. Nor has he shown, in any composition performed here, the sympathy with the natural world, as Vincent d'Indy has done, that would enable him successfully to deal with a legend like the "Wild Huntsman." More interesting by far would it have been to revive his symphony, a work impossible to hear too often. The poem was beautifully played, far better than the Mendelssohn symphony, which received but a torpid performance. And yet this music of Mendelssohn's is hardly to be sniffed at; after what had come before, it seemed positively refreshing.

Mme. Blauvelt was unfortunate. With great lack of judgment, she chose to sing "Una Voce," a song effective only on the stage, with dramatic action and, furthermore, a song written for mezzo-soprano. A soprano attempting it must either dwell over much on tones unfavorable to her quality of voice, or else twist the melody out of all shape. Its accompaniment, too, was but languidly played. Still more unfortunate was Mme. Blauvelt with Verdi's brilliant bolero, which absolutely demands an orchestral accompaniment. She was, however, more successful in this piece, singing it glibly and smoothly, with an agreeable quality of voice.

This week there will be no symphony concert. The next programme, at which a soloist still unannounced will sing, is as follows: Overture to "Frithof" (first time), Dubois; Suite, "In Carnival Time" (first time), Schumann; Symphony in A minor, Rubinstein.

R. R. G.

DAILY ADVERTISER,

JANUARY 11, 1904.

THE SYMPHONY CONCERT.

Programme.

Overture to the Opera "The Barbarians"....Saint-Saens
(First time.)
Aria, "Una Voce," from "The Barber of Seville".....Rossini
Mme. Lillian Blauvelt.
Symphonic Poem, "The Wild Huntsman"....Caesar Franck
Songs with Pianoforte—
(a) "Charmant Papillon".....Campra
(b) "Pourquoi".....Delibes
(c) "Sicilian Vespers".....Verdi
Mme. Lillian Blauvelt.
Symphony No. 3, in A minor. (Scotch.) op. 56.....Mendelssohn

St. Saens is the best master of orchestration that the French have recently produced: but he is not a master of passion or emotional power. There is a lack of force in his very ingenious scores.

Better fifty bars of Bizet
Than a Cycle of St. Saens.

These barbarians seemed more gentle than the historian, Gibbons, has depicted them. They seemed addicted to hunting, and a few gentle fanfares spoke of this. The tender love-episodes were more frequently in the foreground. It was a musical representation of a species of Ingomar and Parthenia,—

Two flutes with but a single toot,
Two horns that blowed as one.

Mme. Blauvelt came as soloist, in answer to an emergency call. Busoni, who was to have played a Henselt concerto, is probably still engaged in sending contributions to the Atlantic, for his ship has not yet arrived.

It may not be fair to judge absolutely of the vocalist by a performance in response to such a sudden call. We found her work in "Una Voce" correct but uninspired--like an excellently acquired lesson.

Intonation was perfect, the runs and fioriture were clear, and while criticism was mute, so was enthusiasm.

Far better was the impression made in the subsequent songs with piano accompaniment (the latter admirably done by Mr. Zach), for in these there was a degree of abandon and brilliancy that won instantaneous recognition.

Mme. Blauvelt's work in the last 3 numbers, the quaint delicacy of old Campra, the tenderness of Delibes and the dash and brilliancy of the final Bolero, was superlatively good. Neither Sembrich, nor any other of the world-famous prime donne, could have excelled the interpretation given.

The enthusiasm following them was naturally more spontaneous than the set recalls after "Una Voce."

Cesar Franck's "Wild Huntsman" gains by repeated hearing. Yet it does not achieve the "diablerie" with which a Berlioz would have invested the subject. Among the wild rides in music, Wagner's Walkuere steeple chase, Raff's "Lenore" handicap, and Frau Holle sweepsteakes, St. Saens' Phaeton (in harness) and Berlioz's broncho ride to Hades, Franck's is the least exciting.

Of course the dissonances and the muted horn calls are there to picture evil in the conventional way, but the beauty of the work is in the calmer passages, particularly in those that suggest the Sabbath calm which the sacrilegious huntsman roughly broke.

The moral of the work is—don't go hunting on Sunday during church hours. The wicked count who did this was subsequently hunted by an entire brass band, assisted by kettle-drums, and had no end of fortissimo trouble.

We do not think the work one of Franck's strongest, although it is as famous as any of the good master's compositions. The performance was excellent.

Mr. Gericke and his men won another triumph in the Scotch Symphony, which closed the concert. It was one of the finest performances of the work which we have ever heard. And it is a work worth doing well, for, in spite of some commonplaces and conventionalities, it contains beauties that our greatest moderns could not equal with all their extra instruments and liberties.

The weak parts are the "storm" coda of the first movement, the saccharine adagio (suited to the susceptibilities of a boarding-school miss), and the hymn of thanksgiving at the end.

The noble parts are the development of the first movement and the beautiful use of clarinettes in deep register in the introduction of this movement; the splendid contrasts of the finale, and particularly that passage of clarinette, taken from the second theme, which pictures a loneliness which those who have walked through the Trossachs in the gloaming will readily understand.

The Scherzo is imperishable. Its chief theme, given by the clarinette, is the only instance of a German composer having achieved something really Gaelic. And its lilt and rollicking style is developed in a masterly manner, so that musician and non-musician may meet here upon common ground and both find much to admire.

All through the work Mendelssohn betrays partiality for the clarinettes, and these instruments were often in the foreground in this symphony and were played remarkably well.

There ought to be more great music built upon Scottish foundation. Russia and Scotland have mines of musical gold to be worked by the classical artificer. The former country is beginning to possess a race of composers who are using this valuable material, but Scotland has not yet had its musical Columbus.

The German composers have sensed the value of the Gaelic folk-repertoire, and Beethoven, Franz, Schumann, Bruch, Volkmann, and others have endeavored to build upon the foreign foundation. But only Mendelssohn has succeeded in any degree, and he chiefly because he lived in Scotland for a period,—however brief.

The true classical evolution of Scottish music must come from one to the manner born, from a native Scot. May Scotland yet find a musical son who having thorough equipment shall be imbued with Robbie Burns's aspiration,—

"That I, for puir auld Scotland's sake,
Some usefu' plan or buke might make,
Or sing a sang at least."

Louis C. Elson.

N.Y. Sun
Jan 9-04.

The Boston Symphony Orchestra programmes at Carnegie Hall next week will be:

Thursday Evening—D'Albert's overture to the opera "The Improvisatore" (first time at these concerts); Henselt's concerto in F minor, for pianoforte and orchestra, op. 16; Loeffler's "The Death of Tintagiles," symphonic poem after the drama of Maeterlinck (the viola d'amour played by the composer), and Beethoven's Symphony No. 8, in F major, op. 93. The soloist, Ferruccio B. Busoni, will be an important addition to this year's musical visitors from abroad.

Saturday Afternoon—Saint-Saëns's overture, "Les Barbares" (first time at these concerts); Brahms's concerto in D major, for violin, op 77; J. K. Paine's ballet music from the opera "Azara," three Moorish dances, and Mendelssohn's "Scotch" symphony No. 3, in A minor. The soloist is Miss Maud MacCarthy.

Interesting programmes are announced by the Boston Symphony Orchestra for next week at Carnegie Hall, and it is to be hoped that no changes will be made before the concerts. Mr. Gericke will conduct, and Ferrucio Busoni, pianist, will at the Thursday concert reappear after a long absence, playing a seldom heard composition, the Henselt concerto.

Here are the two programmes:

THURSDAY EVENING, JANUARY 14.

Overture to the opera "The Improvisatore".....D'Albert
(First time at these concerts.)
Concerto in F minor, for pianoforte and orchestra, Op. 16.....Henselt
Mr. Ferrucio Busoni.
"The Death of Tintagiles," symphonic poem, after the drama by Maeterlinck.....Loeffler
(The viole d'amour played by the composer.)
Symphony No. 8, in F major, Op. 93.....Beethoven

SATURDAY AFTERNOON, JAN. 16.

Overture, "Les Barbares"....Saint-Saens
(First time at these concerts.)
Concerto in D major, for violin, Op. 77.....Brahms
Miss Maud MacCarthy.
Ballet music from the opera "Azara": three Moorish dances.....Paine
Symphony No. 3, in A minor (Scotch).
Mendelssohn

Here is the programme for Thursday evening's Boston Symphony concert in Carnegie Hall: Dalbert's Overture to "The Improvisatore" (first time at these concerts); Hensett's piano concerto in F minor, opus 16; Loeffler's symphonic poem, "The Death of Tintagiles" (viola d'amour played by the composer), and Beethoven's eighth symphony. Ferrucio B. Busoni, the Italian pianist, will be the soloist. At the Saturday afternoon concert the Boston orchestra will play Saint-Saens's overture, "Les Barbares" (first time at these concerts); Paine's ballet music from the opera "Azara," and Mendelssohn's Scotch symphony. The soloist, Miss Maud MacCarthy, will perform Brahms's D major violin concerto, opus 77. Special interest attaches to Mr. Paine's music. Mr. Paine is a Harvard professor, and Heinrich Conried has promised to give the opera "Azara" a hearing in the Metropolitan Opera House.

Loeffler is to play on the Viole d'Amour at the Boston Symphony's concert on Thursday evening his symphonia poem, after Maeterlinck, on "The Death of Tintagiles." Saint-Saen's "Barbares" is to be played for the first time at the Saturday afternoon concert.

The Boston Symphony Orchestra returns to New York this week and will give two concerts at Carnegie Hall, one on Thursday afternoon and another on Saturday afternoon.

The Boston Symphony Orchestra will come to town again in the coming week and give its usual concerts at Carnegie Hall on Thursday evening and Saturday afternoon. At the first the programme will consist of D'Albert's overture to "The Improvisatore," Henselt's F minor piano concerto, Loeffler's "Death of Tintagiles" and Beethoven's eighth symphony. The soloist will be Ferrucio Busoni. At the matinée the programme will be Saint-Saëns's overture, "Les Barbares," Brahms's violin concerto, the ballet music of J. K. Paine's "Azara" and Mendelssohn's Scotch symphony. The soloist will be Maud McCarthy.

Das Bostoner Symphonieorchester giebt in dieser Woche wieder zwei Konzerte in Carnegie Hall. Außer der achten Symphonie von Beethoven wird das Orchester am Donnerstag Abend Loeffler's symphonische Dichtung „Der Tod des Tintagiles" und d'Albert's „Improvisator"-Ouverture spielen. Solist ist Herr Ferrucio Busoni, der seit vielen Jahren nicht mehr in Amerika gehört worden ist. Er wird das Henselt'sche Klavierkonzert vortragen. Am Samstag Nachmittag wird das Orchesterprogramm aus Mendelsohn's Schottischer Symphonie, „Saint-Saens" Ouverture zu den „Barbaren" und Paine's Balletmusik aus der Oper „Azara" bestehen. Als Solistin wird sich Fräulein Maud MacCarthy mit dem Brahms'schen Violinkonzert hören lassen. — Herr Walter Damrosch

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N.Y. Herald
Jan 10 04.

The Boston Symphony Orchestra has arranged interesting programmes for its concerts on next Thursday and Saturday afternoons at Carnegie Hall. On Thursday the list is composed of D'Albert's overture to the opera, "The Improvisatore" (first time at these concerts); Henselt's concerto in F minor, for pianoforte and orchestra, op. 16; Loeffler's "The Death of Tintagiles," symphonic poem, after the drama of Maurice Maeterlinck (the viole d'amour played by the composer); and Beethoven's symphony No. 8, in F major, op. 93. The soloist will be Ferruccio B. Busoni.

On Saturday afternoon the programme will be Saint-Saëns' overture, "Les Barbares" (first time at these concerts); Brahms' concerto in D major, for violin, op. 77; Paine's ballet music from the opera "Azara"; three Moorish dances, and Mendelssohn's symphony No. 3, in A minor (Scotch). Miss Maud MacCarthy will be the soloist.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will come to New York again this week and will give its two concerts in Carnegie Hall on Thursday evening at 8:15 and Saturday afternoon at 2:30. At the Thursday evening concert the soloist will be Mr. Ferruccio B. Busoni, pianist, who has been absent from this country about nine years, during which time he has materially increased his name and fame as an artist of the first rank. At the second concert Miss Maud MacCarthy, a young violinist who appeared here last year, will play. The programmes will be as follows:

THURSDAY EVENING.

Overture to the opera, "The Improvisatore" D'Albert
(First time at these concerts.)
Concerto in F minor, for pianoforte and orchestra, Op. 16.....Henselt
Mr. Busoni.
"The Death of Tintagiles," symphonic poem after the drama by Maurice Maeterlinck.....Loeffler
(The viole d'amour is played by the composer.)
Symphony No. 8 in F major, Op. 93...Beethoven

SATURDAY AFTERNOON.

Overture, "Les Barbares".....Saint-Saens
(First time at these concerts.)
Concerto in D major for violin, Op. 77...Brahms
Miss MacCarthy.
Ballet Music from the opera "Azara":
Three Moorish Dances.....Paine
Symphony No. 3 in A minor (Scotch).....Mendelssohn

D'Albert's opera, "The Improvisatore," was produced at the Royal Opera House in Berlin in February, 1902, and is the sixth of his works for the stage. The music of the overture is said to be carnivalesque and brilliantly orchestrated. Mr. Loeffler's symphonic poem, "The Death of Tintagiles," was composed in 1897, and first performed in 1898. It was heard in New York. In its earliest form it required two obbligato violes d'amour. Mr. Loeffler has since remodeled his score, taking out one viole d'amour part and considerably lessening the importance of the other, so that it now may be considered a purely orchestral work. Maeterlinck's drama is a tragedy concerning a little boy, Tintagiles, his sisters Ygraine and Bellangère; the old and wise Aglovale, their friend, and the three handmaidens of the Queen. It has been said of Mr. Loeffler's music that it "depicts a struggle between two opposing forces—say, the Queen and her handmaidens on the one hand, and Tintagiles and Ygraine on the other; but it does not seek to follow out the drama scene by scene. "There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred and wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet they draw near and whisper without the guarded door."

John. K. Paine, who wrote the opera "Azara," from which the ballet music is to be played, is professor of music at Harvard University and one of the foremost of American composers. He wrote both the text and music of "Azara," which was published in 1901. It has not yet been performed upon the stage, but portions of it have been given in concert form. The ballet music is to accompany dances of Moorish dancing girls; some of the themes are of Oriental character, and the instrumentation makes use of "Janizary music" in triangles, tambourines, and cymbals.

Ferruccio Benvenuto Busoni was born at Empoli, near Florence, Italy, April 1, 1866. His mother was a German, and gave him his first piano lessons. A pupil of W. A. Remy (Dr. Mayer) of Graz, he became, in 1882, a member of the famous Philharmonic Academy of Bologna, and was then known as a pianist of uncommon promise and a surprising improviser on given themes.

He had appeared as an infant phenomenon at Vienna in 1876. Dr. Hanslick wondered at the youthful Busoni. He praised his "genuine musical feeling and uncommon memory"; the boy's compositions were "short and good, and yet not so good that they excited the suspicion of a teacher's assistance." And the learned critic speculated wisely concerning Busoni's future.

Busoni then knew his years of wandering. At Leipsic he devoted himself chiefly to composition. In Finland he taught at the Conservatory of Helsingfors, and in that city he met and married the daughter of a sculptor. In 1890 the Rubenstein prize was awarded to Busoni, whose fame was thereby spread abroad. He taught for a time at the Moscow Conservatory; lived for a season in Boston; and then he returned to Europe and made Berlin his home, although as a virtuoso he is known and admired in all European cities.

Among his compositions, which are of the modern romantic school, are a symphonic poem for orchestra, an orchestral suite, overture for a comedy, two string quartets, a violin concerto, concert piece for piano, songs, piano pieces, and some remarkable transcriptions for the piano of organ pieces by Bach. An opera, the work of his earlier years, is still in manuscript. His edition of Bach's "Well-tempered Clavichord" is admirable both from a pedagogical and an aesthetic point of view.

Busoni is a pianist of commanding authority, a man of rare individuality.

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WEDNESDAY, JANUARY 13, 1904.

Boston Symphony Orchestra.

Eleventh Concert—Review by Philip Hale in the Boston Herald.

THE program of the eleventh symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to The Barbarians (first time).....Saint-Saëns
Rosina's Cavatina, from The Barber of Seville.....Rossini
Symphonic poem, The Wild Huntsman.....Franck
Songs—
Charming Butterfly.....Campra
Why? .....Delibes
Bolero, from The Sicilian Vespers.....Verdi
Symphony in A minor, Scotch.....Mendelssohn

The overture to "The Barbarians" was played for the first time in Boston. It served originally as the prologue to the opera produced in Paris in 1901. After introductory music the stage curtains were drawn apart and the amphitheatre at Orange was disclosed. A Reciter, Delmas, the baritone, appeared and told how Germans invading Gaul before Christ's birth drove all before them; but Floria, the beautiful Vestal, found a way to stop them; and then the Goddess avenged in the blood of the conqueror the sacrilegious sacrifice of Floria's body. There was music in this scene. The curtains closed again, and there was orchestral music to the beginning of the first act. This prologue was arranged by the composer as a concert overture and played at a Colonne concert in Paris, December 1, 1901. Theodore Thomas produced it in Chicago in 1902.

When he was nearly sixty years old Saint-Saëns went back to Grecian and Roman legends for sources of musical inspiration. Cynical, or rather ironical, in his treatment of "Phryne," that glory of a very old and once highly esteemed profession, he was appropriately tragic in the music in "Deianira." Then came "The Barbarians," and the next year the music to "Parysatis," and now his "Helen of Troy" is ready for Monte Carlo. May he be as fortunate with the story of the face "that launched a thousand ships" as was Offenbach. But Saint-Saëns is now in his sixty-ninth year, and his music was never distinguished for sensuous quality or passionate intensity. Perhaps it would be well for him to treat Helen, as Phryne, with courteous irony.

The first opera librettists chose tales and legends of Greece and Rome as well as stories from these mythologies; and for years their example was piously followed. The French musicians, as well as painters, have clung to the classics, and the influence of Latin and Greek literature is observed today even among the symbolists and their disciples, as well as among such neo-pagans as Marcel Schwob and Pierre Louys. Saint-Saëns has tried the historical, the romantic lyric drama, and now he is frankly classical. He has always displayed classic qualities in his opera as well as in his symphonies, symphonic poems, chamber music; simplicity of line, effects of outlines, an avoidance of encumbering detail, discretion in expression. He has now reached the age, alas, if we may judge by the latest works that have been played here, when his facility of expression is far more marked than his invention. "And desire shall fail," said the Preacher, King in Jerusalem. Saint-Saëns, we fear, has reached the evil days when ideas fail.

His qualities of expression are again revealed in this overture, but the ideas are few and unimportant. Where is the potent suggestion of tragedy? Where is the picture of wild invaders and despairing folk? This music is as cold as an ancient, half effaced fresco. Compare with this music of an invading barbaric host the overture to Chabonier's "Gwendoline," an opera with a like subject, for in each an invading hero is captivated by the beauty of a woman. In Saint-Saëns' music there is no rush, no fury. The passion is that of a chess player who believes in his own system of moves. Nor is this music superbly decorative. Let us hope that the thought of Helen of Troy has warmed his blood or at least inspired him to a song of amorous regret.

César Franck's symphonic poem in illustration of Buerger's ballad "The Wild Huntsman" was played here for the third time. It grows in effect with each hearing, yet the opening episode of the Sunday scene and that of the chase still seem the more imaginative. The curse and the wild hunt are not so poignantly portrayed. Franck was first of all a mystic; his best and most characteristic music is that of contemplation, not of action, and least of all demoniac action. He knew how to express admirably the voices complaining of the count's mad chase that brought the curse; for his compassion and love embraced the universe; but what had that pure soul to do with the Wild Huntsman and his hellish attendants? His imagination had to stoop to such a scene. He could no more have written the music for the Wolf's Glen in "Der Freischuetz" or the Evocation of the Nuns in "Robert the Devil" than he could have imagined the song of Charpentier's Louise to her lover, that song both of shy confession and womanly exultation, or the safe scene in "La Bohême." For of Franck it might have been said: "He hath an angel," not "He hath a devil."

Mendelssohn's "Scotch" Symphony, like his overture "Fingal's Cave," always gives a certain pleasure. Here we have revealed the talent of Mendelssohn, the talent of the landscapist in music. It is true that, although the composer visited Scotland, he still saw the land as from the top of Sinai. There is still the Jewish feeling that is so appropriate in the music to Racine's tragedy, and, if Mendelssohn had played a bagpipe, no doubt it would have sounded like a shofar. But there is, at all events, a landscape with atmosphere in this symphony, and there is the suggestion of ballads of the border, the thought of "old, unhappy, far off things, and battles long ago." The scherzo is today the freshest of the movements, and that is the one most characteristically Scottish.

Madame Blauvelt, who took at short notice the place of the tempest tossed and delayed Busoni, has a voice of fine quality, which is, however, without pronounced individuality, and makes no personal appeal. She sang fluently and with a certain degree of brilliance the familiar Cavatina from "The Barber." Her production of low tones might be criticised, for the contrast in quality was strongly marked, and one thought of Wordsworth's line, "Two voices are there." This defect was naturally not so noticeable in the group of songs. The song by Campra she sang simply as a well trained singer. She did not suggest the melancholy of it all—the flight of years, the vanity of all things, the inevitable gray days and nights that follow a life of coquetry.

This song has a Watteau character; it has the same melancholy elegance, the same polished recognition of the inherent emptiness of desire. There was more of a personal note, more of emotional revelation in Delibes' song, but the bolero was again merely a study in bravura—and this bolero without orchestral accompaniment is like unto cold veal.

The euphony of the orchestra was as distinguished as ever, and the different compositions were read with the minute attention to detail and with the care for relative proportions that characterize Mr. Gericke as a conductor. Yet there was breadth, there was symphony, and in "The Wild Huntsman" there was the fitting romantic expression.

N. Y. Post Jan 11-04.

Mr. Ferrucio Busoni will be the soloist at Thursday evening's concert of the Boston Symphony Orchestra in Carnegie Hall. Henselt's F minor concerto will be his number, while the purely orchestral numbers will be D'Albert's "Improvisatore" overture (new), Loeffler's "The Death of "Tintagiles," and Beethoven's eighth symphony. At the Saturday afternoon concert there will be another novelty, the overture to Saint-Saëns's "Les Barbares," besides three Moorish Dances from Paine's opera "Azara" and Mendelssohn's Scotch symphony. The Brahms violin concerto will be played by Miss Maud MacCarthy.

N. Y. Tribune Jan 10-04.

The Boston Symphony Orchestra will give the following programmes at Carnegie Hall this week. Thursday evening:

Overture to the opera, "The Improvisatore".....D'Albert
(First time at these concerts.)
Concerto in F minor, for pianoforte and orchestra, Op. 16.....Henselt
"The Death of Tintagiles," symphonic poem after the drama by Maurice Maeterlinck.....Loeffler
(The viole d'amour is played by the composer.)
Symphony No. 8, in F major, Op. 93.....Beethoven
Soloist, Ferruccio B. Busoni.

Saturday afternoon:

Overture, "Les Barbares".....Saint-Saëns
(First time at these concerts.)
Concerto in D major, for violin, Op. 77.....Brahms
Ballet music from the opera "Azara": Three Moorish dances.....Paine
Symphony No. 8, in A minor (Scotch).....Mendelssohn
Soloist, Miss Maud MacCarthy.

Ferruccio Benvenuto Busoni, who will play at the Boston Symphony concert on Thursday, was born at Empoli, near Florence, Italy, on April 1, 1866. His mother was a German, and gave him his first piano lessons. A pupil of W. A. Remy (Dr. Mayer), of Graz, he became in 1882 a member of the famous Philharmonic Academy of Bologna, and was then known as a pianist of uncommon promise and a surprising improviser on given themes. He had appeared as an infant phenomenon at Vienna in 1876. An infant phenomenon! How many youthful Paganinis are now in the humbler seats of the orchestra! How many successors to Adelina Patti are growing old in the opera chorus! Herod's Slaughter of the Innocents is as nothing to the sacrifice of children by their parents on the altars of ever burning greed or ambition. Dr. Hanslick wondered at the youthful Busoni. He praised his "genuine musical feeling and uncommon memory"; the boy's compositions were "short and good, and yet not so good that they excited the suspicion of a teacher's assistance." And the learned critic speculated wisely concerning Busoni's future.

Busoni then knew his years of wandering. At Leipsic he devoted himself chiefly to composition. In Finland he taught at the Conservatory of Helsingfors, and in this city he met and married the daughter of a sculptor. In 1890 the Rubinstein prize was awarded to Busoni, whose fame was thereby spread abroad. He taught for a time at the Moscow Conservatory; he lived for a season in Boston, and then he returned to Europe and made Berlin his home. Among his compositions, which are of the modern romantic school, are a symphonic poem for orchestra, an orchestral suite, overture for a comedy, two string quartets, a violin concerto, concert-piece for piano, songs, piano pieces and some transcriptions for the piano of organ pieces by Bach. An opera, the work of his earlier years, is still in manuscript. His edition of Bach's "Well-Tempered Clavichord" is admired both from a pedagogical and an æsthetic point of view.

Much has been written about Busoni. It would be easy to reprint pages of glowing and unusual eulogy pronounced in the last ten years by the critics of leading European cities. But the following excerpts from an article written by Marcel Rémy and published in "Le Guide Musical," of Brussels and Paris, on April 13, 1902, it may be, are something more than hysterical praise:

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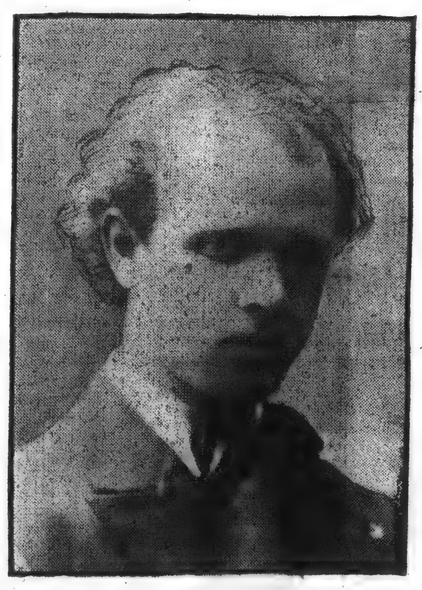

PABLO CASALS.
'Cellist who will play with the American Symphony Orchestra on Tuesday.

NORTH AMERICAN, PHILADELPHIA,

TUESDAY, JANUARY 12, 1904.

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[78]

WEDNESDAY, JANUARY 13, 1904.

Boston Symphony Orchestra.

Eleventh Concert—Review by Philip Hale in the Boston Herald.

THE program of the eleventh symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to The Barbarians (first time).....Saint-Saens
Rosina's Cavatina, from The Barber of Seville.....Rossini
Symphonic poem, The Wild Huntsman.....Franck
Songs—
Charming Butterfly.....Campra
Why?.....Delibes
Bolero, from The Sicilian Vespers.....Verdi
Symphony in A minor, Scotch.....Mendelssohn

The overture to "The Barbarians" was played for the first time in Boston. It served originally as the prologue to the opera produced in Paris in 1901. After introductory music the stage curtains were drawn apart and the amphitheatre at Orange was disclosed. A Reciter, Delmas, the baritone, appeared and told how Germans invading Gaul before Christ's birth drove all before them; but Floria, the beautiful Vestal, found a way to stop them; and then the Goddess avenged in the blood of the conqueror the sacrilegious sacrifice of Floria's body. There was music in this scene. The curtains closed again, and there was orchestral music to the beginning of the first act. This prologue was arranged by the composer as a concert overture and played at a Colonne concert in Paris, December 1, 1901. Theodore Thomas produced it in Chicago in 1902.

When he was nearly sixty years old Saint-Saëns went back to Grecian and Roman legends for sources of musical inspiration. Cynical, or rather ironical, in his treatment of "Phryne," that glory of a very old and once highly esteemed profession, he was appropriately tragic in the music in "Deianira." Then came "The Barbarians," and the next year the music to "Parysatis," and now his "Helen of Troy" is ready for Monte Carlo. May he be as fortunate with the story of the face "that launched a thousand ships" as was Offenbach. But Saint-Saëns is now in his sixty-ninth year, and his music was never distinguished for sensuous quality or passionate intensity. Perhaps it would be well for him to treat Helen, as Phryne, with courteous irony.

The first opera librettists chose tales and legends of Greece and Rome as well as stories from these mythologies; and for years their example was piously followed. The French musicians, as well as painters, have clung to the classics, and the influence of Latin and Greek literature is observed today even among the symbolists and their disciples, as well as among such neo-pagans as Marcel Schwob and Pierre Louys. Saint-Saëns has tried the historical, the romantic lyric drama, and now he is frankly classical. He has always displayed classic qualities in his opera as well as in his symphonies, symphonic poems, chamber music; simplicity of line, effects of outlines, an avoidance of encumbering detail, discretion in expression. He has now reached the age, alas, if we may judge by the latest works that have been played here, when his facility of expression is far more marked than his invention. "And desire shall fail," said the Preacher, King in Jerusalem. Saint-Saëns, we fear, has reached the evil days when ideas fail.

His qualities of expression are again revealed in this overture, but the ideas are few and unimportant. Where is the potent suggestion of tragedy? Where is the picture of wild invaders and despairing folk? This music is as cold as an ancient, half effaced fresco. Compare with this music of an invading barbaric host the overture to Chabonier's "Gwendoline," an opera with a like subject, for in each an invading hero is captivated by the beauty of a woman. In Saint-Saëns' music there is no rush, no fury. The passion is that of a chess player who believes in his own system of moves. Nor is this music superbly decorative. Let us hope that the thought of Helen of Troy has warmed his blood or at least inspired him to a song of amorous regret.

César Franck's symphonic poem, an illustration of Buerger's ballad "The Wild Huntsman" was played here for the third time. It grows in effect with each hearing, yet the opening episode of the Sunday scene and that of the chase still seem the more imaginative. The curse and the wild hunt are not so poignantly portrayed. Franck was first of all a mystic; his best and most characteristic music is that of contemplation, not of action, and least of all demoniac action. He knew how to express admirably the voices complaining of the count's mad chase that brought the curse; for his compassion and love embraced the universe; but what had that pure soul to do with the Wild Huntsman and his hellish attendants? His imagination had to stoop to such a scene. He could no more have written the music for the Wolf's Glen in "Der Freischuetz" or the Evocation of the Nuns in "Robert the Devil" than he could have imagined the song of Charpentier's Louise to her lover, that song both of shy confession and womanly exultation, or the safe scene in "La Bohême." For of Franck it might have been said: "He hath an angel," not "He hath a devil."

Mendelssohn's "Scotch" Symphony, like his overture "Fingal's Cave," always gives a certain pleasure. Here we have revealed the talent of Mendelssohn, the talent of the landscapist in music. It is true that, although the composer visited Scotland, he still saw the land as from the top of Sinai. There is still the Jewish feeling that is so appropriate in the music to Racine's tragedy, and, if Mendelssohn had played a bagpipe, no doubt it would have sounded like a shofar. But there is, at all events, a landscape with atmosphere in this symphony, and there is the suggestion of ballads of the border, the thought of "old, unhappy, far off things, and battles long ago." The scherzo is today the freshest of the movements, and that is the one most characteristically Scottish.

Madame Blauvelt, who took at short notice the place of the tempest tossed and delayed Busoni, has a voice of fine quality, which is, however, without pronounced individuality, and makes no personal appeal. She sang fluently and with a certain degree of brilliance the familiar Cavatina from "The Barber." Her production of low tones might be criticised, for the contrast in quality was strongly marked, and one thought of Wordsworth's line, "Two voices are there." This defect was naturally not so noticeable in the group of songs. The song by Campra she sang simply as a well trained singer. She did not suggest the melancholy of it all—the flight of years, the vanity of all things, the inevitable gray days and nights that follow a life of coquetry.

This song has a Watteau character; it has the same melancholy elegance, the same polished recognition of the inherent emptiness of desire. There was more of a personal note, more of emotional revelation in Delibes' song, but the bolero was again merely a study in bravura—and this bolero without orchestral accompaniment is like unto cold veal.

The euphony of the orchestra was as distinguished as ever, and the different compositions were read with the minute attention to detail and with the care for relative proportions that characterize Mr. Gericke as a conductor. Yet there was breadth, there was symphony, and in "The Wild Huntsman" there was the fitting romantic expression.

N. Y. Post Jan. 11-04.

Mr. Ferrucio Busoni will be the soloist at Thursday evening's concert of the Boston Symphony Orchestra in Carnegie Hall. Henselt's F minor concerto will be his number, while the purely orchestral numbers will be D'Albert's "Improvisatore" overture (new), Loeffler's "The Death of "Tintagiles," and Beethoven's eighth symphony. At the Saturday afternoon concert there will be another novelty, the overture to Saint-Saëns's "Les Barbares," besides three Moorish Dances from Paine's opera "Azara" and Mendelssohn's Scotch symphony. The Brahms violin concerto will be played by Miss Maud MacCarthy.

N. Y. Tribune
Jan. 10-04.

The Boston Symphony Orchestra will give the following programmes at Carnegie Hall this week. Thursday evening:

Overture to the opera, "The Improvisatore"....D'Albert
(First time at these concerts.)
Concerto in F minor, for pianoforte and orchestra, Op. 16.....Henselt
"The Death of Tintagiles," symphonic poem after the drama by Maurice Maeterlinck.....Loeffler
(The viole d'amour is played by the composer.)
Symphony No. 8, in F major, Op. 93.....Beethoven
Soloist, Ferruccio B. Busoni.

Saturday afternoon:

Overture, "Les Barbares".....Saint-Saëns
(First time at these concerts.)
Concerto in D major, for violin, Op. 77.....Brahms
Ballet music from the opera "Azara": Three Moorish dances.....Paine
Symphony No. 8, in A minor (Scotch).....Mendelssohn
Soloist, Miss Maud MacCarthy.

Ferruccio Benvenuto Busoni, who will play at the Boston Symphony concert on Thursday, was born at Empoli, near Florence, Italy, on April 1, 1866. His mother was a German, and gave him his first piano lessons. A pupil of W. A. Remy (Dr. Mayer), of Graz, he became in 1882 a member of the famous Philharmonic Academy of Bologna, and was then known as a pianist of uncommon promise and a surprising improviser on given themes. He had appeared as an infant phenomenon at Vienna in 1876. An infant phenomenon! How many youthful Paganinis are now in the humbler seats of the orchestra! How many successors to Adelina Patti are growing old in the opera chorus! Herod's Slaughter of the Innocents is as nothing to the sacrifice of children by their parents on the altars of ever burning greed or ambition. Dr. Hanslick wondered at the youthful Busoni. He praised his "genuine musical feeling and uncommon memory"; the boy's compositions were "short and good, and yet not so good that they excited the suspicion of a teacher's assistance." And the learned critic speculated wisely concerning Busoni's future.

Busoni then knew his years of wandering. At Leipsic he devoted himself chiefly to composition. In Finland he taught at the Conservatory of Helsingfors, and in this city he met and married the daughter of a sculptor. In 1890 the Rubinstein prize was awarded to Busoni, whose fame was thereby spread abroad. He taught for a time at the Moscow Conservatory; he lived for a season in Boston, and then he returned to Europe and made Berlin his home. Among his compositions, which are of the modern romantic school, are a symphonic poem for orchestra, an orchestral suite, overture for a comedy, two string quartets, a violin concerto, concertpiece for piano, songs, piano pieces and some transcriptions for the piano of organ pieces by Bach. An opera, the work of his earlier years, is still in manuscript. His edition of Bach's "Well-Tempered Clavichord" is admired both from a pedagogical and an æsthetic point of view.

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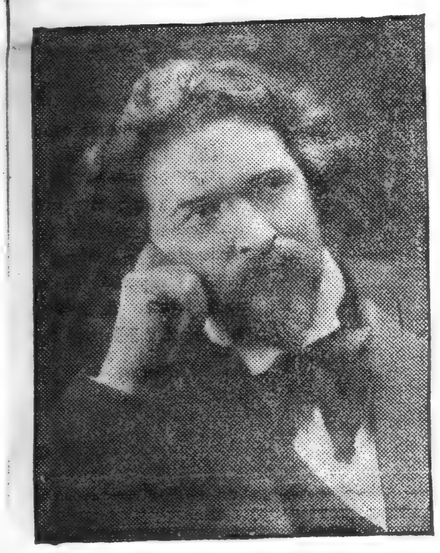
[78]

SPRINGFIELD SUNDAY REPUBLICAN: JANUARY 10, 1904.

BOSTON SYMPHONY ORCHESTRA.

Program for the Concert to be Given in Court Square Theater the 18th—The Italian Pianist, Busoni.

The tickets for the concert to be given Monday evening, the 18th, in Court Square theater by the Boston symphony orchestra, will be put on sale to-morrow morning at Taylor's music house, and there should be enough interest in this most notable event of the musical season to in-



FERRUCCIO B. BUSONI.

sure a crowded house. This will be the first concert given in this city since the resignation of Mr Kneisel and the filling of his place by Mr Arbos. Last year Mr Kneisel conducted the concert here, on account of Mr Gericke's illness. This time Mr Gericke will himself conduct, for the first time in this city in many years. The program is interesting in itself, and one in which Mr Gericke is likely to be at his best as an interpreter. The "Academic overture" by Brahms, with its effective use of German student songs, is a favorite concert piece, but is unfamiliar to the concert-going public here. The "Peer Gynt" suite, however, has been heard repeatedly at festivals, and always with delight. In piano transcription these imaginative and poetical fantasies upon Ibsen's great drama are the joy of all amateurs of music.

The D major symphony by Beethoven, No 2, is one of the minor symphonies among the immortal nine, but any of them is worth a place in a program, and the selection of this is in one respect fortunate, in that it has been heard here less frequently than most of the others. The soloist will be the eminent Italian pianist, Ferruccio B. Busoni, who has never played in this city, and whose appearance will be looked forward to with the greatest interest. He will play this very brilliant and melodious F minor concerto by Henselt, which is one of the famous works of its genre, but has somehow been neglected on local programs, so that it is probably unfamiliar to most of those who are not specialists in piano music. The full program is as follows:—

Academic overture .....Brahms
Concerto in F minor .....Henselt
Sonata, "Purzyni" .....Grieg
Symphony in D, No 2 .....Beethoven

PHILADELPHIA INQUIRER, JANUARY 12, 1904

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the third in its current series of Monday evening concerts at the Academy of Music last evening. An effectively varied and extremely enjoyable program had been prepared for the occasion. It ranged from the blithe ingenuousness,

FERRUCCIO B. BUSONI.

from the sweet and graceful, if somewhat shallow, sentiment, and from the sparkling simplicity of Haydn's symphony in C minor, B. and H. No. 9, to the sweep and surge and romantic passion of the "Tannhauser" overture, and from the languorous, sensuous charms of Paine's "Moorish Dances" to the noble dignity of the great violin concerto composed by Brahms for Joseph Joachim; and all the demands it made upon its executants, whether in the way of technical skill, of intellectual apprehension or of emotional eloquence, were constantly, impressively and triumphantly satisfied. Miss Maud McCarthy, who was the soloist, scarcely possesses the power and breadth which are needed for a fully adequate interpretation of Brahms' splendid but exacting score. Yet she played with a surprising degree of force and brilliancy, and she exhibited a technical equipment which was easily equal to the by no means inconsiderable difficulties of the music. The very hearty applause which she elicited was well deserved. The Orchestra will be heard again at the Academy to-morrow evening, when the program will include d'Albert's "Improvisatore" overture, Cesar Franck's "Chasseur Maudit," the Eighth Symphony of Beethoven, the one with the favorite allegretto, and Henselt's concerto for the pianoforte in F minor, to be played by that distinguished artist, Ferruccio B. Busoni.

PUBLIC LEDGER—PHILADELPHIA, JANUARY 12, 1904.

THE BOSTON SYMPHONY

The Third Monday Concert, With Maud MacCarthy as Soloist, Given.

The third of this season's series of Monday evening concerts of the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, took place yesterday in the Academy of Music, when the following programme was presented:

Symphony in C minor.....Haydn
Violin Concerto in D major.....Brahms
Three Moorish Dances, Ballet from "Azara."
Paine
Overture, "Tannhauser".....Wagner
Soloist, Miss Maud McCarthy.

The Haydn symphony, with which the concert opened, is one of those delightful bits of the classic music that this splendid organization plays supremely well, and the performance of last evening was one of particular interest, in that it has been some time since we have heard any of the symphonies of this early "master in music." The C minor symphony is very short, opening with an allegro that is decidedly Mozartian in its characteristics, and rather lacking in the pure melody that we generally associate with Haydn, but it was interpreted with some spirit and is an interesting introduction to the andante which follows. This cantabile movement is little more than a theme with variations, but it was executed with exquisite daintiness, although it seems extraordinarily thin after the work of the more modern composers that we have been hearing so much of of late. It was not until the third movement, however, the fascinating and familiar minuette, that one really began to feel the spirit of Haydn, and this, with its beautiful solo for the first cello and the lovely pizzacati accompaniment of strings, was one of the most effective numbers of the whole evening. The last movement, essentially characteristic of the composer, was a perfect delight. It is a fine example of so-called "pure music," happy, melodic, spirited, and in this number the brilliant performance of the orchestra left little to be desired.

Another number for the orchestra that was not without interest was the ballet music from Paine's opera, "Azara," consisting of three Moorish dances. This had the charm that ballet music, played by a great band of this character, always has. While the three numbers which made up the group are devoid of any particular originality, the themes are sufficiently Oriental in character to be suggestive, and the orchestration is so rich in coloring that it made an agreeable diversion before the rendition of the familiar "Tannhauser" overture, with which the concert closed. This is a fine concert number, always satisfying, and proved one of the most interesting things in the evening's entertainment. Mr. Gericke interprets it in the more conventional manner of the early conductors, but the great body of strings is so rich and vivid in its effect that it was a delight to hear, and is one of the things that will always stand out in the memory.

The soloist of the evening was Maud MacCarthy, a youthful violinist, born in Ireland, although her parents were from New South Wales. She studied in England under Mr. Arbos, the present concertmeister of the orchestra, before he became associated with the Boston organization. She was heard in the wonderful Brahms D major concerto, an extraordinary romantic and stirring composition, which she has hardly the strength to carry with any great effect.

The violin part of the first movement is little more than an obligato to a very interesting groundwork of the orchestra. Indeed, it is a curious work, as the solo violin is not heard for many bars after the opening of the first movement until the soloist suddenly starts in with an elaborated cadenza, and afterward plays a sort of running and sentimental accompaniment to the whole. Miss MacCarthy's tone is small, and almost throughout the first movement she seemed hardly at ease until the exquisite interpolated second cadenza was reached, when she was heard at her best, playing this difficult passage with power and an extraordinary sweetness which was unusually effective. The adagio which followed is a work of real romance, and in this the young player was heard to better advantage, playing with greater ease, although she never at any time again exhibited the sentiment and romantic feeling that was suggested by her performance of the short passage in the preceding movement. In the difficult last movement she displayed no little technical ability, but her playing was small, and was done with a decided effort. She never at any time showed the assurance and authority which the greatness of the concerto demands.

PHILADELPHIA PRESS, JANUARY 12, 1904.

BOSTON ORCHESTRA

Fine Program Splendidly Rendered—Miss MacCarthy the Soloist.

At the Academy of Music last night "Papa" Haydn, as Mozart loved to call the kindly old gentleman, dominated the program of the third concert, first series, of the Boston Orchestra. The numbers read were pleasing in contrast and adequately met all demands on the score of old-fashioned propriety, modernity in academic adherence to form, and the antithesis to the foregoing in the free treatment of the romanticism of the closing numbers. The program was as follows:—

Haydn ..Symphony in C minor (B. & H., No. 9)
Brahms..Concerto in D major, for Violin, Opp. 7(
Paine,
Ballet Music from the opera "Azara;" Three Moorish Dances.
Wagner .....Overture to "Tannhauser"
Soloist,
Miss Maud MacCarthy.

It has been a long time since one has heard the serene music of Haydn, and in the symphony that Mr. Gericke read last night one had a typical example of the composer's creative mind, in his development of the sonata form that he received from Emanuel Bach. Indeed, Haydn must be considered as the father of the quartet and the symphony, and, in fact, the later symphonists have failed to carry the form beyond the full-orbed symmetry of the composer of the C minor.

Then, again, in the charming work that was given last evening Haydn's perception of the capacities of instrument, subtle distribution of parts, variety in treating themes and charmingly legitimate effects were obvious to the most superficial of music lovers. Not the least interesting of the movements was the trio of the minuetto, in which the new first cellist was given an opportunity to exploit his qualities as a master of the most difficult of all bow instruments, and it is needless to say that the young cellist acquitted himself with distinction.

Mr. Gericke is to be thanked for giving his audience an opportunity of hearing the beautiful "Moorish" dances, music that throbs with the voluptuous rhythms of the East. Mr. Paine has certainly caught the amorous spirit of the Orient and painted its varied expression with a full brush, in which the drawing is by no means obscured. The second dance, the pooo meno mosso, is particularly fetching in the languorous quality of its measures, to which an accent of tender pathos is given by the English horn in the introductory passages.

Miss MacCarthy undoubtedly possesses talent of a high order, but it must be confessed that the Brahms concerto is hardly her metier as yet. It is distinctly virile in quality and requires for its complete expression a technical equipment that represents complete mastery. This by no means implies that the young lady failed to impress her audience with the worth of her virtuosity, but if any sentiment is to be found in the devitalized emotionalism of Brahms the fair violinist failed to discover it. However, the message of the composition is no doubt the real thing to the Brahmsite, and one will leave the question to the elect for answer.

The ever-popular overture to "Tannhauser" was given with that fullness of expression that characterizes the work of the Boston Orchestra and brought to a close one of the most delightful of their many interesting concerts.

PHILADELPHIA RECORD, JANUARY 12, 1904.

BOSTON SYMPHONY ORCHESTRA.

Playing of a Young Violinist the Feature of the Evening.

Interest in the concert given by the Boston Symphony Orchestra at the Academy of Music last evening centred in the playing of a young Irish violinist, Miss Maud MacCarthy, who was heard in Brahms' Concerto in D Major, an exceedingly difficult piece of music written for Josef Joachim, and which even that famous violinist is said to have had difficulty in playing at its first performance in 1879. Miss MacCarthy's rendering showed her to have a technique which carried her over the difficulties with ease. Her tone, though at times lacking a little in volume (a minor fault due, doubtless, to her youth), was delightfully clear and true, so that it was a pleasure to listen to her playing. The other numbers on the program require little special mention. The symphony was Haydn's in C Minor. The ballet music from the opera "Azara," by John Knowles Paine, professor of music at Harvard University (the work itself has not yet been produced), has considerable orchestral coloring and is pleasing enough as light music, but contains nothing particularly original, a fact accentuated by the familiar Tannhauser overture with which the evening's entertainment concluded.

EVENING TELEGRAPH—PHILADELPHIA, JANUARY 12, 1904.

Boston Symphony Orchestra at Academy of Music.

An unusually meagre audience attended the third concert of the first series of the Boston Symphony Orchestra last evening, a rather uninteresting programme and many theatrical rivals being doubtless the cause.

The only novelty on the programme was three Moorish Dances from the unpublished opera "Azara," by the American composer, John Knowles Paine, Professor of Music at Harvard University. These dances, which are a part of the ballet music of the opera, are thoroughly modern in character and orchestration, being sufficiently vague and formless to satisfy the demands of the most ultra modern, and in so far as the mind of a twentieth century American can create Oriental music, these dances are characteristic and original.

The real attraction of the evening was the appearance of the young Irish violiniste, Miss Maud MacCarthy, who, while not an entire stranger here, is not known to the general public.

Miss MacCarthy, who is not yet 20 years of age, was a pupil in London of Fernandez Arbos, the present concert master of the Boston Orchestra, and she delighted the audience almost as much by her charming personality as by her truly masterly playing of the Brahms D major concerto. Miss MacCarthy has not yet acquired sufficient power for orchestra work, but her tone is sweet and absolutely true and her technical ability beyond question. She played the difficult double-stopping arpeggios, harmonics, and florid running passages easily and accurately, and if the closing of the phrases was not always finished and distinct, the attack was strong and vigorous.

The other numbers on the programme were a Haydn C minor symphony, played with all the effervescence of spirit so essential to Haydn, and the "Tannhauser" overture. The work of the orchestra was, as always, exquisite in every detail.

The programme for the Wednesday concert will be D'Albert's overture to the opera "The Improvisatore"; Cesar Franck's Poeme Symphonique "Le Chasseur Mandit"; Beethoven's 8th symphony; and Hinselt's F minor concerto for piano, with Mr. Terruccio Busoni as soloist.

BALTIMORE HERALD, JANUARY 13, 1904.

BOSTON SYMPHONY.

Third Concert by the Well Known Orchestra Not Entirely Satisfactory.

In the third Boston Symphony Orchestra concert, which was given last night at the Lyric, the expectations aroused by the program were not fully satisfied, partly because a change in the soloist, and consequently in the program, was made, and partly because the rearing of the entire program was not entirely satisfactory. It is not often that the Boston organization has found it necessary to change the soloist, but upon this occasion M. Busoni, who was announced, did not arrive in the country in time, and Madame Antoinette Szumowska, pianist, replaced him.

Madame Szumowska is a pianist of much temperament and refinement, possessing technical qualifications of a high order and a fine conception of the romantic in music.

The orchestra was note perfect, and Mr. Gericke, the conductor, directed the notes, but omitted all interpretation and warmth.

In the symphony, Beethoven No. 8, Mr. Gericke showed to better advantage, and gave it a highly finished reading. It was in Loeffler's "The Death of Tintagiles" that the director exhibited the greatest amount of animation. The viole d'amour part was played by the composer.

BALTIMORE AMERICAN.

JANUARY 13, 1904.

BOSTON SYMPHONY DELIGHTED AUDIENCE

Mme. Antoinette Szumowska Appeared as Soloist, in Place of Ferruccio Busoni.

The Boston Symphony Orchestra gave its third concert for this season last evening at the Lyric under the direction of Wilhelm Gericke, its program consisting of:

Overture to the opera "The Barbarians." — Saint-Saens
(First time in Baltimore.)
"The Death of Tintagiles," symphonic poem after the drama by Maurice Maeterlinck. — Loeffler
(The viole d'amour played by the composer.)
Symphony No. 8, in F major, op. 93. — Beethoven
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

The soloist was to have been Ferruccio Busoni, but he did not arrive from Italy in time to take part in the concert, and Mme. Antoinette Szumowska was called to take his place at very short notice. She presented the beautiful A minor concerto by R. Schumann and gave it a most charming interpretation. The work is well known in Baltimore, having been played here formerly by Prof. Carl Faelten almost as many times as Mme. Auerbach had given Beethoven's "Emperor" concerto.

No work could have been chosen more suited to the liking of the audience. Its first movement is in free fantasia form, and the first chord suggests the opening of a box of tone jewels, the musical subjects fairly sparkling as they are turned hither and thither in musical light. No work better displays Schumann's peculiar and wonderful genius. The dainty charm of the intermezzo meme movement is practically matchless, while the rollicking allegro vivace finale sets a musical temperament thoroughly aflame. Madame Szumowska was recalled several times very enthusiastically, and there was evidently no regret that Schumann had been unavoidably substituted for Henselt.

In his program Mr. Gericke presented two novelties in the Saint-Saens overture to the "Barbarians" and the symphonic poem by Mr. Loeffler, a composer member of the orchestra. The success of the latter work shows that it is not necessary for a composer to be dead in order to well received. Mr. Loeffler not only composed the fine work, but played the solo viole d'amour himself. The poem was suggested by the Maeterlinck drama for marionettes entitled "The Death of Tintagiles," and while it musically illustrates the drama it need not be interpreted by it, as it may stand for the perpetual struggle between true a[illegible] powerful ignorance, as the continua[illegible] ure of the most beautiful things of life, as they are gradually but certainly overpowered by the shadows of change, darkness and death.

One technical peculiarity of the poem is the very favorable treatment received by the beautiful but much neglected viola. Mr. Loeffler shares with Berlioz in his preference for this instrument, as the great French composer gave it the solo work of his Harold Symphony. Storm and stress prevails largely in the poem, and Mr. Gericke seemed to think it wise to end his concert with Beethoven's ever beautiful Eighth Symphony, which, after the prevailing restlessness of the evening, landed the listeners safely back in the everlasting works of the classic period. Beethoven called the Eighth his "little symphony," while before he composed the Ninth he called the seventh his "great symphony." If Beethoven had one symphony it was undoubtedly the [illegible] although when he directed it he was [illegible] [illegible]

PHILADELPHIA RECORD

JANUARY 14, 1904.

THE BOSTON SYMPHONY.

Ferruccio Busoni the Soloist of a Splendid Concert.

The program of the Boston Symphony Orchestra's concert last evening at the Academy consisted in the main of just such music in the interpretation of which Mr. Gericke has few equals. To particularize, Beethoven's Eighth Symphony, which closed the concert, proved again, as it has many times in the past, to be exactly suited to the abilities of the orchestra as trained by its exacting, scholarly, but rather unemotional conductor. It is somewhat late in the day to emphasize such a familiar concert work as this so-called "little" or "metronomic" symphony as the feature of a program, and yet by its almost flawless rendition last evening it seemed quite to overshadow its musical associates. Its exquisite delicacy, its melodic richness and its high value as what is somewhat technically known as "pure music" were fittingly and utterly realized by Mr. Gericke's organization.

Despite the evident domination of Beethoven, however, the evening's feature as emphatically billed was Ferruccio Busoni, the noted Italian pianist. He played Henselt's tuneful but not especially inspired concerto in F minor, disclosing therein an expert technique and a peculiarly satisfying ease and fluency of style that largely compensated for a certain undefinable lack of temperament. Busoni will doubtless never be among the supreme masters of his chosen instrument, but his work will none the less be in the highest degree acceptable. The two other numbers on the program were D'Albert's overture to the opera "The Improvisatore," a bright, carnivalesque affair, and Caesar Francke's magnificent tone picture (symphonic poem, to be exact), "Le Chasseur Maudit." There was at times an unmistakable and characteristic lack of freedom about the rendition of this noble work, but on the whole it was very worthily played.

THE SUN, BALTIMORE.

JANUARY 13, 1904.

EIGHTH SYMPHONY THRILLS

Feature Of The Boston Orchestra's Performance.

The important feature of the concert by the Boston Symphony Orchestra last night at the Lyric was the playing of Beethoven's eighth symphony. This is not one of the most famous of the nine, but whether because of the very feverish music which preceded the symphony or because of the extraordinary performance it has rarely sounded more impressive.

Possibly both reasons counted. The early part of the concert was certainly unclassical, possibly over-modern, and Mr. Gericke, when he reached the symphony, seemed to breathe a fresher, healthier air. In any case he gave a reading of the symphony which was admirable. It erred, perhaps, on the side of not being as serious as it might have been, but the Eighth is not one of the tragic or, perhaps, even heroic symphonies.

The men were entirely in sympathy with the conductor and there resulted such a spirited and unanimous performance as is exceptional even with this organization.

It seemed a strange thing in the history of the Boston Orchestra that the management should be compelled to announce a substitute soloist. Such slips are very rare, but Mr. Busoni, the eminent pianist, had not arrived from Europe and Mme. Szumowska took his place at very short notice.

It was a disappointment not to hear the Italian-German pianist. At one time he was a resident in America, but not until his return to Europe did he come into his present fame as one of the world's great artists.

Mme. Szumowska substituted the Schumann piano concerto for the Henselt concerto and gave considerable pleasure by her playing. She plays with a great deal of charm, but last night there were many passages which seemed blurred and which failed to give the impression which the composer and doubtless the pianist intended.

The first selection of the program was the overture to Saint-Saëns' "Les Barbares." This was a delightful novelty and one which will well repay repetition. The opera, which was produced in Paris two years ago, was not a notable success, but the overture contains much that is very interesting. At no time this year have the strings of the orchestra sounded so well as in this selection. It also afforded the new concert-master, Mr. Arbos, a brief but exquisite solo. A home product filled up the remainder of the program—Loeffler's symphonic poem, "The Death of Tintagiles." Mr. Loeffler has for years, until the present season, sat at the first desk among the first violins. Some of his compositions have been heard before in Baltimore, but none has been so impressive as the symphonic poem given last night.

It is based upon the drama of the Flemish dramatist, Maurice Maeterlinck. Ten years ago this writer was spoken of as the Belgian Shakespeare, but he did not touch a popular chord until within the past year, when his "Monna Vanna" set the world talking. His earlier works, doubtless, have a rarer literary quality, but they have not touched the popular fancy.

So it is with Mr. Loeffler's musical version of his little play. There are many passages which will appeal strongly to the cultivated musician, but, as a whole, the work does not make the impression that its excellent workmanship and unusual imaginative qualities should gain for it.

Mr. Loeffler is a very refined and thoughtful musician. There are moments of great beauty in his symphonic poem, but at times the attention flags and it is difficult to determine just what the passage signifies in connection with the dramatic story. The solo part for viole d'amour was played by the composer. The work was received with many marks of approval.

Doubtless Mr. Gericke has reasons for putting the symphony at the close of the program, but as no amount of remonstrance apparently will cause him to change its position it would satisfy the curiosity of a large number of subscribers if he would reveal why he sticks to this method of arranging a concert.

The complete program follows:

Saint-Saëns—Overture to the opera "The Barbarians."
(First time in Baltimore.)
Schumann—Concerto for Pianoforte and Orchestra.
Loeffler—"The Death of Tintagiles," symphonic poem after the drama by Maurice Maeterlinck.
(The viole d'amour is played by the composer.)
Beethoven—Symphony No. 8, in F Major, Op. 93.
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

T. S. B.

N. Y. Telegraph

Another Fine Concert by the Boston Symphony Orchestra

The recitals of the Boston Symphony Orchestra have long since become so fixed a feature in New York's musical life that a large and appreciative audience is always assured. The recital last night at Carnegie Hall proved no exception to this rule. To comment upon the finished work of the orchestra itself would be but to repeat oft sung praises.

Mr. Gericke conducted last night, as usual. Following a familiar precedent, the orchestra offered comparatively few selections, but these, for their unusual length, occupied rather more than the time generally allotted for these concerts. Two decided novelties were offered last night.

The soloist, Mr. Ferruccio Benvenuto Busoni, made his debut as a star. He played Henselt's concerto in F minor for pianoforte and orchestra, and was enthusiastically received, at the end refusing repeated encores. The enthusiasm at the close of the concerto recalled the scenes of enthusiasm at the Paderewski recitals.

D'Albert's overture to the opera, "The Improvisatore," was also heard for the first time at these concerts. Another selection especially well received was Charles Martin Loeffler's "The Death of Tintagiles," a symphonic poem after a drama by Maurice Maeterlinck.

The viol d'amore was played by the composer, arousing particular enthusiasm. The concert closed with the rendition of Beethoven's Symphony No. 8 in F major.

PHILADELPHIA INQUIRER

JANUARY 14, 1904

MUSIC AT THE ACADEMY

The Boston Symphony Orchestra Is Heard in a Very Enjoyable Program

The concert given by the Boston Symphony Orchestra at the Academy of Music last evening as the third in its current second series was one of the most enjoyable that the season has thus far produced. It may be said of D'Albert's overture of "The Improvisatore," which was played for the first time in this city, that the only disappointing thing about it is its brevity. It is not a severe or dignified composition. It neither scales any great heights of intelligence nor sounds and profound depth of emotion; but it is so bright and gay and melodious and compact, it is so rich in striking phrases and effective contrasts, it makes such a strong appeal to the ear and to the spiprits that its performance was a real delight. If the whole opera to which it is the prelude is as good as that it is to be hoped that some enterprising manager may give the public an opportunity of hearing it.

The other two orchestral numbers were Cesar Franck's symphonic poem, "Le Chasseur Maudit," and the eighth symphony of Beethoven. Franck's music is frankly descriptive, and the description is so long drawn out that while it is not devoid of interest and impressiveness, and while it exhibits an extraordinary ingenuity in the selection, use and combination of the instruments, it ends by becoming rather tiresome. A bad hunter who has been accursed, and who, while the sweet church bells are sounding on the peaceful Sabbath morn, is hastening to the doom which is the appropriate reward for his impiety, ought, at the pace he travels, arrive at his destination in less than a quarter of an hour. There is really not sufficient material in his experience to sustain or justify the extent to which it has been developed. However, it served to illustrate the virtuosity of the orchestra, which was strikingly and successfully displayed. It is unnecessary to do more than mention the eighth symphony. Enough to say that it was, as always, an unalloyed delight, and that it was interpreted with an exquisite delicacy of appreciation and refinement of performance.

The assisting artist was Mr. Feruccio B. Busoni, the pianist, who was heard in the F minor concerto of Henselt. Busoni is a remarkably fine player. He combines power and sweetness to an entirely exceptional degree, and one does not know which to admire most about his work—the grace and eloquence and suavity of his cantabile passages or the power of his fortissimo chords. He gave a rendering of Henselt concerto which was full of emotional expressiveness and an intellectual power, and which produced a deeply favorable impression. Mr. Busoni was several times recalled, and the audience would have liked an encore, but as this is against the rules it was not granted. But the applause did not cease until the removal of the piano indicated the futility of its demand.

Subscribers and patrons of these concerts are asked to remember that the next Monday evening concert will take place on Friday evening, February 19. The date of the fourth concert of the second series is Wednesday evening, February 17.

N. Y. Sun Jan 15-04.

The Boston Symphony Orchestra won its everlasting golden spurs by drawing a full house of 2,500 souls at Carnegie Hall last night in direct opposition to the greater 4,000 absorbed by the greater attraction at the opera. Let our cousins German take notice that 6,500 men, women and children listened to music reverently in New York on this one day.

Conductor Wilhelm Gericke transposed his programme, for the benefit of those benighted souls that thought to be in the two places at the most interesting times. The orchestra's performance of Beethoven's "kleine" symphony No. 8 calls for no new thoughts on the orchestra's classic standards of performance. The "Death of Tintagiles" once more showed poor Loeffler's head grown hairless with tone poem evolution, and earned more hearty applause for his solo part on the viole d'amour. The D'Albert overture to "Improvisatore" had much less of improvisation than the dear old Hans Andersen's musical tale that furnished the book of D'Albert's recent opera.

Busoni, the pianist, returned after twice seven years, is said to be a man who knows a lot of things. He knows his place, for one thing, and in the Henselt piano concerto he played with exactly the flawlessness and soullessness that the composer, in so many words, called for. The second movemnet alone showed a full grown individuality that might make Busoni himself *persona grata* to the multitude. We are not relegating a Carnegie Hall-size man to the Carnegie Lyceum, below stairs. For, as already shown, neither Busoni nor the orchestra had to take to a cyclone cellar on "Parsifal" night. They are both bomb-proof, though physically the stoop-shouldered pianist did not lock it.

With bearded Gericke and a bearded First Violin, it was a case of bearding too many lions in one den for the piano soloist to wear hair all around his face. But there is evidently a preponderating inheritance of the German mother in this noteworthy Italian from Berlin. He can teach many things about the pale ivories of art.

PUBLIC LEDGER—PHILADELPHIA.

JANUARY 14, 1904.

THE BOSTON SYMPHONY

Third Wednesday Concert Given, with Ferruccio Busoni as Soloist

The third of this season's series of Wednesday evening concerts of the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, took place yesterday in the Academy of Music, when the following was presented:

Overture, "Improvisatore" .... D'Albert
Piano Concerto in F minor .... Henselt
"Le Chasseur Maudit" .... Cesar Franck
Symphony in F major (No. 8) ...... Beethoven

The chief interest of the entertainment centered in the first appearance here of Ferruccio Benvenuto Busoni, an Italian pianist, a player of some Continental experience, but who, except for a year spent in Boston, is practically a stranger to America. It was especially interesting to hear him, on account of the fact that one so rarely meets with a pianist from Italy, the land of song. In these days, when there are so many concert pianists constantly being introduced to the public, nothing but a very distinguished player, indeed, can rouse a symphony audience to much enthusiasm, and it may be said at once that Busoni's playing proved an unqualified delight. He has absolute command of his instrument, playing with great authority and exhibiting a firm, vigorous touch, that was very stirring in the more brilliant passages of the concerto, but most important of all his playing is marked by great suavity and gentleness and real "velvety" softness. The first movement of the Henselt concerto, which is rarely heard in these days, although it was a favorite number in the repertory of most of the players of a generation or so ago, is extraordinarily disappointing. It is rather noisy, and impresses one as quite commonplace, viewed in the light of the more modern composers, and while it offers a fine opportunity to the pianist in some splendid passages, where the melody is played in octaves with running arpeggios, it is nevertheless without special melodic charm. It was not until the lovely larghetto movement was reached that one really felt the compelling beauty of the work and the exquisite fineness of its interpretation by Mr. Busoni. It is a delicious melodious romance, with a lovely string accompaniment, full of dainty passages. The last movement, with its waltz theme, proved one of the most brilliant things that has been heard in some time, and, coming after the sentiment exhibited by the player in the second movement, its brilliant interpretation will remain in the memory for a long time.

The first number on the programme was the d'Albert overture to the opera "The Improvisatore," a charming festival composition, with its suggestion of carnival happiness and love, full of real melody and sprightliness. It was finely rendered by the orchestra, which is heard to such great advantage in this sort of thing. The Franck composition, which followed the concerto, is an interesting example of modern programme music, in which the ride of the accursed huntsman is depicted with all the coloring of the French school. It is not particularly melodious, and proved uneffective until the strange notes of the tuba announced that the curse was about to fall, when, with queer shimmering violin passages, the approach of evil was indicated, and from this time on the interest in the composition grew. A more accentuated rhythm in its interpretation than it received last evening might make it more agreeable as a concert number.

The concert closed with a rendition of the essentially happy Beethoven eighth symphony, played with the absolute precision and daintiness of interpretation for which this great band is so famous. The first movement is always a disappointment, as, with the exception of a few opening bars and the closing passages of the movement, there is a great deal of entirely classic "form," which is rather tiresome, but nothing more lovely can be imagined than the beautiful allegretto (there is no slow movement in this work), which was most beautifully played. The familiar minuetto also roused the small audience to some enthusiasm. This symphony ends in a perfect burst of song, and the allegro vivace was played with great spirit. Mr. Gericke never gives an unusual rhythmic accent to Beethoven, and there are parts of the eighth symphony that one might wish to have a little more highly colored than as he presents them; but so happy is the composition that it almost may be said to play itself, and last evening it formed a fitting ending to one of the most enjoyable concerts of the season. Attention is called to the fact that the next concert of the first series will be on Friday instead of Monday evening, the date being February 19.

PHILADELPHIA PRESS,
JANUARY 14, 1904.

BOSTON ORCHESTRA

An Interesting Work by Cesar Franck—Busoni a Great Pianist.

The third concert, second series, of the Boston Orchestra, given at the Academy of Music last night, was a rich feast indeed. But the occasion would have counted for distinction even if the program had been confined to the remarkable work of a pianist of rare ability, Mr. Ferruccio B. Busoni, and the superb orchestral interpretation of Cesar Franck's tone poem.

The numbers read were as follows:—

D'Albert .....
Overture to the Opera, "The Improvisatore" (First time at these concerts.)
Henselt .....
Concerto in F minor, for Pianoforte and Orchestra, Op. 16
Cesar Franck .....
Poeme Symphonique, "Le Chasseur Maudit"
Beethoven .....
Symphony No. 8, in F major, Op. 93
Soloist:
Mr. Ferruccio B. Busoni.

As for the overture to "The Improvisatore," D'Albert again proves that while he is great as an interpreter he fails to shine with much luster as a composer. The work is brilliantly orchestrated, but the melodic thought is poor. Unfortunately, the taking character of the skillful orchestration is apt to blind the judgment of the careless in appraising the true value of the work.

Franck's symphonic poem, "Le Chasseur Maudit," is based on Burger's ballad, "The Wild Huntsman." The composer has given a most poetic setting of the legend in his graphic painting of the various episodes. The orchestra was impressive in translating Mr. Gericke's reading. Especially fine was the superb tone of the 'celli in the religious melody and most dramatic the tuba's commanding voice in the curse announcement, the finale culminating in a frenetic outburst of demoniac intensity, the unhappy end of the doomed man, and admirably worked out by the orchestra.

While the impression left by the average peripatetic virtuoso rarely goes beyond the concert hour one must enter an exception to the general rule after hearing the gifted Italian, who scored a great success last night in his interpretation of the Henselt concerto—a success based upon rare judgment and refined taste as an artist, and solidity of technique as an executant. Then what easy command of his resources, power in the expression of passion and tenderness in those delicate gradations of tone that can only be feelingly expressed by the poet-musician. In his interpretation of the beautiful concerto his temperament, technique, and tone made possible a result that was beyond the bounds of criticism. While the great pianist was satisfying in his rendering of all three movements, yet one must dwell on the singular beauty of the largetto that seemed to expand like a bud to the full-blown rose under the magic of the pianist's all-compelling art. Yes, Mr. Busoni is a great artist, and well deserved the hearty applause that awaited the final crash of chords of the allegro agitato.

In the interpretation of the symphony Mr. Gericke gave one of his characteristic Beethoven readings, and brought the concert to a happy close.

The February concert of the first series will be given on Friday instead of Monday evening. There will be no change in the date of the Wednesday evening concert.

N.Y. Tribune
Jan 15-04

The Boston Symphony Orchestra.

After an absence from America of nearly a decade Ferruccio B. Busoni took part in the third evening concert of the Boston Symphony Orchestra in Carnegie Hall last night. His choice of Henselt's somewhat antiquated concerto in F minor caused something akin to consternation among those who had learned during his American sojourn to admire his sterling musicianship and his radicalism; but possibly he wanted to break a lance in behalf of a composer whose merits would probably have wider recognition now had he not lived at the period and amid surroundings which were foreign in every respect to his nature and his ideals, but whose principal products exercised a hypnotic influence which has not yet worn off, though half a hundred years have passed away. Henselt, though a composer of the Chopin period, had real nobility of character, and to it he gave expression in its music. There are empty pages in his concerto, but there are also manliness and honesty, and these qualities may have attracted Mr. Busoni, who is essentially a virile player to whom all affectation is anathema. He displayed these qualities last night, and the old concerto put on a frank, open-hearted, dignified mien which was inspiriting and invigorating. The melodies were sung with a full, round tone, the passage work sounded like an integral factor in the music, not like rapid, irridescent froth; the accents spoke with no uncertain voice, the rhythms were clean cut, precise, symmetrical, and the whole work crisp, sonorous, manly, convincing. It was pianoforte of the large style which has been missed in our concert rooms thus far this season, and, indeed, for a discouragingly long period.

The other numbers of Mr. Gericke's programme were the overture to Eugen d'Albert's opera, "Der Improvisator," Mr. Loeffler's musical transcription of Maeterlinck's "Death of Tintagiles" and Beethoven's Eighth Symphony. All the music was played by Mr. Gericke's men with exquisite finish, spontaneity and euphony. The overture, which had its first hearing in New-York, seemed scarcely worth the lovely care bestowed upon it, for it is small in thought and shallow in expression. Mr. Loeffler's symphonic poem, in which the composer played the part assigned to the viola d'amore, has been heard here before. Originally it employed two viole d'amore, and the wholly original tone color which the exotic instrument lent to the music was quite as striking as the mood evoked by his strange harmonies and the unusual progression of intervals out of which he constructs his principal theme It is moody music, singularly beautiful and singularly moving. Here Mr. Gericke's devotion and the fine skill of the orchestra were well applied, and the work made a profound impression.

NORTH AMERICAN,
PHILADELPHIA,
JANUARY 14, 1904.

NEW PIANIST APPEARS WITH BOSTON PLAYERS

Busoni Achieves Triumph Before an Academy Audience.

A FRIVOLOUS OVERTURE

This Part of D'Albert's "Improvisator" Given Here for First Time.

At the Academy of Music last evening the Boston Orchestra played for the first time here the overture to D'Albert's opera, "The Improvisator," produced originally at Berlin early in 1902.

The music is light and frivolous, designedly gay and fantastic, like the laughter and jollity of a crowd at a carnival. With his rare skill in orchestration, D'Albert has devised many graceful and picturesque variants from conventional thematic development.

The melody fairly flashes from instrument to instrument, as though this sort of agility might compensate for lack of sincerity and true musical inspiration.

It doesn't; the final impression is of diffuse, commonplace themes, developed in the course of the day's work, and not by the light of a sacred fire.

A New Solo Pianist.

The Henselt F minor concerto, which figured conspicuously on the programme, introduced a solo pianist new to this public in Ferruccia B. Busoni, a young Italian with leonine locks and bearded like the pard.

He proved to be a past master in pianoforte technique, assured, self-reliant and capable. His is the virtuosity of digital acrobatics, the calm serenity of artistic conviction that impresses powerfully by dynamic effort.

Henselt's concerto—especially the brilliant and soulful first movement—has been a favorite concert piece for more than half a century. Traditions cluster around it—its interpretations are as variant and many-hued as the temperamental quality of humanity.

Triumph for Busoni.

Busoni's rendering of the work is that of the scholar under stress, not that of the artist inspired by a splendid musical composition. His brilliant playing was rewarded by three recalls, and—rara avis—repeated taps of applause from the Gericke baton.

The other numbers were Caesar Franck's symphonic poem, in which the legend of the huntsman accursed is musically rehearsed, and the eighth Beethoven symphony—played with infectious gaiety and refreshing abandon by the big band.

N.Y. Herald
Jan 15-04

Boston Symphony Players Heard.

The Boston Symphony Orchestra, in Carnegie Hall last night, attracted one of the largest concert audiences of the season and gave a programme that was highly interesting. It served also to reintroduce Ferruccio Busoni, the Italian pianist. In effect Mr. Busoni is a stranger to local concert goers, although he was heard here fourteen years ago, also at a Boston Orchestra affair.

Mr. Gericke's list contained two numbers new to concerts, namely, the overture to D'Albert's opera "The Improvisator" and Charles Martin Loeffler's "The Death of Tintagiles," a symphonic poem after a curious drama by Maurice Maeterlinck. Added to these were the Henselt concerto for pianoforte and orchestra in F minor, opus 16, and Beethoven's Eighth Symphony, in F major.

A word of comment is deserved by both the new numbers. The D'Albert overture has the spirit of carnival about which revolve the incidents of drama it precedes. It is gay, bouyant, dainty, full of fun. Played as it was last night the audience found it irresistible and gave to it the most spontaneous applause of the evening. Mr. Loeffler's composition, like his other writings of this kind, is more interesting in its details than it is as a whole. It is a pleasing mosaic of indefinite pattern. No attempt apparently had been made to follow closely the text, which printed in the programme occupied some ten pages, and it was difficult, moreover, to find any but a very vague tone picture of the weird atmosphere of the drama or of its attempted tragic climax. Of course, the orchestra read it like the other numbers, superbly.

It may be that with another concerto Mr. Busoni would have been given a more demonstrated reception, but it cannot be said that the audience seemed roused to more than generous applause. One reason for this may be found in the fact that the appeal made by his playing was purely an intellectual one. It was bold, clean, incisive, but it neither warmed the blood nor stirred the fancy. Technique, there was a plenty, and all the graces of an accomplished ensemble player; little more. Mr. Busoni was at his best in the second movement, although the last one he brilliantly interpreted.

Staats Zeitung
Jan 15-04.

Das Bostoner Symphonie-Orchester.

Das Bostoner Symphonieorchester gab gestern Abend sein fünftes Konzert der Saison in Carnegie Hall vor einem überaus zahlreichen Publikum. Die ersten beiden Programmnummern boten Werke lebender Komponisten dar, die andern beiden nicht. D'Albert's Ouvertüre zu seiner Oper „Der Improvisator" machte den Anfang. Was ist aus den Hoffnungen geworden, die d'Albert einst mit seinem Opus 1 erweckte, und die dann mit seinem ersten Clavierkonzert (in H-dur) neue Nahrung erhielten? Diese „Improvisator"-Ouverture läßt sich nur noch als Kapellmeistermusik moderner Art bezeichnen, ja sie fällt sogar in's Banale. Insofern, daß sie Einem Gelegenheit gab, den Mangel an Fortschritt bei diesem komponirenden Claviervirtuosen zu erkennen, war die Bekanntschaft dankenswerth.

Darnach kam Ch. M. Loeffler's symphonische Dichtung „Der Tod des Tintagiles" — nach Maeterlinck's Marionetten-Drama an die Reihe. Man hat dieses Werk schon vor etwa fünf Jahren von dem Bostoner Orchester zu hören bekommen, und wie damals erhielt es auch gestern sehr starken und andauernden Beifall vom Publikum. Immerhin mag gefragt werden, ob dieser Beifall ebenso stark gewesen sein würde, wenn der Komponist nicht selbst dabeigewesen und das Viola d'amour-Solo ganz wundervoll gespielt hätte. Es ist nämlich nicht ganz leicht, sich bei dem musikalischen Stimmungsbilde, das Loeffler entrollt, fortwährend die Maeterlinck'sche Puppentragödie vor Augen zu halten, und selbst die glühendsten Verehrer der Programmmusik müssen einräumen, daß ein allzu starker, durch das beigegebene Programm ausgeübter Zwang der Komposition schädlich wird. Gewiß ist, daß auch ein anderes Programm zu dieser Musik erfunden werden könnte, ohne der Wirkung Eintrag zu thun. Wohl ist der Mangel an scharfem Umriß in der Komposition gerade charakteristisch zutreffend für den Maeterlinck'schen Vorwurf, aber ohne Hinweis auf den kleinen Tietagiles gehört, würde die Musik ihre Macht womöglich noch ungehinderter entfalten. Fesselnd durch das Colorit, und förmlich faszinirend durch seltsame Kombinationen, ist diese symphonische Dichtung von Loeffler, aber sie steht doch an Kraft und Spartanietät der Erfindung hinter jenen beiden Tondichtungen zurück, die er uns im letzten Winter hören ließ. Ein wahres Wunderwerk ist auch im „Tintagiles" die Instrumentation; und zwar ist sie individuell, ohne irgend welches merkbares Anlehnen an Wagner oder Strauß.

Das Orchester spielte diese beiden Werke, wie später die achte Beethoven'sche Symphonie, mit Virtuosität und Delikatesse. Das Allegretto der Symphonie nahm Herr Gericke glücklicher Weise nicht zu langsam, wie es manchmal von Dirigenten beliebt wird, die auf Originalität mehr als auf Pietät erpicht sind. Dagegen hätte Herr Gericke das Menuett ganz wohl etwas behäbiger nehmen können.

Der Solist des Abends war Ferruccio Busoni, der während seiner zehnjährigen Abwesenheit von Amerika seine Zeit offenbar gut anzuwenden verstanden hat. Er war ein vorzüglicher Pianist, als er damals fortging, er kommt nun aber zurück als einer der ersten seines Faches. Es that wohl, endlich einmal einen Spieler von männlicher Kraft und zielbewußter Energie da sitzen zu sehen, wo sich so manche hysterische Damen abgearbeitet haben.

Busoni's Technik ist von absoluter Zuverlässigkeit und einem förmlich natürlichen Fluß. Er verfügt über außerordentlich feine Produktionen der Schattirung und beweist überall einen gereiften, ja überlegenen Geschmack. Das Einzige, das man bemängeln kann, ist eine gewisse Kühle des Tons wie des Ausdrucks. Indessen, die Abwesenheit aller Sentimentalität hatte auch ihr Wohlthätiges. Herr Busoni spielte das altmodische und ziemlich leere, aber sehr schwierige Henselt'sche Concert. Er wurde vom Publikum sehr gefeiert.

N.Y. World
Jan 15-04

BUSONI'S MANLY PLAYING.

Pianist Appears with the Boston Symphony Orchestra.

An interesting programme interestingly played and introducing a still more interesting pianist was heard at the Boston Symphony concert last night at Carnegie Hall. The pianist was Ferruccio Benvenuto Busoni, who though born in Italy lived in this country for some time; but he had absented himself from us for about a decade, so that his appearance last night had all the novelty of a first hearing. Busoni is an intellectual artist who seems to weigh sentiment more lightly than he does brains. He has surety, agility and breadth; his playing is manly, and above all is it musicianly. He was enthusiastically applauded.

An orchestral novelty began the evening's music. It was D'Albert's overture to "The Improvisatore," which was bright with borrowed brilliancy, the composer laboring under the disadvantage of knowing the music of too many other composers and having too good and too reflective a memory.

N.Y. Evg. Post
Jan 15-04.

Busoni and the Boston Orchestra.

During the first two months of the present musical season the violinists were more in evidence than the pianists. But now there is to be a change. Last night Mr. Busoni played with Mr. Gericke and his Boston band at Carnegie Hall, and at the next Philharmonic concert (on January 29, 30) another of Europe's favorite pianists, Mr. Reisenauer, will make his début. Mr. Ferruccio Busoni belongs to a rare class of musicians—the class of Italian pianists. The Italians have for several centuries been so busy writing operas and rearing artists to sing them that they have had little time to spare for the realm of instrumental music. The fact that Mr. Busoni's mother is a German may have had something to do with his devoting himself to the piano and making his home in the Mutterland during the last ten years. Previous to that he had led a roving life, dwelling for a time in Vienna, Bologna, Leipsic, Helsingfors, Moscow, Boston, New York. He appears to have finally found Berlin the most congenial abode.

Mr. Busoni was a good pianist before he left this city, nearly a decade ago. He is now one of the greatest among the living. Recent English journals reported his having a success—both artistic and financial—such as no other pianist except Paderewski has enjoyed in late years. He is noted for his skill in making Bach sound as modern and as fascinating as Chopin; he also does wonders with Liszt and other modern masters. For his reappearance last night he chose Adolf Henselt's F minor concerto, thereby agreeably varying the repertory and leaving the usual pianistic ruts. Hans von Bülow once referred to this concerto as being "viel zu wenig geschätzt (decidedly underestimated). It is not deep, but it is always entertaining in the piano part, while even the orchestra has some exquisite interludes. Although it did not afford Mr. Busoni a wide range of emotional expression, it revealed his growth as a pianist since he left us for Europe in a striking manner. There was strength as well as grace in his playing, and his touch varied with the character of the music. The larghetto was as soothing and beautiful as the two allegros were brilliant. He was much applauded and recalled again and again.

The opening piece for the orchestra was the overture to D'Albert's opera "The Improvasitore," which, without being original, is a pleasing, spirited piece; Mr. Gericke and his men played it very well. Beethoven's eighth symphony was at the other end of the programme. It was preceded by Loeffler's "The Death of Tintagiles," which had been played before at these concerts. It is a beautifully colored score, but vague and amateurish in conception, and melodically so commonplace that one breathes a sigh of relief when it is over. The composer played the viola d'amore (for the sake of which the piece was obviously written) with much skill, and he was repeatedly recalled at the end.

"DEATH OF TINTAGILES" PLAYED

Loeffler's Music Deeply Impresses the Boston Orchestra's Audience.

"Parsifal" may come and "Parsifal" may go, but the Boston Symphony Orchestra goes on forever—drawing audiences that fill Carnegie Hall. So although the Metropolitan Opera House was crowded last night a throng heard the concert Mr. Gericke and his orchestra were giving further uptown, assisted by Ferruccio B. Busoni, pianist.

It was an interesting programme. Opening with D'Albert's effective overture to the opera, "The Improvisatore," it offered Loeffler's symphonic poem, "The Death of Tintagiles"; Henselt's piano concerto in F minor, opus 16, with Busoni at the piano, and Beethoven's ever-beautiful "Eighth Symphony." Most noteworthy was the Loeffler number. This remarkable work was performed here by the Boston orchestra several years ago and made a strong impression. On repetition it strengthens the feeling that the composer stands in the foremost rank of modern tone-poets, not only in subtlety and imagination, but in the technical accomplishments of his art and in orchestral cleverness. In "La Mort de Tintagiles" Mr. Loeffler does not attempt to give expression to Maeterlinck's work in detail. He merely depicts the essential elements of the tragedy—the shivering fear of death, the relentless fate that seizes the child, Tintagiles, and the pitiful appeal of the boy. These ideas he clothes in a musical language exceedingly vivid and forceful—music that at times rises to heights of beauty.

Busoni was heard here thirteen years ago, and those who heard him then say his playing has improved in many respects. But he still comes far from satisfying all the requirements of modern piano art. His technique is brilliant and his muscle well developed, but his touch is hard and brittle and his attack on the keyboard comes at times dangerously near brutality.

The orchestra played with wonderful precision and beauty of tone.

[81]

N.Y. Times Jan 15-04

THE BOSTON ORCHESTRA

Its Third Evening Concert in Carnegie Hall.

C. M. Loeffler's "Death of Tintagiles" Played — Ferruccio B. Busoni, Pianist, as Soloist.

The third evening concert of the Boston Symphony Orchestra, given at Carnegie Hall last evening, had a number of uncommonly interesting features that held the attention of the very large and very musical audience that always attends these concerts. There were a new overture by Eugen d'Albert, the pianist of genius who, like other pianists of genius, would gain the more lasting fame of a composer, and, like them, has made more or less vain and impotent attempts to gain it; the elaborate symphonic poem, "The Death of Tintagiles," by Charles Martin Loeffler, whose fine and original talent has been strikingly displayed several times in New York of late, and Beethoven's eighth symphony. The concert further brought again before this public Ferruccio B. Busoni, a pianist, who since his last appearance here nine years ago has greatly increased his fame by his European performances.

D'Albert's overture belongs to an opera, "The Improvisatore," that was produced two years ago. It is intended to foreshadow the carnival spirit, in which the opera opens, and the composer has attempted to make his music brilliant, sparkling, gay. He knows the modern idiom of the orchestra intimately, and has found rich and charming color in which to present his ideas. He has tried also for rhythmic piquancy. But his ideas seem singularly shallow and commonplace and lacking in individual or truly characteristic expressiveness, and his strongly marked rhythms become exasperatingly monotonous.

The overture, however, "sounds"; its first impression is effective, but only briefly so, and it appears before the end is reached as a fruitless and labored attempt to make brilliancy out of ideas that are not brilliant. How far it is from the carnival spirit that animates Berlioz's "Roman Carnival" overture! And yet Berlioz was a man of only mediocre musical inventiveness.

Mr. Loeffler's symphonic poem was listened to with the deepest attention. Boston Symphony audiences have had opportunities of late to become initiated into his individual modes of expression, to come into closer sympathy with his music, which at first is repellant to many. This symphonic poem was played some three years ago in New York; his "Nights in the Ukraine" was heard the season before, and last year two more symphonic poems of his composition were played. A few weeks ago new songs of his aroused mingled emotions in a very intelligent audience.

It is not likely that "The Death of Tintagiles" won unqualified acceptance last evening, though the composer, who took part in his work, playing in a very beautiful manner the viola d'amore, was several times warmly recalled. It has much that seizes the imagination and touches the heart, that subtly suggests and fixes moods, that implies the strange, uneasy foreboding, the nameless terror, the darkling tragedy that are the essence of Maeterlinck's little drama.

Mr. Loeffler has not, apparently, intended his music to follow closely the progress of the drama, nor to illustrate its successive scenes. Yet appreciation of it is vastly enhanced by the previous reading of the excerpts, setting forth the most striking moments of the experience of Tintagiles and his sister, Ygraine, that were printed in the programme book. It is long, elaborate, and very free in form; its themes are original and plastic in their outline, showing the strange departures from accepted tonalities that listeners know well in Mr. Loeffler's works. A sort of Loeffler tonality, a Loeffler scale, so to speak, runs through it.

There is a rare skill in the thematic treatment and the development, though they follow no rules. Yet it was not easy to escape the impression that there is at least one section of the work in which the touch is uncertain, the intention of the composer seen as through a glass, darkly. Whether that is his fault or his listeners, it may take further hearing, further study to make certain.

At all events, the piece as a whole is of high imaginative power, of close spiritual kinship to Maeterlinck's fancy. Mr. Loeffler's orchestration is exceedingly beautiful, transparent, delicately glowing with half tints, subtly colored, showing recondite command of all the timbres of the orchestra. The strange, wire-drawn sweetness of the viola d'amore is used with singularly acute feeling for its value.

Mr. Busoni played Henselt's concerto in F minor—a not very intelligible choice for an artist of his rank and power to exploit at his reappearance before this public. It is very difficult, very brilliant, and very seldom played, and probably these were the qualities that recommended it to Mr. Busoni. But it is old fashioned and faded, and its musical value is not great. Mr. Busoni surely does not wish to present himself wholly or chiefly as a technician; his playing even of this concerto was enough to forestall any such notion.

It was the playing of a great artist, large and free in its utterance, authoritative in style, full of warmth, and the finer appreciation of the finer side of music so far as what he played last night permitted. Nine years ago Mr. Busoni left us the impression of excessive muscularity, of hardness, of coldness. His muscularity has become perfectly modulated and commanded strength, finding expression in a tone of rich, unctuous roundness and bigness, and a power of execution that knows no flagging. His hardness and coldness have been melted into warmth and brilliancy.

His technique is dexterious and one to conquer all difficulties—though it could not be said to have been quite impeccable in his performance last evening. His rhythmic power is well developed. His disdain of personal display was evident from beginning to end. And it seemed, so far as his playing at this concert was able to show, that Mr. Busoni comes back as a pianist of large artistic stature, whose further disclosures will be welcome.

The playing of Beethoven's eighth symphony, the great "little" symphony, was of supreme and satisfying beauty; one of the most delightful performances that Mr. Gericke has achieved. It had balance, repose, tonal quality, breadth, finish. Its tempos were right and true—unless the "Tempo di Menuetto" were taken a trifle faster than usual, as if in protest against the followers of Wagner in their exaggeration of his idea of a slow tempo for the movement.

N.Y. Sun Jan 15-04.

THE ORCHESTRA OF BOSTON.

MR. GERICKE AND HIS GENTLEMEN COME AGAIN.

A Programme of Pleasing Music With One Spot of Sombre Color—New Overture by d'Albert—Ferruccio Busoni Reappears After a Long Absence.

All the familiar manifestations of public pleasure were in evidence at the third evening concert of the Boston Symphony Orchestra, which took place last night at Carnegie Hall. The programme was one of cheerful simplicity, except in a single number, which injected into the scheme the sombre note of contemporaneous pessimism and French decadence.

The list comprised D'Albert's overture to his opera, "The Improvisatore"; the limpid old Henselt piano concerto in F minor, Charles Martin Loeffler's symphonic poem, "The Death of Tintagiles," with the composer—to borrow the jargon of the song reciters—at the voile d'amour, and Beethoven's eighth symphony. The pianist was Ferrucio Busoni

Beethoven's little eighth may be dismissed with a nod and a smile. It is not problem music. It is just sheer old fashioned melody and harmony, and it trips along with ingenuous beauty like a pretty girl on her way to matins. No composition could be better adapted to the comfortable methods of good Mr. Gericke, nor to the sweet and vibrant tone of the Boston orchestra. Let the record, then, stand that the symphony was charmingly performed and that Mr. Gericke's reading disturbed no cherished memories and upset no beloved ideals.

Charles Martin Loeffler, the blond musical Verlaine of Boston, is a natural sympathizer with the dramatic literature of Maurice Maeterlinck. His "Death of Tintagiles" we have heard before. It was produced here by the Boston orchestra on Feb. 21, 1901, and made something of a stir in the peaceful waters. Maeterlinck's tragedy, on which the music is founded, tells the direful story of the murder of a little boy at the instance of a wicked Queen, his grandmother, who fears that he will ascend the throne on reaching his majority.

His sister Ygraine desperately, but vainly, strives to break through the door behind which he is slain. Mr. Loeffler wisely avoids trying to go into descriptive details, but contents himself with a swirling allegro, depicting the pursuit of the Queen's hired assassins, and a plaintive andante setting forth the unhappiness of the poor little boy and his helpless sister.

The only bit of realism in the thing is Ygraine's vain beating on the door. Why she did not break it down is hard to tell, for the composer had to employ a bass drum forte to show how hard she smote. According to the drama all she carried was a lamp. But perhaps it was made of bronze.

A struggle and a crash, a climax of agony and a shuddering silence, these are what the composer has undertaken to set before us in a composition blending the orchestral splendors of Strauss with the harmonic miseries of that composer and Charbrier. The thing is well made, and it is orchestrated with a gorgeous palette. The viole d'amour whimpers for the little boy. It is all very, very sad and discouraging. Mr. Loeffler ought to try to cheer up, but we fear the worst is yet to come. He played the viole d'amour very touchingly. The audience was much moved to loud and boisterous applause.

Mr. d'Albert's overture deals with that part of his opera relating to the carnival season. It is a lightsome and gleeful conceit, absolutely without profundity of thought—for none is attempted—simple in musical diction, and instrumented with excellent skill. It is of the same family as Smetana's "Bartered Bride" overture, but it is a weak sister. D'Albert is not a genial inventor of melodies, and in this essay the poverty of his fancy stands revealed in all its rags. Alackaday! A gentleman who wishes to be a German, though he was born a French-Scotchman, has a hard time a-courting his muses and his wives.

Mr. Busoni's choice of the Henselt concerto as the medium for his reintroduction to this public after such a long absence betrayed a gentle artistic modesty. The inner brotherhood would naturally have expected him to lay bare the accumulation of his years in a philosophic analysis of Brahms or a passionate proclamation of Tschaikowsky, in the stead of which he comes mincing before us with the lilting puerilities of the innocuous Henselt.

Since he left us Mr. Busoni has gained greatly in gentleness of touch and variety of color, yet the end is not yet. He still, at times, shows the wrist of steel and the resulting tone of glacial coldness. This was much in evidence last night in the first movement. In the third movement the pianist indulged in some characteristic bits of rhythm entirely at variance with the printed page. "O tempo rubato! O mores!" as Cicero would have said had he been talking about a citharist.

In the second movement Mr. Busoni was at his best, for there he disclosed his accumulation to warm tints and his newest developments of velvet touch. His reading of the concerto—but is it possible to give a reading of old father Henselt?

Comm. Advertiser N.Y. Jan 15-04.

Mr. Loeffler's symphonic poem, "The Death of Tintagiles," has entered deservedly into the repertory of the Boston orchestra. Between them, Mr. Paur and Mr. Gericke have played it eight or ten times in six years, and last evening at Carnegie Hall it appeared for the second time on a New York programme of the band. As heretofore, the audience listened with intense interest. The conductor caught the mood of the music, far as it is from Mr. Gericke's normal vein, and the orchestra seemed to miss no one of the endless details of the instrumentation. At the end conductor, band, and composer, who played the viole d'amour, were heartily and repeatedly applauded. By every outward sign the tone-poem seemed to make more impression than it did at its first performance here.

In one respect at least Mr. Loeffler's music gains at every repetition—in the beauty, subtlety and individuality of the instrumentation. Mr. Loeffler's sense of the tonal values of the different instruments and groups of instruments is singularly keen. He seems to have a practised instinct for the peculiar potency of each. He combines them with full technical mastery and with remarkable variety, subtlety and transparency. No American composer, it may not be too much to say, can weave an instrumental web of such shaded, pliant, persuasive, and varied coloring. And this coloring is all his own. It is nearest in kin to the instrumentation of the younger composers of the school of Franck and Chabrier. So far as we know them none of them has suspassed Mr. Loeffler in this instrumental mastery.

On the other hand, repetition heightens the sense of vagueness that "The Death of Tintagiles" left when it was first heard here. True, the music would impart only the mood of Mæterlink's play behind it. But, somehow, it seems seldom quite to attain that. There is a sweeping allegro, a plaintive andante, a moving close. Yet the whole leaves the impression that the composer is groping for melodic ideas, failing quite to seize them, and taking refuge in strange progressions, uncanny harmonies, and subtle instrumentation, to gain the mood he would impart. And with all the skill and imagination behind them, these never quite compel the listener.

D'Albert's overture to his newest opera, "Der Improvisatore," which was played for the first time here, has not even individual and many-colored instrumentation to commend it. There is not a musical idea in it, and the instrumentation repeats the commonplaces of a score of "carnival" overtures. The virtuosity of the orchestra went to waste upon it. For compensation, in Beethoven's eighth symphony, it had the fullest play. There was not a flaw in Mr. Gericke's reading or in the band's responsiveness to it. And what an unconscious protest it all was against the present fashion of show allegros and the present worship of orchestral muscularity rather than orchestral finesse!

Mr. Busoni, who has not played in New York for nine years, chose Henselt's piano concerto in F minor for his return. Antiquated as it is, it has a measure of dignity and it suits Mr. Busoni's style. His technical mastery of his instrument is as complete and as modest as ever. Nine years of wandering about Europe as a virtuoso have not given him a single affectation. The showiest of display passages sound, as he plays them, as though they were an integral part of the whole composition. He still keeps his notable clarity and precision. But he has, so to say, the vices of his virtues. Polished as his playing is, it seems dry, and at moments even hard and brittle. It wants warmth and feeling. It proceeds too obviously from the intellect, too little from the imagination.

Mail & Express Jany 15-04

GOOD MUSIC BY BOSTON PLAYERS

Mr. Gericke and His Orchestra Keep a Carnegie Hall Audience Interested—"Parsifal" Again.

One novelty and a change in the order of the programme marked last night's Boston Symphony Orchestra concert at Carnegie Hall—Mr. Gericke is as indefatigable in finding new music as in rearranging concert lists already printed. The new work was Eugen d'Albert's overture to his opera, "Der Improvisator;" the change made was to put Charles M. Loeffler's symphonic poem "The Death of Tintagiles" ahead of the Henselt piano concerto in F minor; the remaining number was Beethoven's eighth symphony. Mr. Ferruccio Busoni was the soloist.

When d'Albert (whom certain English critics provoke to anger by printing his name as it was before he turned German, "Mr. MacAlbert") wrote his opera "The Improvisatore" for the Berlin stage he borrowed freely, it is said, from Andersen and Victor Hugo. Renaissance Padua was the scene of the plot and there were disguises and the usual machinery of historical drama. The production at the Berlin Royal Opera, on February 26, 1902, was not a success, and critics recalled his earlier works, "Kain," "Die Abreise" and others, as better worth while. Not daunted, however, the composer-pianist brought forward his seventh opera, "Tiefland," at Prague as recently as November 15, 1903.

The overture to "Der Improvisator" aims at setting forth the carnival spirit, since it was at this season that Count Arco, ready to besiege Padua, desisted, in order not to disturb the pleasure of the populace; instead, he entered the town disguised as an improvisatore. The music is ingenious, bright, charming, well scored, vivacious, everything, indeed, but originally melodious. D'Albert is another example of a great pianist that insists on turning his attention to composition.

Mr. Loeffler's "Death of Tintagiles," after the pathetic little drama of Maeterlinck, has been played here before, and it will be welcome again. It stands well the test of "programme music," for it needs no printed story to make it intelligible or to set its beauty before the hearers. The melodic ideas are in Mr. Loeffler's strange idiom, but they are vital and enthralling, despite the formless and restless manner of the composition of which they are the structural elements. There is untellable tenderness in the melancholy of this music, and it has foreboding shadows in its coloring. Unexpected as are the harmonic transitions, they justify and explain themselves. The work becomes clearer at every hearing. And the scoring, the blending and contrasting of orchestral hues is simply masterly.

Mr. Loeffler himself played the obligato for viola d'amore last night, and the golden tone of that instrument figured with singular fitness in the total effect. The audience was enthusiastic over the composer and his work.

Mr. Busoni, who last appeared here nine years ago, has become one of the noted pianists of the day in Europe. His brilliant digital skill and his hard, clear touch have their way with the average hearer for a time, but his is not a style to enjoy for long. Such sharp, malicious, crushing strokes as his fingers inflicted on the keys last night cannot be called musical.

The Henselt concerto, with its "early German" mannerisms, and its commonplace sentimentalities, has gone out of vogue pretty completely, but it will bear revival occasionally, and Mr. Busoni was well fitted for the task.

Mr. Gericke and the Boston men played delightfully all of last night's music; who else could do justice to Mr. Loeffler's difficult and exquisitely adjusted score? And the Beethoven symphony, with its gay humor, went with just the elastic tread it needed. Such performances give agreeable memories; some day Mr. Gericke will be the hero of a worshipful tradition as a reader of the milder moods of Beethoven.

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NEW YORK DAILY NEWS.

JANUARY 15, 1904.

BUSONI CONCERT A GENUINE TREAT

BRILLIANT WORK OF PIANIST AT THIRD OFFERING OF BOSTON SYMPHONY.

BIG AUDIENCE AT CARNEGIE

Beautiful Recital of Loeffler's Symphonic Poem, the Score Remodeled and Improved by Composer.

Ferruccio Benvenuto Busoni, pianist, made his reappearance in this metropolis last night, after an absence of ten years, and gave an exhibition of virtuosity that had not been equaled here in several seasons. This happened at the third concert of the Winter by the Boston Symphony Orchestra, given in Carnegie Hall. Despite the fact that last evening was "Parsifal" night at the opera there was a large audience present to hear the concert, and it enjoyed a musical treat such as Mr. Gericke's Boston players may always be depended upon to give.

The arrangement of the programme was altered slightly from the published announcements, to accommodate the soloist. As played it was: Overture to the Opera, "The Improvisatore," by Eugene Francis Charles d'Albert; "The Death of Tintagiles," a symphonic poem after the drama by Maurice Maeterlinck, by Charles Martin Loeffler; concerto in F minor, for pianoforte and orchestra, by Adolf Henselt; and symphony in F major, No. 8, by Ludwig von Beethoven.

A Gay Carnival.

Of these things, the overture to d'Albert's opera was played for the first time at these concerts, and Mr. Loeffler's symphonic poem was comparatively new. The music of the overture is that of a gay carvival. It is written in a more or less orthodox form and contains no startling innovation of any kind. Last night's audience heard it with pleasure. The opera, "The Improvisatore," is the sixth written by d'Albert and it had its first performance at the Royal Opera, Berlin, on February 26, 1902.

Mr. Loeffler's symphonic poem, "The Death of Tintagiles,' which was composed in 1897, was written originally for orchestra and two violes d'amour obligato. It was performed here by the Boston Symphony Orchestra a season or two later, if memory serves aright, the two violes d'amour being played by Mr. Kneisel and Mr. Loeffler. Since then the composer has remodelled the score, taking out the second viole d'amour part, lessening the importance of the part taken by the other and changing materially the whole instrumentation, so that it may now be considered as a purely orchestral work.

Depicts Struggle.

The programme book tells us that "from a poetico-dramatic point of view the music may be taken as depicting a struggle between two opposing forces; but it does not seek to follow out scene by scene," Maeterlinck's curious, "symbolistic" drama.

The impression gained from hearing the piece in its revised form was that it had been improved. At any rate, a second hearing made it seem more interesting, more musicianly. It contains some clever and beautiful orchestration, and hints at genuine inspiration. Mr. Loeffler has struck into an original path for himself in his work of translating into music some of the literature of the most modern of the moderns, several of whom have been called "decadents."

The audience last night was immensely pleased with the symphonic poem, and the composer, who is a member of the orchestra and who played the viole d'amour part, was called out several times to bow to the plaudits of approval.

A Show Piece.

Mr. Busoni elected to make his reappearance here with Henselt's concerto in F minor, a show piece that has been something of a favorite with visiting virtuosi ever since Gottschalk and William Mason introduced it here piecemeal at concerts of the Philharmonic Society away back in 1857 and 1858.

He played it brilliantly, exhibiting a truly marvellous technical proficiency. But that he is as great an artist as he is a virtuoso, that he can convey the emotions of the great magicians in music, it will require other work to show. He probably got out of the piece all there was in it, and, of course, he had the brilliant accompaniment of a virtuoso orchestra. Yet the whole performance had the clear cold glitter of a tour de force, a remarkable display of a wonderful skill. There was nothing in it to call for any such rhapsodies of hysterical praise as some of the critics of the leading European cities have been writing about Busoni since he left us ten years ago.

Many Recalls.

After the concerto the pianist was recalled half a dozen times. The audience would gladly have heard him again had not Mr. Gericke's iron rule against encores been in force. It is a very wise rule.

As Mr. Busoni is to be heard here several times before the Winter ends, in concert and recital, a few facts about him may not be uninteresting. He was born near Florence, Italy, on April 1, 1866. His mother, who was a German, gave him his first piano lessons. He afterward studied with W. A. Remy, of Graz, and Goldmark, of Vienna. He appeared as an infant phenomenon when nine years old, at Vienna, and gave concerts in Italy. In 1882 he became an associate of the Philharmonic Academy of Bologna after due examination.

He lived at Leipsic for a while, but in 1888 he was appointed a teacher at the Conservatory of Helingfors, where he married. In 1890 he won the Rubinstein prize and was appointed a professor at the Moscow Conservatory. He came to America in 1891, and made his home in Boston until the Autumn of 1893, when he moved to this city. In 1894 he went to Berlin, where his home still is.

Symphonic Poem.

Among his compositions are a symphonic poem for orchestra, an orchestral suite, two string quartettes, a violin concerto and many piano pieces. He has made pianoforte transcriptions of pieces by Bach and has edited a new issue of Bach's "Well-tempered Clavichord."

Beethoven's eighth symphony, with which the concert ended, was made to sing its bright, cheerful, happy, humorous message charmingly by Mr. Gericke and his players, and the listeners dispersed in a joyous frame of mind. Throughout the concert the work of the orchestra, it is needless to say, was just about as nearly perfect as any human performance can be. Yet one cannot help wishing that Wilhelm Gericke would sometimes throw a little of his dignity into passion and fire his players with a more vigorous spirit.

NEW OVERTURE BY BOSTON SYMPHONY

Saint-Saens' Music Played Here for the First Time at Yesterday's Concert.

IS HEARD IN CARNEGIE HALL

Miss Maud MacCarthy the Violin Soloist and Her Performance Was of a High Order.

In Carnegie Hall yesterday afternoon, before the usual large audience of cultivated listeners, the Boston Symphony Orchestra gave its third matinee concert of the season.

The programme, while less of a triumph for Mr. Gericke's powers of selection than some others he has presented this winter, was on the whole a good one, with some points of decided strength. The list was headed with the overture to Saint-Saëns' opera, "The Barbarians," it included Brahms' concerto in D major for violin, opus 77, and the ballet music from James K. Paine's opera, "Azara," and closed with Mendelssohn's "Scotch Symphony." Miss Maud MacCarthy was the soloist.

The Saint-Saëns overture has not before been heard here. It is from one of the composer's most recent works, and is written in his most developed style, following not at all the overture form, but presenting at random the themes of the opera. Its principal charm is one of instrumental color—the melodies at a first hearing making small appeal in their own right.

Similar comment is appropriate for Dr. Paine's ballet music. The character of the three dances which make up this episode is confessedly Oriental, and to that end the rythmical elements of the score are decidedly ingenious. But beyond mere prettiness of rhythm and novelty of orchestration the dances seem to have nothing of real value.

Miss MacCarthy's bravery in attacking the Brahms concerto, "Against the Violin," as some one has called it, would have won admiration alone; but she earned higher praise. She possesses no great elegance of style, nor bigness of tone, yet her playing for all that has delightful qualities. It is straightforward, sincere, thoroughly musical and highly intelligent.

She rose nobly to the technical demands of the work—especially to those of the last movement—she sang the sustained passages in a charming "still, small voice," and she never wavered from the pitch.

The orchestra read the symphony breezily.

MORNING TELEGRAPH,

JANUARY 15, 1904.

MAETERLINCK IN MUSICAL THEME

The Boston Symphony Orchestra Is Well Patronized Because —— It Is of Boston Origin.

IT OWNS A COMPOSER ALSO

Ferruccio Busoni Returns from Europe Much Improved in Technique.

By GUSTAV KOBBÉ.

There was the usual large audience at the concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, in Carnegie Hall last night. People who could not be hired to attend a concert by the Philharmonic, or the Damrosch orchestras, because they are New York organizations, flock to the Boston Symphony.

Simply because it hails from Boston?

Possibly. But, at the same time, this orchestra is one of the finest in the world. The conductor's tenure of office is not dependent upon the players, and is long enough for him to impress his individuality upon them. There are frequent rehearsals, and the players belong only to this one organization. The Boston Symphony is that desirable thing, a "permanent orchestra."

Orchestra Owns a Composer.

The orchestra has a composer among its players. It owns him. He is Charles Martin Loeffler, and hardly a season passes without one or more of his compositions figuring on its programmes. There is even a mild Loeffler cult in Boston, the city of cults.

This composer affects the Verlaine school of French poetry, and the product of the Belgian symbolist, Maeterlinck. The latter's short but gruesome drama, "The Death of Tintagiles," the weird tragedy of a doomed princeling, formed the subject of a symphonic poem by Loeffler which was played last night.

Maeterlinck in Music.

In it the drama is not analyzed musically scene by scene. Rather it depicts the struggle between the two opposing

MR. FERRUCCIO BUSONI.

forces of the tragedy. We have the cruel Queen and her handmaids typifying evil on the one hand; on the other, the timorous, plaintive-voiced child and his faithful sister, Ygraine.

The composition is an interesting piece of programme music to those who are familiar with the drama. Without that knowledge it would be more or less puzzling. It is scored for full modern orchestra with, however, the old-fashioned viole d'amour introduced as a solo instrument. It was played last night by the composer.

Busoni Heard Again.

Ferruccio Busoni was heard in the Honsell piano concerto. This virtuoso returns to us considerably more of an artist than when he was here before. Indeed, his growth in his art has been such that he might well have selected a more important work than the pretty, but rather old-fashioned concerto by Henselt for his reappearance.

He played it, however, with complete technical facility. Indeed, his rendering of it was flawless, and his tone, especially in the slow movement, was beautiful. If criticism is to be passed on his interpretation, it was too precise. More of the Chopin rubato—and the composition is Chopinesque enough to admit of this—would have made it more poetic.

The overture to D'Abert's "Improvisatore" and Beethoven's eighth symphony completed the programme.

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N.Y. Tribune Jan 17-04

The Boston Symphony Orchestra.

It was not until Mr. Gericke got back to something like his own first principles in the programme of the third afternoon concert of the Boston Symphony Orchestra in Carnegie Hall yesterday that the music became as completely enjoyable as the concerts of the Boston organization usually are. The return was made in the second part, when Mendelssohn's "Scotch" symphony was played. Before it the audience listened to the overture to Saint-Saëns's lyric tragedy, "Les Barbares"; Brahms's violin concerto, played by Miss Maud MacCarthy, and three Moorish dances from Professor J. K. Paine's opera "Azara." The overture made no deep impression: in fact, it scarcely rippled the surface of popular interest. The story of the opera for which it was designed as an introduction is gloomily tragic: it deals with murderous passions, aroused by the clash between half-savage Teutonism and Roman civilization. Mr. Philip Hale, the fascinating annotator of the Boston Orchestra's programme, gives us to understand that the overture was originally a sort of melodramatic prologue in which a rhapsode of the old order tells how three thousand Germans, rushing through Gaul, drove before them into the woods the folk of the country and Roman legions powerless to resist. Only Floria, the beautiful vestal, knew how to stop them at Orleans: but Vesta found a way of avenging in the blood of the conqueror the outrage offered to the gods. Floria is a vestal virgin who gives herself as a sacrifice to the leader of the barbarian invaders; but Livie, the wife of one of the Roman consuls killed in the battle by the leader Marcomir, plunges her husband's sword through his breast. Strains sinister and threatening, songs fiercely exultant, savage lust and high patriotism might have been raised to color such a tale; but Saint-Saëns did not give them voice. There was some muttering in the orchestral depths, the clangor of muted trumpets cut through the orchestral fabric at times, but the stern and bloody spirit of the story was not bodied forth in the music nor more than hinted at. A master hand marshalled the themes, trained skill wrapped them in interesting harmonic and orchestral integument, but impressiveness and beauty of thought and presentation were missing.

Miss MacCarthy played the Mendelssohn concerto and the slow movement of the Saint-Saëns concerto in B minor at a Philharmonic Concert last season, and the entire concerto of Saint-Saëns, besides a Beethoven sonata, at a recital in Mendelssohn Hall a year ago. She invited gentle interest by her unmistakable gifts then, though failing to convince her critical listeners that she had reached the full artistic stature expected of a participant in such concerts as those of the Philharmonic and Boston bands. Yesterday she submitted herself to a still severer test. Brahms's concerto is not pabulum for artistic adolescence, but strong meat for strong men. Many of its technical difficulties were bravely attacked and put to rout by Miss MacCarthy, and there were moments of neat charm in her performance of the slow movement; but the serenely exalted proclamation which permeates the work as a whole was left unuttered. But she received an extremely kind reception from the audience.

Professor Paine's friends made a strong appeal to Mr. Conried last fall to have the opera "Azara," for which he wrote both words and music, included in the repertory of the Metropolitan Opera House this season. The effort failed for reasons with which the artistic merit of the work probably had nothing to do. The ballet music played yesterday did not enable the audience to judge whether much or little had been lost by the omission of the opera from the current list. Mr. Paine's muse is not one of merry mood; she is of sterner stuff and her natural footgear is the cothurnus, which is ill adapted to tripping measures. There were suggestions of the languid Oriental color so successfully applied by Rubinstein in his "Feramors" ballet in Mr. Paine's dances, but the learned composer seemed afraid to follow a simple, melodious way, and no sooner announced a pretty tune than he began to enmesh it in intricate treatment. Yet the dances brightened the scheme of the concert.

N.Y. Tribune

BALLET MUSIC FROM "AZARA"

Interesting Feature of Boston Symphony Orchestra Programme.

The most interesting orchestral work on the programme of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was the ballet music from Professor John K. Paine's opera, "Azara."

It consisted of three Moorish dances—graceful compositions, full of melody and characterized by much that is dainty and piquant. Mr. Gericke conducted them admirably, and they were received with every evidence of favor by the audience. The overture to Saint-Saens' "Les Barbares" and Mendelssohn's "Scotch" symphony were the other orchestral selections.

Maud MacCarthy, who came over here some years ago as a protege of Mme. Melba, and who since has been studying with Arbos, the new violin leader of the orchestra, played Brahms' violin concerto (op. 77). To a soloist who simply thinks of popular success this is a thankless composition. It is full of difficulties which are not, however, apparent to the average concertgoer, so that the player received but scant credit for what has been overcome in the mere technical rendering of it.

Barring two slips on high notes, Miss MacCarthy compassed the work technically, and played it, especially in the adagio, with a feeling for its deeper meaning that is surprising in one so young.

N.Y. Times
Jany 17-04

THE BOSTON ORCHESTRA

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Saint-Saen's Overture, "Les Barbares," and Prof. Paine's Ballet Music—Miss MacCarthy Soloist.

The concert given yesterday afternoon by the Boston Symphony Orchestra, with which it brought to a close its January visit to New York, was not one of its most satisfactory offerings. The programme presented two compositions new to this city, neither of which proved to be worth the pains and time devoted to it, and a young solo violinist, Miss Maud MacCarthy, who, with her evident sincerity and ambition, does not yet stand upon an artistic level that ought to give her access to these concerts.

The first of the new pieces was Saint Säens's overture to "Les Barbares," one of a series of operas and lyric dramas based upon classical and mythological subjects, to which in his old age he has been devoting his attention. This one was composed for production in the restored Roman amphitheatre at Orange in France—a drama dealing with a supposed attack of the Germans upon this very amphitheatre. The music of the overture was afterward rearranged for production in Paris as a concert piece.

It is not one of Saint Saëns's notable contributions to dramatic music. It has little tragic power, suggests little of the clash of armed men and the fierce passions of barbarous warfare, or of the love of the Teutonic leader for the vestal virgin. It is without distinction or musical inventiveness; it is written skillfully, fluently, but without the trace of strong inspiration; it has little even of the richness and variety of orchestral color with which well schooled young composers of the present day are wont to conceal their lack of ideas.

The other composition played for the first time here was the ballet music in Prof. J. K. Paine's opera "Azara." There has been much interest in this opera on the part of friends of American music and admirers of the dean of American composers. A numerously signed petition has been presented to Mr. Conried asking him to perform it at the Metropolitan Opera House. A few concert performances of parts of the music have been given, but the work is practically still unknown.

With all deference to Prof. Paine, and with remembrance of much noble and notable music that he has created, it must be said that this ballet music is in no way likely to enhance his repute. Such music is not expected to be, indeed must not be, deep or even poignantly expressive. But it must be alive with the movement of the dance, it must beguile the listener with charming melodies and seductive rhythms; it must glow and blaze with color. If its themes are light, they must at least have distinction. Now, none of these things can be said of Prof. Paine's music except with much reserve.

It is Oriental in its intention—"Moorish Dances" the three pieces are called. They conform in a certain way to the conventional Oriental formulas that Western musicians follow when they wish to interpret the East in music; but there is very little that is convincing about their Orientalism; they have little of the feverish intensity and the languor, the seizing rhythmic accent. Nor do they justify themselves through brilliancy of orchestral coloring. They are well written and not more.

Miss MacCarthy made a considerably better impression than she did at a rather unfortunate appearance here about a year ago with the Philharmonic Society. She undertook one of the most arduous tasks that a violinist can set before himself today—the performance of Brahams's nobly beautiful and profoundly felt violin concerto. It requires not only the most accomplished technical powers of all sorts, but the ripest feeling and clearest insight and the broadest view. Miss MacCarthy is still a very young lady, and it is by no means a disparagement of her present powers or the possibilities that are before her to say that she failed to compass this great work in her performance of it.

The technical side of it she achieved with a measure of success quite unexpected to those who heard her last year, with a nervous energy and strength that do not seem to belong to that slender physique, with a fluency and an accuracy that were rarely failing; and yet, as it seemed, with the air of coming close all the time to the limit of her capabilities. There was intelligence in her idea of the work, but there was little breadth or dignity or deep feeling for the musical beauty of the composition. Her tone, while ample in volume, is not of sensuous beauty or great charm. Her performance was in so far remarkable as being that of a young girl; but it was not one of the artistic value that the audience of the Boston Symphony Orchestra in New York expects to hear.

The concert was ended with Mendelssohn's picturesque Scotch symphony—a work that is appearing seldom upon concert programmes nowadays; the fact that Mr. Gericke's repetition of it was the second that has been heard in New York this Winter is rather in the nature of a curious coincidence than an indication of a public demand for Mendelssohn's orchestral compositions. It has many elements that can please and delight even to-day, though its formal primness seems old fashioned, especially in a symphony so frankly intended as a reproduction of the atmosphere, the romance, and spirit of Scotland. But it is good to renew acquaintance with a work so charming as this still is.

N.Y. Sun
Jan 17-04,

MAUD M'CARTHY PLAYS WITH THE BRAHMS CONCERTO.

Boston Symphony Orchestra's Third Afternoon Concert—New Music by Saint-Saens and Paine—Mendelssohn's Scotch Symphony Cheers but Does Not Inebriate

The third afternoon concert of the Boston Symphony Orchestra, which was attended by a goodly audience at Carnegie Hall yesterday, was a cheerful and temperate entertainment, pleasant as a 5 o'clock tea and as little likely to tax the emotional centres. The programme consisted of Saint-Säens's overture to his opera "Les Barbares," the Brahms violin concerto, the three Moorish dances from John K. Paine's opera, "Azara," and Mendelssohn's Scotch symphony. The solo performer was Miss Maud McCarthy, the Irish violinist.

M. Saint-Saëns's "Les Barbares" was produced at the Grand Opera, Paris, on Oct. 23, 1901. The opera was written to celebrate the antiquity of the town of Orange, and deals with the invasion of Gaul by the Cimbrians and Teutons in the year 113 B. C. It seems altogether likely that the distinguished French composer did not enter upon his task with overwhelming enthusiasm. At any rate, his overture seems to have been produced by the dim blaze of the midnight oil and with much persuasion of the three-nibbed pen. It is said to be built on themes from the opera, and these are just stirred up for a time with a long spoon and then allowed to simmer. The result is a sort of indescribable *potage*. As a soup before an operatic dinner, it does not promise well for the rest of the menu.

It would be a great joy to enter a record this morning that the ballet music of Prof. Paine cast a blighting shadow on the overture of the composer of "Ascanio" and other lyric morsels, but this is the temple of truth, and, at the risk of blame for more discouragement to the native composer, the facts must appear. Even if Prof. Paine were a German or a Russian or even a Bohemian with an unpronounceable name, it would still be true that, while ballets may be danced to his music, it does not dance of itself.

It merely sidles. Prof. Paine is a scholar and a professor in Harvard University. He writes these things in his music. Indeed such a terpsichorean sedative could have been compounded only by a doctor of music.

Miss Maud McCarthy is a pupil of E. Fernandez-Arbos, the principal violinist of the Boston Orchestra. Hence those bowings. She has played here before with less technic and temerity. Her performance of the first movement of the Brahms concerto yesterday showed clearly that she had made progress in tone and in command of the finger board. But that is about as far as commendation may safely venture.

It is not imperative that people should play the Brahms concerto. Nothing is easier than to avoid it. A very imposing musical *Pooh-Bah* it is and loftily does it refuse, like the versatile personage in Gilbert's libretto, to say, "How de do, little girl, how de do?" It conferred only a bowing acquaintance on Miss McCarthy. Indeed, in the end it treated her vengefully, for, like the indignant worm mentioned with so much pathos by *Claude Melnotte*, when trampled upon it turns and stings.

In the last movement it was pretty and petty playing that Miss McCarthy offered for public consideration, but it was received with vociferous gratitude long drawn out. The performer departed from observation flushed with the joy of crepitant acclamation.

Mendelssohn's Scotch symphony is seldom heard in these days of speculative music. It is a sweet and joyous work, with a scherzo which must make any heart glad that so much unadulterated good nature, such outdoor happiness and "sunburnt mirth" is to be found in music of unquestionable respectability. Such music is sometimes wholesome as an antidote; like tea, it cheers but does not inebriate. The orchestra played it impeccably and Mr. Gericke conducted contentedly.

N.Y. Press
Jan 17-04.

SYMPHONY'S LIGHTER VEIN.

Boston Orchestra, in Matinee, Offers a Clever Girl Violinist.

Not infrequent it happens that the matinees of the Boston Symphony Orchestra are not as interesting as its evening concerts. This was the case yesterday, when this wonderfully drilled band of musicians gave its third matinee of the season in Carnegie Hall. Saint-Saens's overture to the opera "The Barbarians" did not approach in interest the Loeffler tone poem of last Thursday night. Mendelssohn's Scotch symphony can hardly bear comparison with Beethoven's eighth. Paine's ballet music, from the opera "Azara," is less effective than D'Albert's overture to "The Improvisatore," and although Brahms's violin concerto in D major is infinitely superior to Henselt's piano concerto in F minor, Miss Maud MacCarthy is not mature enough in thought and feeling to give it a satisfying interpretation, and consequently gave less pleasure than Thursday night's soloist, Ferruccio B. Busoni.

Does Mr. Gericke, perhaps, offer his afternoon audiences lighter fare in view of the many women and children from Brooklyn and the suburbs who attend these concerts? However, it is always a pleasure to listen with your mere ear to the Boston Orchestra. What a beautiful tone those strings can produce! How amazing is the technique of the wood-wind!

Brahms's beautiful concerto as played by that master violinist, Hugo Heerman, is too well remembered in New York to give much pleasure when taken in hand by so young a woman as Miss MacCarthy. The slender and graceful little Irish violinist has apparently improved her technical equipment since she was heard here last. Her tone is clear and sonorous, her intonation excellent, and her work clean cut throughout. Miss MacCarthy has a facile and reliable left hand, and her right arm is free and energetic. There is vigor and dash in her playing, and it is quite without affectation; but at the same time one looks in vain for the slightest suggestion of feeling. As colorless this playing as the singing of a boy soprano. Under the circumstances it seems as ridiculous for Miss MacCarthy to attempt to interpret the Brahms concerto as it would be for one of the boys in the choir of Calvary Church to sing the same composer's "Immer leiser wird mein Schlummer."

Some interest attaches to the opera "Azara," by John Knowles Paine, for Mr. Paine is professor of music in Harvard University, and there has been a movement on foot to persuade the Herr Director in the Metropolitan Opera House to give it a hearing. Of course Harvard has been loud in its cheers of approval for this work. That is as it should be. Now it may well be "Azara" is a work of genius. But it must be said the three Moorish Dances played yesterday do not show any marked originality or inspiration. Pretty music it is, and characteristic in its Oriental coloring. But Nikodé has written much which is far more effective and clever.

The Saint-Saens overture, which was played for the first time at these concerts, is also of no great consequences, and suffers from the prevailing lack of invention. What would some of the latter-day composers do without Wagner to lean upon? Mendelssohn's third symphony cannot give as much pleasure as it used to, even when played with the beauty of execution the Boston orchestra gives it. The sweetness of this melodious German seems affected and shallow.

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Staats Zeitung
Jan 17-04

Das Bostoner Symphonie-Orchester.

Das sechste Konzert des Bostoner Symphonieorchesters fand gestern Nachmittag in Carnegie Hall statt. Das unvortheilhafte Wetter hatte zwar den Besuch nicht stark beeinträchtigt, aber es schien sich hemmend auf die Beifallsluft des Publikums zu legen. Oder war das Programm daran schuld, daß keine rechte kunstfreudige Stimmung aufkommen wollte?

Die Ouvertüre zu den „Barbaren", von Saint-Saëns, die das Konzert eröffnete, ist ein zwar merkwürdiges, aber herzlich uninteressantes Stück Musikmacherei. Berechnet für das offene Amphitheater in Orange, wurde die Oper dennoch an der Pariser Großen Oper aufgeführt, und die Ouvertüre wurde besonders für diesen Zweck zugestutzt. Sie scheint aus lauter Anläufen zu bestehen, aber zum kühnen Abspringen kommt es nirgends. Es ist ein höchst unerquickliches Ding, und das Publikum wußte offenbar nicht, was es daraus machen sollte.

Dagegen erzielten die Balletsätze aus der Oper „Azara" von John Knowles Paine wenigstens einen succes d'estime. Gut gearbeitete Kapellmeistermusik könnte man sie nennen, wenn Herr Paine nicht Professor wäre; so mag sie also als akademische Professorenmusik passiren. Alles mögliche Andere wird ein gelehrter Professor der Musik eher fertig bringen, als die Teufeleien eines exotischen Ballets glaubhaft musikalisch zu illustriren. Paine hat zwar französische Muster benutzt, — Instrumentationseinfälle aus Bizet's „L'Arlesienne"-Suite schimmern durch, — und um die Erfindung besonderer Klangkombinationen hat er sich eifrig bemüht, aber Terpsichore hatte ihn nicht inspirirt, als er diese Ballettmusik schrieb.

Die letzte und umfangreichste Orchesternummer war Mendelssohn's Schottische Symphonie. Etwas recht zahm, aber sehr glatt vom Orchester gespielt, befriedigte sie von allen Programm-Nummern am meisten.

Ueber die Solistin, Fräulein Maud MacCarthy, kann man sich kurz fassen. Die junge Dame geigte im vorigen Winter hier in einem Konzert der Philharmonischen Gesellschaft und wurde als viel zu leicht befunden. Damals wurde an dieser Stelle gesagt, daß sie zwar Talent habe, aber auf dessen Entfaltung noch warten müsse, bis sie an solchem Platze in die Virtuosen-Konkurrenz eintreten könne. Heute kann dem hinzugefügt werden, daß sie allerdings in dem verflossenen Jahre Fortschritte gemacht hat, aber noch immer einen weiten Weg bis zur Erreichung voller Künstlerschaft zu gehen hat. Sie spielte gestern mit mehr Ruhe und Sicherheit, aber ohne irgend welche künstlerische Freiheit und persönliche Besonderheit des Vortrags. Nun, und die Konzerte des Bostoner Symphonieorchesters sind doch eigentlich nicht dazu da, um Aspiranten Gelegenheit zu geben, von ihren technischen Fortschritten Kunde zu geben. Fräulein MacCarthy spielte gestern das Brahms'sche Concert, während sie im vorigen Jahre das Mendelssohn'sche gespielt hatte.

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NEW YORK TIMES.
JANUARY 17. 1904.

THE BOSTON ORCHESTRA

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It is not one of Saint Saëns's notable contributions to dramatic music. It has little tragic power, suggests little of the clash of armed men and the fierce passions of barbarous warfare, or of the love of the Teutonic leader for the vestal virgin. It is without distinction or musical inventiveness; it is written skillfully, fluently, but without the trace of strong inspiration; it has little even of the richness and variety of orchestral color with which well schooled young composers of the present day are wont to conceal their lack of ideas.

The other composition played for the first time here was the ballet music in Prof. J. K. Paine's opera "Azara." There has been much interest in this opera on the part of friends of American music and admirers of the dean of American composers. A numerously signed petition has been presented to Mr. Conried asking him to perform it at the Metropolitan Opera House. A few concert performances of parts of the music have been given, but the work is practically still unknown.

With all deference to Prof. Paine, and with remembrance of much noble and notable music that he has created, it must be said that this ballet music is in no way likely to enhance his repute. Such music is not expected to be, indeed must not be, deep or even poignantly expressive. But it must be alive with the movement of the dance, it must beguile the listener with charming melodies and seductive rhythms; it must glow and blaze with color. If its themes are light, they must at least have distinction. Now, none of these things can be said of Prof. Paine's music except with much reserve.

It is Oriental in its intention—"Moorish Dances" the three pieces are called. They conform in a certain way to the conventional Oriental formulas that Western musicians follow when they wish to interpret the East in music; but there is very little that is convincing about their Orientalism; they have little of the feverish intensity and the languor, the seizing rhythmic accent. Nor do they justify themselves through brilliancy of orchestral coloring. They are well written and not more.

Miss MacCarthy made a considerably better impression than she did at a rather unfortunate appearance here about a year ago with the Philharmonic Society. She undertook one of the most arduous tasks that a violinist can set before himself today—the performance of Brahams's nobly beautiful and profoundly felt violin concerto. It requires not only the most accomplished technical powers of all sorts, but the ripest feeling and clearest insight and the broadest view. Miss MacCarthy is still a very young lady, and it is by no means a disparagement of her present powers or the possibilities that are before her to say that she failed to compass this great work in her performance of it.

The technical side of it she achieved with a measure of success quite unexpected to those who heard her last year, with a nervous energy and strength that do not seem to belong to that slender physique, with a fluency and an accuracy that were rarely failing; and yet, as it seemed, with the air of coming close all the time to the limit of her capabilities. There was intelligence in her idea of the work, but there was little breadth or dignity or deep feeling for the musical beauty of the composition. Her tone, while ample in volume, is not of sensuous beauty or great charm. Her performance was in so far remarkable as being that of a young girl; but it was not one of the artistic value that the audience of the Boston Symphony Orchestra in New York expects to hear.

The concert was ended with Mendelssohn's picturesque Scotch symphony—a work that is appearing seldom upon concert programmes nowadays; the fact that Mr. Gericke's repetition of it was the second that has been heard in New York this Winter is rather in the nature of a curious coincidence than an indication of a public demand for Mendelssohn's orchestral compositions. It has many elements that can please and delight even to-day, though its formal primness seems old fashioned, especially in a symphony so frankly intended as a reproduction of the atmosphere, the romance, and spirit of Scotland. But it is good to renew acquaintance with a work so charming as this still is.

DAILY TRIBUNE.
JANUARY 17. 1904.

The Boston Symphony Orchestra.

It was not until Mr. Gericke got back to something like his own first principles in the programme of the third afternoon concert of the Boston Symphony Orchestra in Carnegie Hall yesterday that the music became as completely enjoyable as the concerts of the Boston organization usually are. The return was made in the second part, when Mendelssohn's "Scotch" symphony was played. Before it the audience listened to the overture to Saint-Saëns's lyric tragedy, "Les Barbares"; Brahms's violin concerto, played by Miss Maud MacCarthy, and three Moorish dances from Professor J. K. Paine's opera "Azara." The overture made no deep impression; in fact, it scarcely ripp'ed the surface of popular interest. The story of the opera for which it was designed as an introduction is gloomily tragic; it deals with murderous passions, aroused by the clash between half-savage Teutonism and Roman civilization. Mr. Philip Hale, the fascinating annotator of the Boston Orchestra's programme, gives us to understand that the overture was originally a sort of melodramatic prologue in which a rhapsode of the old order tells how three thousand Germans, rushing through Gaul, drove before them into the woods the folk of the country and Roman legions powerless to resist. Only Floria, the beautiful vestal, knew how to stop them at Orleans; but Vesta found a way of avenging in the blood of the conqueror the outrage offered to the gods. Floria is a vestal virgin who gives herself as a sacrifice to the leader of the barbarian invaders; but Livie, the wife of one of the Roman consuls killed in the battle by the leader Marcomir, plunges her husband's sword through his breast. Strains sinister and threatening, songs fiercely exultant, savage lust and high patriotism might have been raised to color such a tale; but Saint-Saëns did not give them voice. There was some muttering in the orchestral depths, the clangor of muted trumpets cut through the orchestral fabric at times, but the stern and bloody spirit of the story was not bodied forth in the music nor more than hinted at. A master hand marshalled the themes, trained skill wrapped them in interesting harmonic and orchestral integument, but impressiveness and beauty of thought and presentation were missing.

Miss MacCarthy played the Mendelssohn concerto and the slow movement of the Saint-Saëns concerto in B minor at a Philharmonic Concert last season, and the entire concerto of Saint-Saëns, besides a Beethoven sonato, at a recital in Mendelssohn Hall a year ago. She invited gentle interest by her unmistakable gifts then, though failing to convince her critical listeners that she had reached the full artistic stature expected of a participant in such concerts as those of the Philharmonic and Boston bands. Yesterday she submitted herself to a still severer test. Brahms's concerto is not pabulum for artistic adolescence, but strong meat for strong men. Many of its technical difficulties were bravely attacked and put to rout by Miss MacCarthy, and there were moments of neat charm in her performanee of the slow movement; but the serenely exalted proclamation which permeates the work as a whole was left unuttered. But she received an extremely kind reception from the audience.

Professor Paine's friends made a strong appeal to Mr. Conried last fall to have the opera "Azara," for which he wrote both words and music, included in the repertory of the Metropolitan Opera House this season. The effort failed for reasons with which the artistic merit of the work probably had nothing to do. The ballet music played yesterday did not enable the audience to judge whether much or little had been lost by the omission of the opera from the current list. Mr. Paine's muse is not one of merry mood; she is of sterner stuff and her natural footgear is the cothurnus, which is ill adapted to tripping measures. There were suggestions of the languid Oriental color so successfully applied by Rubinstein in his "Feramors" ballet in Mr. Paine's dances, but the learned composer seemed afraid to follow a simple, melodious way, and no sooner announced a pretty tune than he began to enmesh it in intricate treatment. Yet the dances brightened the scheme of the concert.

N.Y. Post
June 18-04

Saint-Saens, Brahms, Paine, and Mendelssohn.

The four composers mentioned in the headline divided the honors between themselves at Saturday afternoon's concert of the Boston Symphony Orchestra. Saint-Saëns was represented by his overture to "The Barbarians," a lyric tragedy by Sardou and Gheusi, which was produced at the Grand Opéra in Paris, in 1901, having been originally composed for the Théâtre Antique at Orange, where the scene is placed in the year 113 B. C., during the invasion of Gaul by the Cimbrians and Teutons. The plot, which suggests "Monna Vanna," has, to judge by this overture, inspired the composer with some admirable music, which, however, would naturally gain much by being heard with scenic concomitants. Every bar of this music is an intellectual treat. The structure is free and natural, unfettered by ideas of symmetry; the harmonies are often novel and weird enough to please the neo-Russians; and the orchestral colors are of a rich, warm quality that Berlioz never dreamed of. Truly, Saint-Saëns is the most interesting of France's composers. He wrote this opera at the age when Wagner began his "Parsifal"; he is now sixty-nine, and to judge by this specimen of his latest art, for which we must thank Mr. Gericke, he is good for many other things of beauty. Was not Haydn sixty-seven and sixty-nine years old, respectively, when he finished his best two works, "The Creation" and "The Seasons"?

An unpleasant contrast to this sensuous and emotional music was afforded by the next number, the Brahms violin concerto, which Miss Maud MacCarthy undertook to play. It was sad to see one so young and fair wedded to such a decrepit, senile composition, the dullest *Machwerk* that Brahms ever perpetrated. Philip Hale cites a prominent Leipsic critic who, when this concerto was first played by Joachim (to whom it is dedicated), wrote that even that great violinist too evidently had great difficulty in playing it. For a girl of twenty it is as unsuitable as football, though for different reasons. Miss MacCarthy needs good advisers.

A year or two ago, when Mr. Gericke played the ballet music from Professor Paine's opera in Boston, and in the almost equally remote borough of Brooklyn, there was much disappointment because he did not include it in his Carnegie Hall programmes. He has now atoned for that omission, and on Saturday we had an opportunity to hear these excerpts from "Azara"—the Moorish dances which form the last scene but one in the opera. Heretofore Professor Paine has seemed preëminently a composer of symphonic and tragic predilections; these operatic selections show him in a lighter mood. They are not so highly spiced with Orientalisms as some of the works of Rubinstein and Goldmark, but the same can be said of the music of the Andalusian flower maidens in "Parsifal," which is purely Wagnerian. Professor Paine has made some use of the Oriental intervals, most effectively in the allegretto animato, but, on the whole, he relies more on broad, sensuous melody, and on the rich orchestral colors he has at his command. His Ballet Music was warmly applauded, and it is pleasant to think that Mr. Conried has "Azara" under consideration for next season. But what will some of the clergymen say to this new manifestation of national depravity—a Harvard professor writing Moorish ballet music?

For his last number Mr. Gericke had Mendelssohn's "Scotch" symphony, a sadly antiquated composition as a whole, and full of pilferings from Beethoven. How much more interesting it would have been to hear one of Rubinstein's neglected symphonies—the "Dramatic," the "Ocean," or the "Russian"! Musical taste has undergone a great change since Mendelssohn's symphony made its first appearance. The Paris programme which included it was also adorned with a "concertino for trombone, played by Frederick Belche, first trombone of the King of Prussia." This was in 1844; in 1845 the New York Philharmonic Orchestra played it, in conjunction with arias by Rossini and Mercadante, a harp solo, and a fantasia on one of Halévy's operas. In Boston it was played a year later, in company with compositions by Lindpainter, Donizetti, Reissiger, Coppola. In those days Mendelssohn must have seemed a giant.

Springfield Republican
Jan. 22-04

BOSTON SYMPHONY ORCHESTRA.

A Fine Concert in Foot Guard Hall, Hartford—Appearance of the New Violoncellist, Rudolf Krasselt.

From Our Special Reporter.

HARTFORD, Ct., Tuesday, January 19.

The second of the three concerts to be given in Hartford this season took place last evening in Foot Guard hall, and was no less successful than its predecessor. It may be recalled that when the sudden death of a prominent supporter of these concerts made it difficult for the teachers' guild to keep up its practice of engaging the orchestra, the well-known music dealer Mr Gallup courageously stepped into the breach, and offered to guarantee and finance a series of three concerts. The result has fully justified his action. The season sale was large, and there is a considerable demand for tickets to the separate concerts, so that while the orchestra costs much more than most people realize the expenses will be fully met, with something to spare. Springfield might well be stirred to emulation of the sister city down the river, and the growing interest in orchestral music would seem to justify some enlargement of the plans for next year in your city.

The concert to-night was in some respects not unlike the one given last evening in your city, but it was more brilliantly played. Whether this was due to the conductor or the players, or whether, as seems more probable, it was the result of the superior acoustic properties of Foot Guard hall as compared with Court Square theater, it would be hard to say, but the difference was rather noticeable. There was nothing to-night, it is true, quite so brilliant and effective as Mr Busoni's rendering of the Henselt concerto in Springfield, but the orchestral numbers were appreciably more sonorous and more animated. It is seldom that one can hear so smooth, so gay, and so brilliant a performance of Mendelssohn's "Scotch" symphony, which was to-night the closing number, and even though coming at the end of a long program, held the attention of the audience closely. The other orchestral numbers were Weber's lovely "Euryanthe" overture, which gave a chance for some delightful solo playing by various members of the band of virtuosi, and "Moorish Dances" from Prof J. K. Paine's unperformed grand opera "Azara." This music is melodious, well orchestrated, and not lacking in eastern color. Like the other selections, it was excellently played.

There were to-night two soloists, George Ensworth, a baritone from Boston, and Rudolph Krasselt, the newly-imported 'cello virtuoso of the orchestra, who played the well-known concerto in A minor by Saint-Saens. This is one of the best and most pleasing of the few standard concertos for violoncello and piano, and the dainty allegretto is really a gem. There is comparatively little mere virtuoso display in this concerto, and most of it is quite in the best and most expressive idiom of the instrument. Mr Krasselt plays well—for a young man of his years uncommonly well. His tone is warm and pure, and he never forces it unpleasantly, while his scales and other technical passages showed a well-developed though by no means remarkable left hand. The recitativo passages, which call for a high degree of taste and discretion, were as a rule given in a broad and satisfying way, and the cantilene of the allegretto was sweet and graceful. Mr Krasselt is a promising player and with experience he will no doubt make for himself a distinguished place. Mr Ensworth sang for his first number Massenet's well-known aria, "Vision fugitive" from "Herodiade." At his second appearance he gave two fine songs by Strauss, "Heimliche Aufforderung," and "Morgen," and Tschaikowsky's "Pilgrim's Song." His voice has some nasal notes and suffers from excess of vibrato, but has a good fundamental quality, and he sings with taste and feeling. The first of the Strauss songs was particularly good. The accompaniments were played in an unusually artistic manner, and one would be glad to know where the credit should go. Was it Mrs Tapper of Boston who played?

BOSTON HERALD-
JANUARY 22, 1904.

SYMPHONY PROGRAMME.

Orchestra Will Play Svendsen's Symphony No. 2 at Today's Public Rehearsal.

The programme of the 12th public rehearsal of the Symphony orchestra at Symphony Hall this afternoon is not the one announced a fortnight ago. The concerto this week will begin with Svendsen's symphony in B flat major, No. 2, which has not been played here for many years. It was published in 1877, the year the more familiar "Carnival at Paris" was published, and it was performed for the first time at a Gewandhaus concert at Leipsic that year. The Leipsic critics insisted that it was too Scandinavian; extreme "nationality" in music was not then fashionable.

Volkmann's Serenade No. 3 in D minor will be the second piece, and Mr. Krasselt will play the solo violoncello part, first played here by Louis Lubeck with Theodore Thomas' orchestra. The piece, with its contrasted moods of gloom and gayety and its antiphonal passages for 'cello and strings, is familiar here. Messrs. Giese, Hekking and Schroeder have in their turn been the solo 'cellists at Symphony concerts. "In Carnival Time," a suite by Georg Schumann of Berlin, will be played here for the first time. It was produced by Mr. Nikisch at Berlin, Feb. 20, 1899. The suite is in three movements. The first, in waltz tempo, portrays a ball room scene, and, from a short programme furnished by the composer, it seems there is an attempt to characterize sundry couples. The second movement is in the form of an old-fashioned gavotte, danced for the amusement of the crowd. The finale bears the sub-title, "Humoreske," and pictures the confusion at its height. The final piece is the overture to "Der Freischnetz."

[85]

Boston Topics
Jany 21-04

THE Boston Symphony Orchestra has been in town again flirting with our ears. The regular trips of this wonderful band are like so many doses of aural Spring medicine: they clean away many clogging memories of bad orchestral performances and put us in the way we should go, so that when the other orchestras play at us we will not depart from it. At the Thursday's concert Ferruccio Benvenuto Busoni played that much-abused instrument, the piano. There was a time—a decade or so ago—when this pianist lived here, but since then he has thought better of life and has played abroad. Busoni is not a pianist of the Boston Common or Gardner variety. He has what so many other depressors of the ivory have—fleet fingers and obedient wrists; but these qualities alone do not make an artist, and Busoni is an artist. He has intellect, temperament and manliness. Why he chose the sweet-voiced Henselt F minor Concerto to reintroduce himself I do not know, but I suspect that it was to display a side of his playing nature that will not be aired much when he is heard in recital. The slow movement is very lovely, and if we were not such unsentimental wretches we would applaud its popular tunefulness. The programme boasted a novelty: D'Albert's overture to his opera, "The Improvisator," which is brilliant but not very original. There is one bit in it that Sousa needs hear but once and the temperature of brass band wind-jammers will rise, while John Philip will buy another acre of Washington real estate with the royalties of a new march. To return to our beans, the Boston Orchestra also played Beethoven's gem of a symphony in F and Loeffler's symphonic poem, "The Death of Tintagiles." This work has had one hearing here and at that time set the Philistines a-roaring. Evidently Loeffler wanted to let them roar again. It is one of the most beautiful works for the orchestra that it has ever been my pleasure to hear; and it is as subtle as it is beautiful. What do you hear, my lord? Moods, moods, moods! But compare them with the Maeterlinck drama that underlies this composition and you will find corresponding moods there. Is this not great art, to be able to suggest by way of the ear what the dramatist does by way of the eye? And this Loeffler does, taking advantage of the poetic indefiniteness of music to frame his images even more subtly than does he who deals with words, each one of which has a dictionary equivalent. Loeffler's orchestration is superb, and the solo use of the viole d'amour—played by the composer—convinces anyone that a viola need not necessarily spell monotony to the ear. Now that he has retired from the grind of orchestral playing, this composer should put his modesty behind him and let us hear more of his compositions in public. He has lived among us so long that we like to consider him an American and his work the work of an American composer. We are much in need of compositions like his. They help establish our musical self-respect as a race.

At the Boston matinée Miss Maud MacCarthy played Brahms's violin concerto much better than I thought she could play it, and much worse than it has been played here within a year. She is a protégée of Nellie Trill Melba and is a pupil of Arbos, who is now the concertmaster of the Boston Orchestra. She has more regard for pitch than has her teacher, but she does not trill half so ravishingly as does her patron. Between the two she is a trim, slim girl who looks young and plays better than she did last year. I have often sympathized with these young artists who are "discovered" by musical tuft hunters. It must keep them awake at night to plan how they can possibly live up to the expectations of the rich folks who are fathering and mothering them financially, and even socially. If Miss MacCarthy were left alone for a few years until her tone loses some of its blondness, and until she realizes that a work like the Brahms concerto needs to be understood as well as memorized, it probably would be much better for her. But she is put before big audiences with celebrated orchestras to play her accompaniments. She plays very well—no one will deny that—but her playing is not the playing of a great artist; and the Brahms concerto has been played here recently by at least one great artist.

At this concert, too, Mr. Gericke offered some novelties to our ears. There was, for instance, Saint-Saëns's overture to "Les Barbares," which is about as cleverly empty and moodless a piece of writing as ever I have heard. The composer is actually swamped by his fertility of expression so that he expresses even when he has nothing to express. He has been pretty careful, however, in this overture to avoid any tunefulness, which is surprisingly strange for Saint-Saëns. Then there were three Moorish dances from Paine's opera, "Azara." The Harvard professor is not born to be a writer of ballet music, if we are to judge by these samples. They sound in part as though they were composed by a Délibes with Bostonized locomotor ataxia. Neatly scored and decently short, they might sound much better in their opera scene with a luxuriant ballet to divert the ears from the music. The concert concluded with Mendelssohn's Scotch Symphony. I am about tired of being told that this is beautiful music. Of course it is beautiful; it is too morally beautiful to be true. It smirks. It sounds like the sort of music you could haggle and drive a bargain with if you had persistence enough. Of the big, brutal honesty of things there is no suggestion. I cannot imagine this music offending anybody, but I confess being sick of its simpering melodic honesty and shortness of purpose; and I still believe in a day of forgiveness for music critics.

BOSTON [illegible] DAY POST,
JANUARY 24, 1904

12TH SYMPHONY CONCERT

Orchestral Numbers by Svendsen, Volkmann, G. Schumann and Weber

There was no soloist at the 12th Symphony concert of last evening, the programme presenting the following orchestral numbers:

Symphony No. 2, op. 15.....Svendsen
Serenade No. 3, D minor, op. 69.....Volkmann
Suite "In Carnival Time," op. 22.....G. Schumann
Overture to "Der Freischutz".....Weber

The first two numbers were resurrected from the archives of the orchestra, for Svendsen's symphony has not been heard at these concerts for 20 years, and Volkmann's serenade has remained quiescent for 10 seasons or so.

The symphony proved to be one that was well worth a revival. It is finely written, the thematic material being very melodic and interesting. The andante is less of a symphonic nature than the other movements, but is of the sort to please many, and the intermezzo proved most enjoyable. The symphony as a whole was well received and to most of the audience it was as much of a novelty as if it had been written only recently instead of nearly 20 years ago. It should be given again in the near future.

Volkmann's serenade for 'cello obligato and string orchestra is of the melancholy sort, although an interesting work. The composer had a hard struggle most of his life and his misfortunes were probably reflected in his music, even in such as the serenade heard last evening. The work was superbly played, the feature being the obligato played by Mr. Krasselt, which, no doubt, was largely responsible for the enthusiastic applause which the work received.

Then followed a novelty, given for the first time in America: the orchestral suite, "In Carnival Time," by George Schumann, who is probably not related to a more famous composer of the same name.

George Schumann, about 38 years old, is living in Berlin, where he is director of the "Singacademie." He has written many things in large and small forms, two or three of which have been played at previous Symphony concerts. His "Carnival" suite is brilliantly scored and cleverly written, being in three sections. The second, in gavotte form, is the best, and would make an effective excerpt for a "pop concert." The suite, as a whole, made a fairly good impression, but the audience failed to enthuse excepting after the gavotte movement.

The familiar "Freischutz" overture brought the ending to a concert that to many was as enjoyable as any of the season thus far, one-half of which is now a matter of musical history. The 13th rehearsal and concert this coming week will present a programme that includes Rubinstein's A minor symphony, a new symphonic poem by Kaun, the "Bartered Bride" overture by Smetana, and George Proctor will play the Liszt E-flat concerto.

SOCIETY PEOPLE HEAR SYMPHONY

Friday's downpour and general unpleasantness notwithstanding, there was a large and brilliant attendance at the Symphony rehearsal, every seat in the hall being filled. The fact that there was no soloist evidently had little power to keep people away, and the programme was unanimously voted a delightful one. Among those so fortunate as to be present were Mrs. S. V. R. Crosby, Mrs. Kenneth Haughton, Miss Susan Amory, Miss Estelle H. Kimball, Mrs. John B. Osborn, Miss Jane Waldron, Miss Martha Waldron, Mrs. Frederick B. Carpenter, Miss Madeline Davis, Mrs. Hall Curtis, Mrs. William A. Burnham, Mr. and Mrs. Albert F. Bigelow, Mrs. Frederick R. Sears, Sr., Mrs. Frank Peabody, Jr., Mrs. Thomas W. Lawson, with two of her daughters, Mrs. Fred Richardson, Miss Alice Gardiner, Miss Mollie Sargent, Mrs. Boylston Beale, Mrs. Bryce J. Allan, Miss Catherine Thayer, Mrs. Eben D. Jordan, Miss Dorothy Jordan, Miss Barbara Higginson, Miss Sarah Lawrence, Miss Rachel Brooks, Miss Harriet Curtis, Miss Priscilla Stackpole, Mrs. Washington G. Benedict, Miss May Kenney, Mrs. William Lindsey of London, Miss May L. Greenleaf, Mrs. George Shattuck, Mrs. James B. Forsyth, Miss Eleanor Sohier, Miss Alice Sohier, Miss Susan Wainwright, Miss Mary Parkman, Mrs. Neal Rantoul, Miss Edith Stackpole, Mr. and Mrs. Theodore Gooding, Mrs. I. Harris Metcalf, Mrs. William P. Fay and her daughter, Miss Katherine Fay, Miss Hannah Stevenson, Mrs. John L. Gardner, Miss Olivia Thorndike and Mrs. Curtis Guild, Jr., who had with her her sister, Miss Mollie Johnson.

[illegible] HERALD,
JANUARY 24, 1904.

TWELFTH SYMPHONY NIGHT.

Georg Schumann's New Work Is on the Programme.

It Is "In Carnival Time," but It Is Not Very Festive or Rollicking—An Unfamiliar Symphony by Svendsen—Some Novelties of the Symphony Season.

The programme of the 12th Symphony concert, Mr. Gericke conductor, in Symphony Hall last night, was as follows:

Symphony No. 2, B-flat major, op. 15..Svendsen
Serenade No. 3 in D minor, op. 69...Volkmann
"In Carnival Time," suite op. 22.....
(First time.) Georg Schumann
Overture to "Der Freischuetz".....Weber

The symphony, by Svendsen is little known here; it was produced by Mr. Henschel in 1884. The suite by Schumann was played for the first time.

Mr. Gericke has brought out this season an entr'acte from Bruneau's "Messidor," a symphony by Glazounoff, D'Indy's "La Foret Enchantee," Dohnanyi's symphony in D minor, Tschaikowsky's "The Voyvode," Elgar's variations on an original theme, the overtures to d'Albert's "Improvisatore" and Saint-Saens' "Barbarians," Raff's overture, "Ein Feste Burg," was played here for the first time at these concerts—and why? It was well worth while to produce the symphony by Glazounoff and the pieces by Bruneau and D'Indy. The symphony gave so many pleasure that it was repeated, an unusual occurrence in the history of these concerts.

To some, perhaps to many, the posthumous symphonic poem by Tschaikowsky, and the overtures seemed inferior works, and some have asked "Why are such pieces played?" The answer is a simple one: it is a good thing to hear at least once the poorer works of leading composers; it is a part of one's musical education to be acquainted with the weakness as well as the strength of a composer; it is not only a good thing, it is necessary to know what contemporary musicians, as Saint-Saens, Elgar D'Albert, Georg Schumann, Dohnanyi, are doing.

The overture to "The Improvisatore" had been played in Chicago and in Cincinnati before we heard it. The overture to "The Barbarians" had been played in Chicago before we found out for ourselves that it was barren of ideas. Our novelties come late. "The Dream of Gerontius" has already been performed in Germany and in Australia, at New York and at Chicago. Elgar's "Variations" were over four years old, and they had been performed in many European cities before we all learned from personal acquaintance that they are a curious mixture of originality and commonplace, nobility and rank sentimentalism, abyssmal dulness and extreme brilliance.

Masterpieces are not written every week and delivered promptly in a neatly tied parcel on Saturday night. It is too much to expect or to demand that each new composition should be an imperishable thing of beauty. What miracles of dulness may be found in the complete works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann!

Nor should true masterpieces be given so often that they become too familiar and run the risk of sharing the fate of Aristides. Suppose all the better symphonies of Beethoven were given each season, or that Cesar Franck's symphony, or Schubert's "Unfinished," or the second by Brahms, or the fifth by Tschaikowsky, was performed once a month during a season, would they not lose through such familiarity?

When 24 concerts are given in a season, there must inevitably be performances of works of the second rank. There are times when a novel by Mortimer Collins will give more pleasure than a novel by Balzac. An audience is not always prepared to associate with masterpieces The symphony by Glazounoff produced this season is not a great work, but it is full of color, it has life, it is brilliant. The overture by d'Albert as a picture of the carnival is not to be named in the same breath with Berlioz's overture; but d'Albert is alive, he is a musician of parts, and the public of Boston should know what he has been doing of late. When 20 new pieces are brought out it is doubtful whether one hearer out of ten would care to hear a dozen of these pieces a second time; but has he not a right to ask for reasonable ground for his opinion? He cannot justly condemn or avoid the thing unheard.

Last night the symphony was new to nine-tenths of the audience, and probably no one was acquainted with the suite by Schumann. When the symphony was heard for the first time in Leipsic, there was much talk about its "national" character.

Music that is first of all "national" seldom, if ever, lives a long life outside its parish. The nationality of an individual enters into the expression of his thought, and into his thought itself, but his emotions must be of universal interest; he may be a Swede or a Bulgarian, an American or a Russian, but he must be, first of all, intensely human. The nationality must not be worn as a plausible garment. George Moore said in a bilious moment—and he is often bilious—that the reader of Thomas Hardy's novels is invited "to assist at a sheep-shearing scene, or at a harvest supper, because these scenes are not to be found in the works of George Eliot, because the reader is supposed to be interested in such things, because Mr. Hardy is anxious to show how jolly country he is." The reproach, unjust as applied to Hardy, might be brought against certain composers.

Svendsen's symphony is not unduly national. The good and substantial things in it may be enjoyed by the music lover of any country. The weak pages are not weak because they are "national"; they must seem weak to any Scandinavian composer or experienced listener. The first movement is still fresh and individual. Its frankness is engaging. In this pessimistic period the charge of "gloom" that was brought against the symphony as a whole when it first appeared seems preposterous. The second movement is often sentimental, and the simplicity of the song becomes affectation; the artlessness is suspicious. It is the weakest portion of the symphony. The intermezzo will always win the applause of the audience at large. A Scandinavian masquerades as Mendelssohn and pipes a scherzo near a mist-enshrouded burial mound. The finale has more of what we are accustomed to call Norwegian color; this color is here raw; there are none of the delicate nuances of Grieg. And when the symphony has been played, and after listening to other music, the hearer leaves the hall, the one impression made by the symphony is that made by the first movement.

Schumann's "In Carnival Time" was produced by Mr. Nikisch at a Philharmonic concert in Berlin, Feb. 20, 1903. The work is in three movements and it is scored for full orchestra. The composer furnished his own programme for the Berlin concert, but the argument is not printed in the score. The first movement portrays ballroom scenes. The prevailing tempo is that of a waltz, but there are several relieving episodes in which various characters are introduced. The music of the general gayety suggests that many of the dancers wear rubber boots. There is little lightness, there is no esprit. There is no snappy drawn characterization of couples. Here and there an episode is not without a graceful orchestral touch; but how far we are from the dash and brilliance of French pieces of like nature. The second movement is in gavotte form. The gavotte here is not the original peasants' dance; it has the pomp and ceremony of the court. This movement is by far the most characteristic of the three. The repetition of the chief motive by the brass, however, is out of character, and suggests a late ball of an outer boulevard. The third movement bears for a sub-title the word "Humoreske"; and here there might be a discussion of humor as it is understood by the Germans, with digressions concerning Tile Eulenspiegel's pranks, Jean Paul Richter, and the Munich comic papers. The humor of this particular movement is not unlike that of a railroad accident. The music has little or no distinction, and there is not even delirious can-can jollity.

The revival of Volkmann's episodic serenade gave Mr. Krasselt the opportunity to display a fine tone and much taste. The work itself seems singularly old-fashioned. Hungarian strains are mingled with echoes from a synagogue. Yet every now and then there is a passage that makes one regret the bitterly melancholy life of the composer, who more than once seemed to be on the point of catching and holding Fame.

SYMPHONY HALL was filled, as usual, for the rehearsal Friday afternoon. In the crowd of well-gowned women were especially noted Mrs. William Burnham, Mrs. Charles Fry, Mrs. James Jackson, Mrs. Curtis Guild, Jr., and Miss Molly Johnson, Mrs. William P. Fay and Miss Katherine Fay, Mrs. Kenneth Horton and Miss Susan Amory, Mrs. Neal Rantoul, Mrs. George B. Shattuck, Mrs. F. R. Sears, Sr., Mrs. S. V. R. Crosby and Mrs. Boylston Beal, Mrs. Frank Peabody, Jr., Miss Rachel Brooks, the latest fiancee, with Miss Harriot Curtis, Mrs. J. L. Gardner, Mrs. Eben D. Jordan and Miss Dorothy Jordan, Mrs. Dudley Fay and Miss Alice Fay, Mrs. Hall Curtis, Mrs. Frederick Richardson, Mrs. Frederick Lowell, Mrs. Albert F. Bigelow, Miss Katherine Thayer, Miss Hannah Stevenson, Miss Emily Bacon and Miss Aleid Schenck, Miss Alice Perry with Miss Elizabeth Shattuck, Miss Edith Stackpole, Miss Priscilla Stackpole with Mrs. Bryce Allan, Miss Susie Howe, Miss Eleanor and Miss Alice Sohier, Miss May Greenleaf, Miss Barbara Higginson, Mrs. J. B. Osborn, Mrs. F. B. Carpenter, Miss Estelle Kimball, Miss Sarah Lawrence, Miss Alice Gardiner, Miss Susan Wainwright, Miss Mary Parkman, Miss Molly Sargent, Miss Madeleine Davis, Miss May Kenney, Mrs. J. B. Forsyth, Mrs. Washington Benedict, Miss Jane and Miss Martha Waldron, Miss Oliva Thorndike and Mrs. Theodore Gooding. Mr. George Proctor will be the soloist this week.

Mr. Rudolf Krasselt, who played the solo of the Volkman Serenade Friday afternoon and last night so beautifully, is to be one of the artists at Mrs. Field's subscription musicale at the Somerset tomorrow morning. Miss Laura Hawkins is to be the accompanist.

[86]

Town Topics Jany 21-04

THE Boston Symphony Orchestra has been in town again flirting with our ears. The regular trips of this wonderful band are like so many doses of aural Spring medicine: they clean away many clogging memories of bad orchestral performances and put us in the way we should go, so that when the other orchestras play at us we will not depart from it. At the Thursday's concert Ferruccio Benvenuto Busoni played that much-abused instrument, the piano. There was a time—a decade or so ago—when this pianist lived here, but since then he has thought better of life and has played abroad. Busoni is not a pianist of the Boston Common or Garden variety. He has what so many other depressors of the ivory have—fleet fingers and obedient wrists; but these qualities alone do not make an artist, and Busoni is an artist. He has intellect, temperament and manliness. Why he chose the sweet-voiced Chopin F minor Concerto to reintroduce himself I do not know, but I suspect that it was to display a side of his playing nature that will not be aired much when he is heard in recital. The slow movement is very lovely, and if we were not such unsentimental creatures we would applaud its popular tunefulness. The programme boasted a novelty: D'Albert's overture to his opera, "The Improvisator," which is brilliant but not very original. There is no bit in it that Sousa needs hear but once and the temperature of brass band wind-jammers will rise, while John Philip will buy another acre of Washington real estate with the royalties of a new march. To return to our beans, the Boston Orchestra also played Beethoven's gem of a symphony in F and Loeffler's symphonic poem, "The Death of Tintagiles." This work has had one hearing here and at that time set the Philistines a-roaring. Evidently [illegible] wanted to let them roar again. It is one of the most beautiful works for the orchestra that it has ever been my pleasure to hear, and it is as subtle as it is beautiful. What do you hear, my [illegible]? Moods, moods, moods! But compare them with the Maeterlinck drama that underlies this composition and you will find corresponding moods there. Is this not great art, to be able to suggest to the ear what the dramatist does by way of the eye? And this Loeffler does, taking advantage of the poetic indefiniteness [illegible] to frame his images even more subtly than does he [illegible] words, each one of which has a dictionary equivalent. [illegible] orchestration is superb, and the solo use of the [illegible] played by the composer convinces anyone that a [illegible] necessarily spell monotony to the ear. Now that [illegible] from the grind of orchestral playing, this composer [illegible] his modesty behind him and let us hear more of his compositions in public. He has lived among us so long that we like to consider him an American and his work the work of an American. We are much in need of compositions like his. They [illegible] our musical self-respect as a race.

At the Boston matinée Miss Maud MacCarthy played Brahms's violin concerto much better than I thought she could play it, and much worse than it has been played here within a year. She is a [illegible] Nellie Trill Melba and is a pupil of Arbos, who is now the concertmaster of the Boston Orchestra. She has more regard for pitch than has her teacher, but she does not trill half so ravishingly as [illegible]. Between the two she is a trim, slim girl who looks younger and plays better than she did last year. I have often sympathized with these young artists who are "discovered" by musical [illegible]. It must keep them awake at night to plan how they can possibly live up to the expectations of the rich folks who are [illegible] mothering them financially, and even socially. If Miss MacCarthy were left alone for a few years until her tone loses some of its [illegible]ness, and until she realizes that a work like the Brahms concerto needs to be understood as well as memorized, it would be much better for her. But she is put before big [illegible] celebrated orchestras to play her accompaniments. She plays very well—no one will deny that—but her playing is not [illegible] a great artist; and the Brahms concerto has been played here recently by at least one great artist.

At this concert, too, Mr. Gericke offered some novelties to our [illegible]. There was for instance Saint-Saëns's overture to "Les Barbares," which is about as cleverly empty and moodless a piece of music as ever I have heard. The composer is actually swamped by his facility of expression so that he expresses even when he has nothing to express. He has been pretty careful, however, in this [illegible] to avoid any tunefulness, which is surprisingly strange for Saint-Saëns. Then there were three Moorish dances from Paine's opera "Azara." The Harvard professor is not born to be a writer of [illegible] music, if we are to judge by these samples. They sound as though they were composed by a Délibes with Bostonized [illegible]. Neatly scored and decently short, they might [illegible] in their opera scene with a luxuriant ballet to [illegible] from the music. The concert concluded with Mendelssohn's Scotch Symphony. I am about tired of being told that this is beautiful music. Of course it is beautiful; it is too morally beautiful to be true. It smirks. It sounds like the sort of music you could [illegible] and drive a bargain with if you had persistence enough. Of the big, brutal honesty of things there is no suggestion. I cannot [illegible] this music offending anybody, but I confess being sick of its simpering melodic honesty and shortness of purpose; and I still believe in a day of forgiveness for music critics.

BOSTON SUNDAY POST.
JANUARY 24, 1904

12TH SYMPHONY CONCERT

Orchestral Numbers by Svendsen Volkmann, G. Schumann and Weber

There was no soloist at the 12th Symphony concert of last evening, the programme presenting the following orchestral numbers:

Symphony No. 2, op. 15 .... Svendsen
Serenade No. 3, D minor, op. 69 ...... Volkmann
Suite "In Carnival Time," op. 22 .. G. Schumann
Overture to "Der Freischutz" .... Weber

The first two numbers were resurrected from the archives of the orchestra, for Svendsen's symphony has not been heard at these concerts for 20 years, and Volkmann's serenade has remained quiescent for 10 seasons or so.

The symphony proved to be one that was well worth a revival. It is finely written, the thematic material being very melodic and interesting. The andante is less of a symphonic nature than the other movements, but is of the sort to please many, and the intermezzo proved most enjoyable. The symphony as a whole was well received and to most of the audience it was as much of a novelty as if it had been written only recently instead of nearly 30 years ago. It should be given again in the near future.

Volkmann's serenade for 'cello obligato and string orchestra is of the melancholy sort, although an interesting work. The composer had a hard struggle most of his life and his misfortunes were probably reflected in his music, even in such as the serenade heard last evening. The work was superbly played, the feature being the obligato played by Mr. Krasselt, which, no doubt, was largely responsible for the enthusiastic applause which the work received.

Then followed a novelty, given for the first time in America: the orchestral suite, "In Carnival Time," by George Schumann, who is probably not related to a more famous composer of the same name.

George Schumann, about 38 years old, is living in Berlin, where he is director of the "Singacademie." He has written many things in large and small forms, two or three of which have been played at previous Symphony concerts. His "Carnival" suite is brilliantly scored and cleverly written, being in three sections. The second, in gavotte form, is the best, and would make an effective excerpt for a "pop" concert." The suite, as a whole, made a fairly good impression, but the audience failed to enthuse excepting after the gavotte movement.

The familiar "Freischutz" overture brought the ending to a concert that to many was as enjoyable as any of the season thus far, one-half of which is now a matter of musical history. The 13th rehearsal and concert this coming week will present a programme that includes Rubinstein's A minor symphony, a new symphonic poem by Kaun, the "Bartered Bride" overture by Smetana, and George Proctor will play the Liszt E-flat concerto.

SOCIETY PEOPLE HEAR SYMPHONY

Friday's downpour and general unpleasantness notwithstanding, there was a large and brilliant attendance at the Symphony rehearsal, every seat in the hall being filled. The fact that there was no soloist evidently had little power to keep people away, and the programme was unanimously voted a delightful one. Among those so fortunate as to be present were Mrs. S. V. R. Crosby, Mrs. Kenneth Haughton, Miss Susan Amory, Miss Estelle H. Kimball, Mrs. John B. Osborn, Miss Jane Waldron, Miss Martha Waldron, Mrs. Frederick B. Carpenter, Miss Madeline Davis, Mrs. Hall Curtis, Mrs. William A. Burnham, Mr. and Mrs. Albert F. Bigelow, Mrs. Frederick R. Sears, Sr., Mrs. Frank Peabody, Jr., Mrs. Thomas W. Lawson, with two of her daughters, Mrs. Fred Richardson, Miss Alice Gardiner, Miss Mollie Sargent, Mrs. Boylston Beale, Mrs. Bryce J. Allan, Miss Catherine Thayer, Mrs. Eben D. Jordan, Miss Dorothy Jordan, Miss Barbara Higginson, Miss Sarah Lawrence, Miss Rachel Brooks, Miss Harriet Curtis, Miss Priscilla Stackpole, Mrs. Washington G. Benedict, Miss May Kenney, Mrs. William Lindsey of London, Miss May L. Greenleaf, Mrs. George Shattuck, Mrs. James B. Forsyth, Miss Eleanor Sohier, Miss Alice Sohier, Miss Susan Wainwright, Miss Mary Parkman, Mrs. Neal Rantoul, Miss Edith Stackpole, Mr. and Mrs. Theodore Gooding, Mrs. I. Harris Metcalf, Mrs. William P. Fay and her daughter, Miss Katherine Fay, Miss Hannah Stevenson, Mrs. John L. Gardner, Miss Olivia Thorndike and Mrs. Curtis Guild, Jr., who had with her her sister, Miss Mollie Johnson.

SUNDAY HERALD
JANUARY 24, 1904.

TWELFTH SYMPHONY NIGHT.

Georg Schumann's New Work Is on the Programme.

It Is "In Carnival Time," but It Is Not Very Festive or Rollicking—An Unfamiliar Symphony by Svendsen—Some Novelties of the Symphony Season.

The programme of the 12th Symphony concert, Mr. Gericke conductor, in Symphony Hall last night, was as follows:

Symphony No. 2, B-flat major, op. 15 .. Svendsen
Serenade No. 3 in D minor, op. 69 ... Volkmann
"In Carnival Time," suite op. 22 .... Georg Schumann
(First time.)
Overture to "Der Freischuerz" .... Weber

The symphony, by Svendsen is little known here; it was produced by Mr. Henschel in 1884. The suite by Schumann was played for the first time.

Mr. Gericke has brought out this season an entr'acte from Bruneau's "Messidor," a symphony by Glazounoff, D'Indy's "La Foret Enchantee," Dohnanyi's symphony in D minor, Tschaikowsky's "The Voyvode," Elgar's variations on an original theme, the overtures to d'Albert's "Improvisatore" and Saint-Saens' "Barbarians." Raff's overture, "Ein Feste Burg," was played here for the first time at these concerts—and why? It was well worth while to produce the symphony by Glazounoff and the pieces by Bruneau and D'Indy. The symphony gave so many pleasure that it was repeated, an unusual occurrence in the history of these concerts.

To some, perhaps to many, the posthumous symphonic poem by Tschaikowsky, and the overtures seemed inferior works, and some have asked "Why are such pieces played?" The answer is a simple one: It is a good thing to hear at least once the poorer works of leading composers; it is a part of one's musical education to be acquainted with the weakness as well as the strength of a composer; it is not only a good thing, it is necessary to know what contemporary musicians, as Saint-Saens, Elgar D'Albert, Georg Schumann, Dohnanyi, are doing.

The overture to "The Improvisatore" had been played in Chicago and in Cincinnati before we heard it. The overture to "The Barbarians" had been played in Chicago before we found out for ourselves that it was barren of ideas. Our novelties come late. "The Dream of Gerontius" has already been performed in Germany and in Australia, at New York and at Chicago. Elgar's "Variations" were over four years old, and they had been performed in many European cities before we all learned from personal acquaintance that they are a curious mixture of originality and commonplace, nobility and rank sentimentalism, abyssmal dulness and extreme brilliance.

Masterpieces are not written every week and delivered promptly in a neatly tied parcel on Saturday night. It is too much to expect or to demand that each new composition should be an imperishable thing of beauty. What miracles of dulness may be found in the complete works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann!

Nor should true masterpieces be given so often that they become too familiar and run the risk of sharing the fate of Aristides. Suppose all the better symphonies of Beethoven were given each season, or that Cesar Franck's symphony, or Schubert's "Unfinished," or the second by Brahms, or the fifth by Tschaikowsky, was performed once a month during a season, would they not lose through such familiarity?

When 24 concerts are given in a season, there must inevitably be performances of works of the second rank. There are times when a novel by Mortimer Collins will give more pleasure than a novel by Balzac. An audience is not always prepared to associate with masterpieces The symphony by Glazounoff produced this season is not a great work, but it is full of color, it has life, it is brilliant. The overture by d'Albert as a picture of the carnival is not to be named in the same breath with Berlioz's overture; but d'Albert is alive, he is a musician of parts, and the public of Boston should know what he has been doing of late. When 20 new pieces are brought out it is doubtful whether one hearer out of ten would care to hear a dozen of these pieces a second time; but has he not a right to ask for reasonable ground for his opinion? He cannot justly condemn or avoid the thing unheard.

Last night the symphony was new to nine-tenths of the audience, and probably no one was acquainted with the suite by Schumann. When the symphony was heard for the first time in Leipsic, there was much talk about its "national" character.

Music that is first of all "national" seldom, if ever, lives a long life outside its parish. The nationality of an individual enters into the expression of his thought, and into his thought itself, but his emotions must be of universal interest; he may be a Swede, or a Bulgarian, an American or a Russian, but he must be, first of all, intensely human. The nationality must not be worn as a plausible garment. George Moore said in a bilious moment—and he is often bilious—that the reader of Thomas Hardy's novels is invited "to assist at a sheep-shearing scene, or at a harvest supper, because these scenes are not to be found in the works of George Eliot, because the reader is supposed to be interested in such things, because Mr. Hardy is anxious to show how jolly country he is." The reproach, unjust as applied to Hardy, might be brought against certain composers.

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SUNDAY GLOBE—JANUARY 24, 1904.

TWELFTH SYMPHONY PROGRAM.

Last week's Symphony program contained one novelty, George Schumann's "In Carnival Time," a suite for orchestra, given for the first time here. Mr Rudolf Krassett played the principal cello part in Volkmann's serenade in D minor, the opening concert selection was the Svendsen B flat major symphony, which has not been heard here in a score of years, and the Weber overture to "Der Freischutz" closed the program. Mr Svendsen's work sounds rather old-fashioned as a whole and only in part is it specially interesting. The second movement, which opens in a mournful mode, has some pleasing thematic movements and series of measured in staccato for the first violins, which are admirably scored, and in this instance gave this contingent a chance to show beautiful unanimity in its performance. In the third part the varying figures are of a simple, spirited nature, melodic and skilfully introduced for the different instruments, and the final movement is built up of rather vigorous themes which form a good contrast to the preceding part of the work. The prevailing tone of the composition is somber, and this idea was effectively suggested by the orchestra.

Mr Krasselt played the solo part for cello in the Volkmann serenade with a tenderness and sweetness of tone which made his work one of the features of the program. In fact, the frequent strong combinations in this piece were given with beautiful accord and harmony and were about as close to perfection as one can expect to hear.

The Schumann "Carnival," which was performed here for the first time, is a thoroughly typical and enjoyable illustration of its title, jolly, full of waltz rhythms and quaint musical dialogues, and contains melodic material enough to supply a score for a light opera. It was interpreted in a delightful vein. The numerous episodes divided among the instruments brought out some queer combinations, and in the revel, in which all did good work, special praise is uncalled for. In the second part, an old-time gavotte, the clarinet, cello and bassoon parts were specially amusing to hear by this orchestra, for one or two of the themes were of the so-called "catchy" style of writing and sounded quite familiar. A very taking close in the second movement was the unison of the harp and triangle. In the last movement one could not help smiling at the musical revelry, which was charmingly set forth by Mr Gericke's men.

The "Der Freischutz" overture, with its weird suggestion of the power of an evil spirit, made a good contrast to the humors of the "Carnival," and the interpretation was in the proper spirit and satisfactory withal.

Mr George Proctor will be the soloist this week, playing the Liszt piano concerto in E flat. The remaining numbers of the program will be Rubinstein's A minor symphony, Kaun's symphonic poem, "Minnehaha," and Smetana's overture, "The Bartered Bride."

"The Boston Symphony orchestra," says a leading New York contemporary, "has been in town again flirting with our ears. The regular trips of this wonderful band are like so many doses of aural spring medicine; they clean away many clogging memories of bad orchestral performances and put us in the way we should go, so that when the other orchestras play at us we will not depart from it."

SPRINGFIELD SUNDAY REPUBLICAN: JANUARY 24, 1904

Music and the Theater.

The editor of the Holyoke Rundschau attended the concert by the Boston Symphony orchestra in Court Square theater Monday evening, and takes the event as the text for some suggestion. After justly characterizing it as "a lovely oasis" in the "desolate waste of American musical 'farce," he goes on to say:—

It is indeed noteworthy that among the many hearers the Teutons of the whole region round about were noticeable by their numbers. It would have been a lesson for our "knownothings" to note that in spite of the high price of admission most of the German visitors to these concerts belong to the working classes. It furnishes food for thought for one to see these German operatives, their wives and daughters, listening with intense interest and delight to the noble chords of Beethoven's second symphony. And there stands forth Senator Lodge, one of the nation's leaders, speaking bravely concerning the "ignorance of the immigrants."

Is it not a pity that a prosperous and intelligent city like Springfield has so little to offer intelligent and music-loving people like these? A German city of the same importance would present far superior opportunities for the enjoyment not only of good concerts, but of opera and drama. It may frankly be admitted that the German taste in public entertainment is solider and better than ours, and it seems to be the case that the standard of our amusements deteriorates year by year. Showy, frothy and meretricious is the theatrical entertainment upon which the greater part of the public is nurtured, and the class of people who in Germany would buy cheap tickets to a symphony concert, here patronize the vaudeville or the debased form of entertainment which combines the worst elements of music and of drama.

It is sometimes urged in behalf of the debased theater that it is not so very bad, and that it supplies the needs of a large class of people who would otherwise not go at all. It is not so certain that going at all is a necessity, but this is a question by itself. The pity of it is that these seductive shows which appeal to the very human weakness for glitter and excitement absorb so large a part of the current amusement fund that people of moderate means but more elevated tastes are deprived of what an intelligent community should have opportunity to enjoy. The standard theater is high priced; the standard concert is high priced. There ought to be, and there might be if things were ordered aright, good plays and good orchestral concerts furnished regularly through the season at prices fitted to the needs of the workingman. It is along this line that philanthropists of means ought to work. What Mr Carnegie has done for libraries needs to be done for the public entertainments upon which so many millions are now being wasted because managers cater to the lowest taste instead of trying to find the highest.

An excellent example of what private generosity can do in this field is given by Mr Higginson's support of the Boston symphony orchestra. But for his help no such magnificent organization could have been established, yet Boston does not feel in the least pauperized, and the orchestra now pays its own expenses. With his aid it has built up its own public. Now could not something of the same sort in a smaller way be done in a flourishing smaller town? It is true that Springfield could not support a permanent orchestra or an independent theater. But supposing that in a group of cities like Springfield, Hartford, New Haven, Pittsfield, Holyoke and Northampton, with corresponding groups in other parts of the country, a fund could be raised to guarantee a season of high-class music and of drama of an elevating sort. It would not, as a rule, be necessary to spend money on bricks and mortar or go through the preliminary flourishes of an "independent theater." All that would be necessary would be to guarantee a set number of engagements and make good the deficit—a deficit which it might be hoped would diminish from year to year, but which at any rate would represent a legitimate and useful outlay for public education. At the present time the theaters collectively do more harm than good, and there is no sign of self-cure. In an article in the last Bibliotheca Sacra President C. F. Thwing makes severe charge that "at the 'present time the American people are 'devotees of pleasure hitherto unknown." The theater seizes upon this weak point and by catering to the love of spectacle, the innocent craving for glitter and display, the less innocent craving for more sensual excitements, constantly lowers taste to a more hopeless level. The stage represents an enormous industry as compared with a generation ago; no one pretends that it holds so high a place, and as for concerts the testimony comes from all circles that the vaudeville, the melodrama, and the musical farce have blighted serious music except in the large cities, where the concert-going public though relatively small is large in the aggregate. It is a serious problem, and those who have the welfare of the country at heart need to consider how the amusements of the people may be made a wholesome influence instead of a mere dissipation.

Boston Transcript

MONDAY, JANUARY 25, 1904

Symphony Hall: Symphony Orchestra

This was the programme of the twelfth symphony concert, which Mr. Gericke gave last Saturday evening in Symphony Hall:

Svendsen: Symphony No. 2, in B-flat major, op. 15.
Volkmann: Serenade No. 3, in D minor, op. 69. Mr. Rudolf Krasselt, Solo Violoncello.
Schumann: Suite for full Orchestra, "In Carnival Time," op. 22. (First time.)
Weber: Overture to the Opera "Der Freischuetz."

It is to be deplored that the weather on Saturday was sufficiently untoward to keep many people at home, for the twelfth symphony concert was of a remarkably attractive nature. In addition to the constantly brilliant playing of the orchestra and the pleasant character of the music presented, Mr. Gericke's innovation of placing the symphony first on the programme is one that will tend toward the greater contentment of very many persons, if not, indeed, of the entire audience. In these days, when people are so distinctly in favor of short concerts that a brief enough programme is rarely found, it is comfortable to discover the final number of a programme to be a work so well known that one may leave the hall before it, if he chooses, without feeling that the best part of the evening may be lost. Overtures like those to "Der Freischütz" and "The Bartered Bride" are surely admirable compositions to end a concert with. Many listeners, furthermore, are in far better receptive mood for a great work of consequence, like a symphony, at eight o'clock in the evening than at nine or a quarter after.

The Svendsen symphony having been heard here only once before, and then in 1884, on Saturday it came to the audience practically as a new work. That this composition should have been so pointedly neglected these nineteen years seems odd, for it is a musical production full of charm; spontaneous, always natural, melodious, and with a wide variety of delightful rhythms. Strongest in the first movement, the sentiment (bred in the bone of Scandinavians and North Germans) of the andante is speedily relieved by the piquant gayety of the intermezzo, while the whole ends with an exhilarating exuberance of high spirits. It all sounds well, too; the orchestration is always that of a master.

Far less interesting was the suite "In Carnival Time," by Georg Schumann, now conductor of the Berlin Singacademie, although Mr. Arthur Nikisch approved of the composition sufficiently to play it at a Berlin Philharmonic Concert in 1899. Through this suite the composer attempts to suggest a carnival ball, which begins gently, as balls do, waxes gay, is interrupted by the performance of a stately gavotte, and then once more resumes its hilarious course to the pitch of becoming an orgy. From a disinclination, however, to a frank use of dance rhythms, which are absolutely necessary when one is trying to sketch a ball scene, Mr. Schumann has failed to make his festivity in the least festal. He has, on the contrary, made such liberal use of the "full" orchestra at his command that the composition suggests far less a carnival rout than the sacking of Rome by the Goths and Vandals; in the din one positively can fancy the shrieks of the dead and wounded. Even the none too graceful gavotte is thundered forth by the entire orchestra, including trombones and tuba. There are, of course, in the length and breadth of the piece hints and intimations of a merry disposition, some episodes, indeed, being charming. On the whole, however, the work shows little that is musically valuable and small feeling for the subject in hand. It is curious, too, that with the great orchestra called for there should be so little orchestral color. As is the case with many works which must be produced if we are to know what is going on in the world of music, one performance of "In Carnival Time" will probably answer every purpose.

Between the symphony and the suite came Volkmann's third serenade, a composition of stern, austere beauty that might more fittingly be called anything else than a serenade, as we commonly conceive the term. Mr. Krasselt played the solo part very beautifully. With strong, sweet tone he interpreted feelingly the doleful measures that fell to the violoncello, and withal refrained from making his instrument whine. The entire concert, as has already been said, was characterized by splendid playing.

Mr. George Proctor is to appear at Saturday's concert. This will be the programme: Symphony in A minor, Rubinstein; corcerto for pianoforte in E-flat, Liszt; symphonic poem, "Minnehaha," Kaun (first time); overture to "The Bartered Bride," Smetana.

R. R. G.

SPRINGFIELD SUNDAY REPUBLICAN JANUARY 31, 1904.

A recent reference in these columns to what has been the general impression in the musical world, that the Boston symphony orchestra has become practically self-supporting, leads Maj H. L. Higginson, by whose public-spirited munificence the orchestra was founded, to say that this is so far from being the case that there is usually a deficit, and that this year the deficit will be large. It is likely that special adverse conditions, especially the visit of Richard Strauss, who is to conduct a series of concerts in Boston, have hurt the subscription for the present season, but the fact remains that this superb organization, which is the pride of the whole country, is in need of more substantial support, and the smaller cities of New England should do their share by providing good audiences for such concerts as can be given outside of Boston. It is good to know that the enthusiasm displayed in this city at the recent symphony concert has given the management of the orchestra so favorable an impression of our town that they would like to arrange for a series of concerts here, such as Providence and Hartford enjoy. This is by all means the proper thing to do, and many minor musical projects may profitably be postponed to concentrate attention on this important matter. Here is the best orchestra in the United States and one of the best in the world, and the population of Springfield and the neighboring towns is large enough and cultivated enough to sustain a series of three or even four concerts in the course of a year without difficulty if the thing is vigorously pushed. Let the musicians and music lovers of the city take the matter in hand.

Nearly every seat was occupied for the rehearsal Friday afternoon, when Mr. Proctor was the soloist. Some of those there were Mrs. James Jackson, Mrs. George C. Lee, Jr., Mrs. F. L. Higginson, Miss Juliet and Miss Barbara Higginson, Mrs. George B. Shattuck, Mrs. William P. Fay, Mrs. Dudley Fay and Miss Alice Fay, Mrs. John L. Thorndike, Mrs. J. L. Gardner, Mrs. T. C. Thacher, Mrs. Matthew Luce, Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Mr. and Mrs. Edward Grew, Mr. and Mrs. George A. Draper, Mr. and Mrs. Albert F. Bigelow, Mrs. DeFord Bigelow, Mrs. Arthur Blake, Mrs. John Lavalle and Miss Molly Johnson, Mrs. Oliver Ames, 2d, Mrs. Henry S. Howe and Miss Susan Howe, Mrs. Frank Peabody, Jr., and Miss Rosamond Peabody; Mr. Robert Jordan with Miss Dorothy Jordan, Miss Alice West and Miss Priscilla Stackpole, three of the debutantes, who were further represented by Miss Alice Sohier, Miss Dorothea Bigelow, Miss Alice Gardiner, Miss Marian Lewis and Miss Marian Ladd; Mrs. Frank Crowninshield, Mrs. George Littleton, Miss Edith Stackpole, Miss Grace Dabney, Miss Mary Sargent, Miss Mary Vaughan, Miss Rachel Brooks, Mrs. Frederick E. Lowell, Miss Mabel Warren, Miss Nathalie Matthews, Miss Belle Hunt, Miss Katherine Foote, Miss Elizabeth Crafts, Miss Emily Severance, Miss Helen Almy, Miss Miriam Coffin, Miss Rosamond Allen, Miss Elizabeth Tyson, Miss Eleanor Hyde, Miss Emily Bacon and Miss Alcid Schenck, Miss Harriott Curtis, Mrs. F. B. Carpenter, Miss Ethel Stone and Miss Jane Waldron. Miss Olive Mead will be the soloist this week.

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DAILY ADVERTISER.

JANUARY, 25 1904.

THE SYMPHONY CONCERT.

Symphony No. 2, in B flat major, op. 15 .....Svendsen
Serenade No. X in D minor, op. 69.....Volkmann
(Mr. Rudolph Krasselt, Solo Violoncello)
Suite for full Orchestra, "In Carnival Time," op 22.....Schumann
(First time)
Overture to the Opera "Der Freischuetz"..Weber

An entirely orchestral concert. We generally like these purely instrumental concerts best and feel that our great orchestra should be able to charm without the aid of an operatic prima donna or a marvellous virtuoso; but on this occasion none of the ideas presented seemed to reach high-water mark. The Svendsen symphony proved to be a well-constructed work, but by no means as individual as much of the music of this northern composer.

The present writer recalls a visit to Svendsen, in Copenhagen, when that composer seemed more enthusiastic about his "Zorahayde" than any other of his compositions. He spoke at that time of a visit that he had made to America, and hoped some day to turn his impressions of Niagara into music, but this he has never accomplished.

At one of these meetings Svendsen showed the reviewer a baton that was one of the earliest ever waved. One may remember that conducting with a baton is a very modern proceeding. The conductorial stick was not used prior to 1801. Weber was one of the very earliest of the great conductors to employ it, and he used a baton in Dresden in 1817.

This baton, with Weber's autograph upon it, is in the possession of Svendsen. It is a long stick, inlaid with ivory, and with a handle like a policeman's billy.

We return unwillingly to the Svendsen symphony. It is not a great work. It shows the skill of the trained composer, and each climax is worked up with consummate care, but it is not inspired or inspiring. The Scherzo—or rather "Intermezzo"—is the most popular part of it.

This movement reminds somewhat of Mendelssohn in his Scotch Symphony, but it is less spontaneous than that masterpiece. The finale alternates between joviality and despair. The two last movements are the best part of the work. The horn-playing and the oboe work in the second movement were worthy of record. Altogether a good and shapely, but not a phenomenal symphony.

Although there was no soloist, strictly speaking, upon the programme, the Volkmann Serenade had a violoncello obbligato that gave abundant opportunities to Mr. Krasselt to show what a fine artist he is. The Serenade is largely the soliloquy of a very unhappy 'cello, with some brighter episodes in which the rest of the orchestra endeavor to cheer up the despondent instrument.

Mr. Krasselt played superbly and won a very emphatic ovation at the close of the piece. Our orchestra has evidently gained a strong artist in this young man. Some of the praise must also be extended to the orchestral violoncellos, for they gave some unison passages with wonderful fervor and ensemble.

Georg Schumann in his carnival scenes has not approached the treatment of the same subject by the greater Schumann, nor has he equalled the dance effects of Berlioz, or Weber, or Tschaikowsky.

One found in the work neither the grace and delicacy of a fashionable ball-room, on the one hand, nor the frank license of the Bal Bullier or a Montmartre festivity, upon the other. Parts of the work seemed close to the line of prosaic vulgarity.

The picture should have been better or worse than that to make an artistic success. The brigands in the finale of Berlioz's "Childe Harold" symphony are much more effective than a crowd of "bourgeoisie" dissipating could ever be.

The Gavotte (second movement) was very dainty, however, at the first, and in the true spirit of this dance, which is far removed from its peasant origin, but it was finally thundered out on the trombones as if the band were playing for a set of deaf dancers. In the finale there was a theme which would do finely for a topical song in "King Dodo," but was a little removed from the atmosphere of a symphony concert. One could sing some sentiment like

"You never miss the lager till the barrel has run dry"

to its inspiring notes, suggesting the Howard Athenaeum rather than Symphony Hall. There were plenty of bold, modern orchestral effects; rapid passages on muted horn, furious phrases on the kettledrums, etc., all well executed.

"The Freischuetz" overture ended the concert with more dignity. It was in the main well played, although that little parody of the last two notes of Agathe's melody, first given upon the flutes and then scoffed at by the brass, might have been emphasized much more to advantage. But the general interpretation of the works of this programme was better than their artistic contents, always excepting the final number.

Louis C. Elson.

BOSTON SUNDAY POST, JANUARY 31, 1904

13TH SYMPHONY CONCERT

Orchestral Numbers by Rubinstein, Kaun and Smetana; Also Liszt's Pianoforte Concerto in E Flat Presented Last Evening at Symphony Hall

The programme of the 13th Symphony concert last evening included the following numbers:

Symphony No. 6, Op. 111.....Rubinstein
Concerto for pianoforte in E flat.....Liszt
Symphonic Poem, "Minnehaha".....Kaun
Overture to "The Bartered Bride"....Smetana
George Proctor was the soloist.

This programme was somewhat a reversal of the usual order of things, for the symphony came first instead of last, the overture ending the concert.

The Rubinstein symphony was the composer's sixth and last, in A minor, Op. 111, written in 1896 for one of the Gewandhaus concerts at Leipsic. Previous to last evening the symphony has had only one performance in this city, being at aconcert under Mr. Gericke's direction Nov. 12, 1887. So the work was absolutely new to a large portion of the audience.

It is in the customary four movements and fairly strict in form. The themes are many and interesting, but the development is commonplace; there is little that rises above routine composition, and the symphony shows both the strength and weakness of Rubinstein as a composer. He was possessed of amazing fertility in thematic material, but he constructed his works in a slipshod manner as if he wanted to begin a new composition before a previous one was finished. The third movement was the most pleasing portion of the symphony heard last evening, and the general performance was excellent.

Hugo Kaun's symphony poem, "Minnehaha," Op. 43, No. 1, was heard in this city for the first time. The composer, although born in Berlin and living there at the present time, was a resident of Milwaukee, Wis., from 1887 to 1901, and it was during this time that he became interested in the "Hiawatha" poem.

Two symphony poems were the result of his reading of Longfellow's familiar story, and they are entitled "Minnehaha" and "Hiawatha." Theodore Thomas was the first to perform them, which he did at a Chicago symphony concert early in 1903.

"Minnehaha" is suggested by Canto 20, which describes the famine. The music is supposed to portray the dreary winter, the mad rush of Hiawatha through the forest to obtain food and the finding on his return that Minnehaha has died, as described by the poet. Whether or not Mr. Kaun has adequately pictured the text in music must be determined by the individual listener, according to his mood. The music suggests the imaginative faculty to a great degree and the instrumental coloring is exceedingly interesting and ingenious. It may not be a work of colossal genius, but on a first hearing the impressions were exceedingly favorable. It is as good, certainly, as any of the various "Hiawatha" musical creations heard here thus far, if not better, and that the audience was pleased was shown by the loud applause that the work received. This is the first of Mr. Kaun's works in larger forms to be heard here and it is hoped that an opportunity will be given in the near future of hearing others.

Between the symphony and the "Minnehaha" music the Liszt concerto in E flat was played by Mr. George Proctor.

Boston Sunday Globe.

SUNDAY, JAN 31, 1904.

The 13th Symphony program introduced Mr George Proctor as soloist in Liszt's E-flat major concerto for piano and orchestra. Hugo Kaun's symphonic poem, "Minnehaha," was played for the first time here, and Rubinstein's sixth symphony and the overture to Smetana's opera, "The Bartered Bride," completed the selections. Mr Proctor's interpretation of the concerto was admirable as a whole, although he was lacking in physical power in several fortissimo passages to cope with the orchestra, a fault not confined to this young artist by any means. His finger work in the lighter portions of the concerto was characterized by a smoothness of execution which displayed his technique in a favorable light, and although his pace in the third and fourth movements was rather moderate when compared with some of the more experienced pianists who have played the Liszt work at these concerts, yet his speed was not halting, and the rapid passages were given with generally brilliant effect.

The beautiful and unique scherzo, with its odd triangle accompaniment, was splendidly interpreted, the marked daintiness of touch and clarity of tone indicating that in compositions of a sentimental and blithesome nature Mr Proctor should find his greates successes. The finale, which calls for almost lightning speed and phenomenal finger power, was less pleasing, an indistinctness in playing showing in the dashing, crashing double octave runs and chords. Possibly caution in performance caused some lack of contrasting color in his work, but his playing throughout was commendable and his auditors were quite liberal in applause at the close of his interpretation.

Kaun's "Minnehaha" music, based upon "The Famine" in Longfellow's poem of "Hiawatha," is in four parts and tells the musical story with considerable skill. There is nothing very harsh in the combinations of instruments, and the so-called "mournful atmosphere" of the original is preserved continuously by clever treatment of the different themes, all of which are sad in character. The wood winds, which are very prominent, performed their parts in beautiful and suggestive harmony, the dramatic crescendo in the third part was given in perfect unison, and the closing passages, by all the contingents, were sung with exquisite effect. The piece is a delightful descriptive morceau and the performance was in the best vein of the orchestra.

In the Rubinstein symphony, which opened the program, the orchestral work seemed flawless, for the men were fresh and evidently in a sympathetic mood. The jolly, grotesque third movement went with a vim and brilliancy of execution that were fairly inspiring, all the breaks being attacked with clock-like precision. In the last part the various suggestions of the folk-songs of Russia were effectively introduced, the themes being well balanced by the ever-changing background of the accompanying instruments. The Smetana overture calls for nothing more than general commendation, there being little in it which presents more than ephemeral difficulties for Mr Gericke's men.

Miss Olive Mead will be the soloist this week, playing Beethoven's violin concerto. The other numbers comprise the overture "Fritjhof," Dubois and Brahms' fourth symphony.

The Providence Journal.

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WEDNESDAY, FEBRUARY 3, 1904.

SYMPHONY CONCERT.

A Fine Programme and a Crowded House Last Night.

The second concert by the Boston Symphony Orchestra was given last night in Infantry Hall. There was another record-breaking attendance, every seat being sold, while the limited number of admission tickets offered was quickly taken by music-lovers who were contented to stand in order to hear the excellent programme provided by Conductor Gericke. Signor Campanari was unable, on account of illness, to fill the position of soloist, for which he had been engaged, but any momentary disappointment that might have been felt on account of this accident was soon dispelled by the very artistic singing of M. Charles Gilibert of the Metropolitan Opera Company, who appeared in his place. The programme was as follows:

Overture, "The Bartered Bride"....Smetana
Aria, "Quand la Flamme de l'Amour"...Biset
Symphonic Poem, "The Wild Huntsman"....Cesar Franck
Songs with piano—
(a) "Le Crepuscule".....Massenet
(b) "La Vierge a la Creche,".....Perlhou
(c) Song of Gilles from "Joli Gilles"....Polse
Symphony, "Harold in Italy,".....Berlioz

This was an unusually fresh and interesting programme, the preponderance of French composers on the list being due to the fact that M. Gilibert, called upon to substitute at the last moment, naturally chose vocal selections which he had recently sung with the orchestra elsewhere. The opening overture presented a composer whose name is all too infrequently seen on our concert programmes, though his music is coming to be more generally known and appreciated. Semetana, who died 20 years ago at the age of 60, was the most representative of Bohemian composers, but it is practically only since his death that his music has been heard outside his own country. Bohemian he was in his choice of subjects and his free use of national airs as subject matter for composition; as a musician he was hedged in by no narrow bounds. He was a master in all forms of composition, and his work is distinguished by a marked originality no less than by the skill with which he handled all the tools of the musician's trade. This overture to his most popular comic opera is about as brilliant and tuneful a thing of its kind as we often hear.

The other two orchestral numbers afforded an interesting contrast between the methods of two great—perhaps the two greatest—French composers. Neither one was here represented by a piece written in his most characteristic style. Franck is at his best in religious music, or at least in that which is of a sacred or mystical character. The "symphonic poem" is somewhat out of his range. Berlioz, on the contrary, was one of the first to develop this form of composition. A consummate master of orchestral technic and coloring, he could paint musical pictures that throb with life and suggestiveness. "Harold in Italy" is really a work in this form, but a legend like that of "The Wild Huntsman" would have appealed more strongly to Berlioz's taste and genius. Both these compositions, however, were welcome not only as being rather out of the common rut but also for their intrinsic merit. It only remains to say that the orchestra played superbly throughout the whole evening, and to note the fact that the long and important viola solo in Berlioz's symphony was played with beautiful tone and elegant finish by Mr. A. Feris, the new first viola of the orchestra.

M. Charles Gilibert has not been heard here before, but he made a fine impression last night by his remarkably artistic singing. His voice is not all phenomenal, but his method is superb, his diction beautifully clear, and his whole performance infused with musicianly taste and well-ordered sentiment. An artist well worth hearing again.

The success of the two concerts given this season has been greater than was expected, and there is no danger that the public-spirited guarantors will have to make good any financial losses. The committee in charge of the concerts is to be congratulated upon the success it has had in arousing popular interest and appreciation of these unequalled musical entertainments, and it is hoped that the enthusiasm that has been awakened will last over into another year and suffice to carry out a larger series of concerts.

SUNDAY HERALD.

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SUNDAY, JAN. 31, 1904.

THIRTEENTH SYMPHONY NIGHT

A Symphonic Poem Written by Kaun Is the Novelty.

It Is Not "Hiawatha," but "Minnehaha"—A Symphony in A Minor by Rubinstein Is Disinterred—Mr. Proctor and Liszt's Concerto No. 1—Overture of Smetana.

The programme of the 13th Symphony concert, Mr. Gericke conductor, given last night at Symphony Hall, was as follows:

Symphony in A minor, No. 6.....Rubinstein
Concerto in E flat major, No. 1.....Liszt
Symphonic poem, "Minnehaha".....Kaun
(First time.)
Overture to "The Sold Bride".....Smetana

Mr. Gericke produced Rubinstein's symphony here in A minor in 1887, and since then it has been allowed to rest peacefully on the shelf. No doubt the composer took some pains with the work, for it was composed for that august tribunal, the Gewand Haus Society of Leipsic, and it was first played in Leipsic under the direction of the composer in 1886.

The editor of the programme book of these Symphony concerts compiled a list of works by Rubinstein that have been performed here since 1870 at concerts of the leading local societies and at concerts given here by Theodore Thomas. It is a formidable list, and it shows again how quickly the modernity of a composer passes, unless his foothold is mortised in granite, to use a phrase of Walt Whitman. There was a time when the talk was about Rubenstein; his larger works were in fashion; his chamber music was played continually; his songs were in the mouth of every singer. Today he is known in concert halls chiefly by his piano concerto in D minor; once in a while the "Ocean" symphony (first version) is performed and every one speaks approvingly of the first movement. His songs are seldom sung—the more the pity—and his "Thou Art Like Unto a Flower" is known to church congregations by association with the incongruous words "Jerusalem the golden."

This symphony is like many other works of Rubinstein; there is a promising start, there are ideas, and then the music is as though the composer had sketched hurriedly a movement or two, and, waxing impatient, with fresh thoughts for another composition, had completed the work in hand perfunctorily and with an Olympian indifference. His orchestration is almost always dry and scratchy; at times it suggests sandpaper, and it grates on the nerves. The symphony in A minor is no exception; one misses the vivifying breath of imagination. The themes themselves are of slight interest, and after the first movement the composer himself seems to have lost all affection for his task. No performance, however careful and admirable, as was that of last night, could breathe into this dead body the breath of life.

When Mr. Proctor appeared for the first time at a Symphony concert he was fresh from study at Vienna. He chose a brazen-faced, musk-scented thing, a concerto by Eduard Schuett. The pianist then had the hard, brittle, unemotional touch that distinguishes so many fresh from a certain school in the Austrian city, and his style was flamboyant and bumptious. In recitals soon after he played as though he had not taken the time for preparation. But of late years he has pondered, apparently, the value of tone and rhythm, especially tone. Last season he played pieces of inconsiderable importance in a truly artistic manner. He sang and did not pound the melody; he was emotional and imaginative, so far as the character of the pieces permitted. Last night he played one of the great concertos in the literature of the piano, a superb, defiant piece that is still fresh and heroic, with sentiment that still seems genuine, a piece that any pianist may well be proud to play. In his performance he showed many admirable qualities. First of all, even in the most virile passages, he did not force tone; and those who heard Liszt in his puissant years all agree that the great pianist's tone, even in the frenzy of bravura, was always beautiful. Mr. Proctor played with a fine rhythmic feeling, with a keen appreciation of the value of the phrase. Perhaps there were moments when the hearer would have liked an exhibition of more demoniacal spirit, a revelation of the virtuoso exulting in his strength; but, on the whole, the performance was interesting, musical and highly creditable to the player.

Hugo Kaun, whose name appeared for the first time on these programmes, is a Berliner who sojourned for a time at Milwaukee, and is now busied again in the city of weiss beer. The argument printed in the score of "Minnehaha" tells us that he was inspired by Longfellow's poem and by "the glorious oil painting by the American artist, Dodge, depicting the death of Minnehaha." We have never seen this painting, but something in our heart tells us that the modern school would not be enthusiastic over it; that it would be dismissed with the pictorial representations by an Englishman of a railway station and the Derby day, and with the statue of the dreaming Iolanthe in butter that awakened the wonder and the approval of thousands at the Philadelphia exposition in 1876. Still we may be wrong, we may be wrong. "Oil painting": It reminds us of Artemus Ward's definition of sardeens: "Little fishes biled in ile." M. Kaun's symbolic poem—it has a companion piece "Hiawatha"—is pleasant music without any particular originality of thought or treatment. The instrumentation is sonorous, but there is not one poignant phrase, not one dramatic stroke. The poem is the work of a cultivated musician of routine.

Smetana's delightful overture brought the close. It is to be hoped that the opera will yet be included in the repertory of the Metropolitan Opera House; a translation into English has been made by Mr. Meltzer, but the opera is not yet in rehearsal, although there was promise earlier in the season of a production.

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Boston Transcript

MONDAY, FEBRUARY 1, 1904

Symphony Hall: Symphony Orchestra

For the thirteenth symphony concert (Saturday, Jan. 30) Mr. Gericke arranged the following programme, Mr. George Proctor appearing as soloist:

Rubinstein: Symphony No. 6, in A minor, Op. 111.
Liszt: Concerto No. 1, in E-flat major, for Pianoforte and Orchestra.
Hugo Kaun: Symphonic Poem, "Minnehaha," Op. 43, No. 1. (First time.)
Smetana: Overture to the Opera "The Sold Bride."

According to information set down in the programme-book, Rubinstein wrote the symphony in A minor for the Society of the Gewandhaus concerts in Leipsic, which august body produced the work in 1886, the composer conducting. Despite the lustre of this occasion, however, and the favor it found at Hamburg and Paris, as well as at Leipsic, the conductors, Theodore Thomas, Seidl and Damrosch in this country, all declared the symphony not worth playing. Mr. Van der Stucken, therefore, on producing the composition at a New York concert, in 1887, was highly commended for his daring. Even his own orchestra he had to contend against, for many of the players were opposed to a performance of the symphony, "one impudent fellow actually" having "to be expelled from the orchestra."

Our Boston musicians are evidently less recalcitrant than those of New York. On Saturday, at all events, the full complement of players seemed to be present, and no spirit of discord was noticeable. Were they not so well-behaved, though, perhaps they would have liked to deport themselves after the New York manner, for they played the symphony perfunctorily, with little zeal. This attitude is not astonishing. Surely a more uninteresting work than the A minor symphony has never been brought out at a symphony concert, with the tumultuous uproar of its beginning, its poverty of ideas, its harsh, strident orchestration, and its total lack of grace, charm, or strength. It has not been heard in Boston since its single performance in 1887; heaven grant it be not heard again for another sixteen years. The wonder of it is that the composer of some exquisite pianoforte pieces and of at least half a dozen perfect songs could bring himself to allow the public performance of such rubbish as this symphony.

The novelty of Saturday evening was a symphonic poem, "Minnehaha," by Hugo Kaun, a Berlin composer and conductor who once left his home for a sojourn of several years in Milwaukee. There, and in the forests of northern Wisconsin, he wrote this symphonic poem, inspired, as he says by Longfellow's "The Song of Hiawatha," and by "the glorious oil painting by the American artist, Dodge, depicting the death of Minnehaha (Laughing Water)." In the orchestral result there is no very vivid suggestion of the terrible desolation of winter in Northern wilds, with its frozen lakes, its forests of gaunt, naked trees, the awful crushing silence of its death-like solitude. Nor all the dull despair of Minnehaha and Hiawatha's frantic grief dramatically portrayed. The visit to the forests, evidently, and strong feeling moved Mr. Kaun less powerfully than did Longfellow's poem and the artist's oil painting. He has, none the less, written a piece of music that is melodious, well made and sonorously orchestrated; in short, very pleasant to hear.

To turn to the solo part of the concert, Mr. Proctor did himself a grave injustice in choosing to play the Liszt concerto, which work was written by as cunning a hand at arranging concert effects as Sardou is at devising striking scenes for the stage. Frankly romantic, put together in a masterly way, based on musical ideas valuable in themselves, by turns delightful and dramatic, the E-flat concerto of Liszt is yet planned for effect, and to be effective in performance it must be swept along by a pianist of passionate temperament and of an overwhelming technique—a pianist who can make his tone glisten and sparkle, and who also can make it thunder and rage. For such a work Mr. Proctor has not sufficient physical strength. He cannot make his chords crash and his passages rip out above the orchestra. And it is greatly to his artistic credit that he did not try to increase his strength by pounding; his tone remained always beautiful. In compositions of a more lyrical character, as in the "Moonlight" sonata and the C minor concerto of Beethoven, Mr. Proctor has shown himself an artist of parts, a master of strong, beautiful tone, who makes his melodies sing, who phrases with elegant taste, and who has the rare gift of imagination. The Liszt concerto he played as though it belonged to his own especial genre, attempting no feats of virtuosity, but presenting Liszt's ideas with genuine appreciation of their innate worth. The result was a performance excellent in itself, and different from any other ever heard here, but as unlike the real thing as Mme. Sembrich's performance of Isolde would be if she were so ill-advised as to essay the role. But Mme. Sembrich would never be so injudicious.

Mr. Proctor was warmly applauded, being recalled three times. At the end of the concert came the most brilliant orchestral playing of the evening, that of the charming overture to Smetana's "Sold Bride."

At the next concert, of which this is to be the programme, Miss Olive Mead will appear: Overture to "Fritjhof," Dubois (first time); concerto for violin, Beethoven; Symphony No. 4, in E minor, Brahms.

R. R. G.

DAILY ADVERTISER,

FEBRUARY 1, 1904.

THE SYMPHONY CONCERT.

PROGRAMME.

Rubinstein—Symphony No. 6, in A minor, op. III.
Liszt Concerto No. 1, in E flat major, for pianoforte and orchestra.
Mr. George Proctor, Soloist.
Hugo Kaun—Symphonic Poem, "Minnehaha," op. 43, No. 1. (First time.)
Smetana—Overture to the opera "The Sold Bride."

For once the concert began with the symphony, as if Mr. Gericke wanted to have this task over as soon as possible. It was interesting to hear this Rubinstein work, if only on account of the diverse opinions expressed regarding it. It is bold from the outset, beginning with an augmented fifth chord that does not suggest any particular tonality. But the demon of development seizes upon the composer early in the work and stays by him until the end. It is spasmodic and vehement at times. Rubinstein is a most unequal composer in almost all of his orchestral compositions. The old rhyme can be modified for him,—

When he is good he is very, very good,
And when he is bad he is—conventional.

Of course there is skill in his weaving and intertwining of figures, but of the inspiration of the first movement of the "Ocean" symphony there is not a trace. It is manufactured music. The faults are most pronounced in the second and third movements; opening movement and the finale being much more striking in treatment and in contents. The finale, in fact, has moments of great beauty, possibly because the composer has built upon the sure foundation of the Russian folk-song. But what is beautiful is not Rubinstein's, and even these points are marred by prolixity, by long-continued sequences, by extreme development. What the future may do with Rubinstein's works is problematical, but that he will be outstripped by Tschaikowsky seems certain; the latter was far more self-critical.

The symphony was to the advantage of Mr. George Proctor, who followed with Liszt's rhapsodical concerto. Even a respectable presentation of Liszt's fiery thoughts would have sounded well after the artificialities of the symphony, and the pianist gave more than this.

Mr. Proctor is certainly improving as a concert-pianist. There was a time, not so long ago, when it was impossible for him to interpret so free and dashing a work satisfactorily; yet on this occasion he made a success.

Not that he gave the abandon that Liszt demands, or brought out the wild Magyar element of the concerto; there was some water in the Tokay, that weakened the flavor; but the surety and clearness, the brilliant octave and choral playing (wrist and forearm action) and the careful attention to ensemble, were sufficient to win him a number of hearty recalls at the conclusion of the work.

We found Kaun's "Minnehaha" very beautiful, a presentation of the best type of modern music. The composer gives the pathetic picture of the Famine and the death of the heroine without pulling the harmonic structure down about his ears, and yet he portrays passion and deep emotion quite as graphically as those who think that Sorrow can only be painted by 25 consecutive fifths.

The catastrophe was full of power and the wailing (it may have been accidental coincidence) seemed to call out the name—"Minnehaha! Minnehaha!"

The final funeral march, too, was full of dignity and pathos, the pizzicato figure on the deep strings,—almost amounting to a "basso ostinato,"—being very impressive. The performance was exquisite, and Mr. Gericke was recalled to bow his acknowledgments at its close.

Smetana was a genius and we are always glad to listen to his works. What a fugue (or rather fugato) the overture of "The Sold Bride" begins with! Musical amateurs imagine that the fugue is always a dry-as-dust composition, all skill and no emotion. To such we can say that Mendelssohn in the overture to "Elijah" pictures an agitated, famished multitude by this form, that Mozart gave the most chattering and light-hearted sketch by a fugate in his "Magic Flute" overture, and that here Smetana gives a most exciting touch by the same means.

The folk-song character of this overture makes us long for the entire opera. We understand that it is impossible for the New York opera company to give us "Parsifal" in Boston this spring, but they might at least let us have a representation of Smetana's master-work.

Louis C. Elson.

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Louis C. Elson.

Boston Transcript

WEDNESDAY, FEBRUARY 3, 1904

Symphony Orchestra in Providence

After seventeen years of indifferent success, the Boston Symphony Orchestra has at last found a cordial welcome in Providence. Last season its concerts in the Rhode Island capital were abandoned because of lack of support. This year thirty ladies and gentlemen guaranteed the expenses for two concerts—the last of which was held last night—and at both every seat was sold and many stood up. This was the more notable last night because Campanari, who was to be the soloist, became ill at the eleventh hour and the management was forced to provide a substitute. Charles Gilbert was procured and repeated his Boston success.

President Faunce of Brown University was the initiator of the movement to guarantee two concerts, and the success warrants the expectation that there will be at least four concerts next year. Through a working committee, of which Frederick Roy Martin of the Providence Journal has been chairman and Albert Steinert secretary, the guarantors have not only packed the hall and paid the orchestra, but have also laid aside the nucleus of a guarantee for next year's concert. The guarantors have been: Mrs. George H. Corliss, Hans Schneider, John W. Danielson, J. DeF. Danielson, Richard S. Howland, Frederick Roy Martin, William L. Hodgman, Albert Steinert, John Shepard, Jr., Moses B. I. Goddard, Charles Morris Smith, Jr., Robert I. Gammell, Herbert F. Hinckley, Arthur H. Watson, Howard O. Sturges, William Gammell, George W. Parks, Mrs. Gustav Radeke, President W. H. P. Faunce, Mrs. Daniel Beckwith, Miss Mary B. Child, Miss Isabelle Nichols, Miss Alice Dorrance, Mrs. Henry G. Russell, Miss Ella R. Matteson, Mrs. Stephen O. Metcalf, Mrs. John Nicholas Brown, I. Gifford Ladd, Mrs. Frank A. Sayles and the Misses Sharpe.

There has been a direct and urgent appeal to the music-lovers of Providence to support these concerts, partly as a matter of pride; the hour of beginning has been set ahead to 8.15 in order to prevent interference with the dinner hour, which is invariably later in Providence than in Boston; the prices of seats have been materially lowered and the guarantors have asked to have something to say about the soloists and the programme.

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SUNDAY HERALD-
FEBRUARY 7, 1904.

DUBOIS OVERTURE HEARD IN BOSTON

"Frithjof" Given by Symphony Orchestra—First Time Here—Miss Olive Mead Plays Beethoven's Violin Concerto.

A BRAHMS SYMPHONY FOR CLOSING NUMBER

Harold Bauer Gives His Closing Piano Recital for This Season with a Programme of Selections from Schumann.

The 14th concert of the Symphony orchestra, Mr. Gericke conductor, was given last night in Symphony Hall. The programme was as follows:

Overture, "Frithjof".....Dubois
(First time.)
Concerto for violin.....Beethoven
Symphony in E minor, No. 4.....Brahms

Dubois' overture, which was produced at Paris in 1880, would not bring a blusn to the cheek of any high officer of a conservatory. There is nothing in it that is radical or revolutionary; there is not the slightest suspicion of treason toward the traditions; there is no dallying with corrupt chords, there is no companionship with dissipated progressiveness. No susceptible pupil will be led astray by hearing a performance of it or by reading furtively the score.

This is as it should be. It would be a pity if Theodore Dubois, director of the Paris conservatory, should be taunted in his highly respectable old age with a musical sin of his middle years. Dubois can look his professors and pupils in the eye and say with the calmness of conscious rectitude: "Gentlemen, I have never been musically bold or individual or imaginative."

The answer to any sceptic concerning the inherent worth of the overture would probably be this: "It is well made; it is clear and logical and sane." The overture is condemned by the answer.

For Dubois chose a romantic subject and wrote an argument as well as music. He chose episodes from the "Frithjof" Saga. Frithjof and Ingeborg love each other, but the maiden's brother will not hear of the marriage. Frithjof is sent away, and Ingeborg laments and is forced to marry old King Ring. Frithjof returns, goes to the temple of Balder, and there, seeing the bracelet he gave Ingeborg on the arm of the god's stature, he tries to wrench it away, and by so doing fires the temple. The subsequent proceedings of Frithjof and Ingeborg interested the composer no more.

The overture is "well made." What is meant by this? The admirers of such overtures would say: "This music has form; it follows safely the approved traditions. There is an introduction with typical motives. The themes in the main body of the overture are clearly exposed and they are skilfully developed. There is no attempt to be pictorial. The coda may well be taken to portray the burning of the temple, but here, as everywhere, expression is moderate and regulated." And so on and so on.

This is all true. But consider a moment the saga itself, which smells of forest and sea. The lovers and their enemies are under a wild northern sky. There are elemental emotions. There is barbaric rage which defies the gods as well as men. Is there any of the spirit of the saga in this music? The music of Dubois is sleek. The love passages might be at Meudon of a Sunday afternoon. Is the first theme expressive of "Frithjof in exile" or expressive of any strong emotion? Nowhere is there a fiery burst; and the bass drum and cymbals used after the finale formula of old-fashioned Italian opera do not console us.

It is a good thing to hear occasionally such music, for it reminds us of the great advance made in France during the last 20 years by the men of the younger school. France produced Berlioz, who was of the romantic movement that swept Europe. After his great orchestral works were produced the musicians of talent looked for years only toward the stage for glory. It is to Dubois' credit that he tried for fame in the concert hall; it is not his fault if he is without imagination.

Miss Olive Mead played last night for the fourth time at these concerts. Her first appearance was in January, 1898. Each appearance has marked her progress in technical proficiency. Her performance of Beethoven's concerto may be considered, perhaps, as a mark of graduation which should be rewarded with a diploma; and it is a pleasure to add that in this concerto she showed a fuller tone and a broader and warmer style than in preceding years.

Her performance was creditable to her in many ways. It would be untrue and injurious to her to say that her interpretation was the full expression of the contents of the work. Her limitations in this respect are temperamental and spiritual rather than mechanical. Many play this concerto; the interpreters of it may be counted on the fingers. Miss Mead was heartily applauded.

The symphony by Brahms, the least striking of the four, brought the close. At the concert this week Richard Strauss' "Don Quixote," a set of variations on a fantastic knightly theme, with introduction and finale, will be performed for the first time in this city.

THERE was the usual fine audience for the Symphony rehearsal Friday afternoon. Miss Olive Mead, the soloist, wore white Liberty silk, with numerous tucks and ecru lace. Some there were Mrs. James Lowell Putnam, Mrs. William A. Burnham and her sister-in-law, Mrs. Charles Fry, Mrs. James Jackson, Mrs. Frank Peabody, Jr., and Miss Rosamond Peabody, Mrs. John L. Thorndike and Miss Olivia Thorndike, Miss Maude MacCarthy, the young violinist, who played with the orchestra several weeks ago; Mrs. William P. Fay, Mrs. Charles Head and Miss Margaret Head, Mrs. Neal Rantoul and her sister, Miss Rosamond Saltonstall; Mrs. Frederick Richardson, with Miss Lena Stevenson, Mrs. Eben Draper, Miss Emily Bacon and Miss Aleid Schenck, Mrs. J. L. Gardner, Mrs. Gericke, Mrs. John Lavalle and Miss Molly Johnson, Miss Priscilla Stackpole, with Miss Susan Thayer, Miss Anna Thayer, Mrs. J. Montgomery Sears and Miss Elizabeth Crafts, Mrs. Matthew Luce, Sr., Mrs. George B. Shattuck, Miss Alice and Miss Rosamond Fay, Miss Rachel Brooks, Miss Juliet and Miss Barbara Higginson, Mrs. John Lowell, Sr., Mrs. George M. Littleton and Miss Rosamond Porter, Miss Helen Apthorp, Miss Marion Wigglesworth, Miss Nathalie Matthews, Miss Alice Sohier, Miss Mea Bowditch and Miss Alice Perry, Miss Jane Waldron, Mrs. F. B. Carpenter, Mrs. Stephen Williams, Miss Esther Hallowell and Miss Eleanor Ames.

SUNDAY GLOBE-
FEBRUARY 7, 1904.

SYMPHONY CONCERTS.

The program for the 14th Symphony recital and concert had for a novelty the overture, "Frithjof," by Theodore Dubois. Miss Olive Mead was the soloist in Beethoven's D major concerto for the violin and Brahms' fourth symphony completed the selections. In the "Frithjof" overture Dubois uses motifs, in the Wagnerian manner, to express emotions, the more tender one, called "Ingeborg," being given to the clarinet, the others to combinations of instruments, with the chief dramatic episodes vigorously illustrated by the drums, double basses and the heavier instrument, each one being allotted themes as well as ensemble work.

The overture tells the story of Frithjof's love for Ingeborg, an Icelandic saga, his disappointment, anger and exile; the maiden's lamentations, her lover's return, his rage at finding her married and his setting Balder's temple on fire. It will be seen that in illustrating these incidents the score should necessarily be chiefly in a vigorous vein, and it is. Dubois has treated his subject with considerable skill and without a superabundant use of dissonant phrases and modulations. The thematic melodies are not disjointed affairs, but developed harmonies, as a rule, and some of the motifs are beautifully expressive of the daintier sentiments. There is a skilful contrast between the gentle "Frithjof" theme in the first part and the same motif in fortissimo at the close, and throughout the morceau each musical type of expression is handled with excellent effect.

The orchestra performed the work splendidly. The cellos sang the opening phrases very sweetly, the clarinet gave its theme equally well, the "wrath" motif was as vigorous and as fortissimo as could be desired, and the woodwinds repeated the phrases of the lighter string contingents smoothly and in perfect unison. The complicated climax was a musical storm, indeed, yet not in a hurly-burly sense, for Mr Gericke's control of his men prevented a chaotic finale.

The yourg American violinist, Olive Mead, has already proved herself an artist of great ability, and her performance of the Beethoven concerto showed her marked improvement in interpreting works of the larger style. Her bowing was excellent, although lacking in breadth by reason of a lack of physical strength, her fingering was nearly flawless, and the difficult runs, double stoppings, chord and arpeggios were executed with an ease and celerity which indicated a technical mastery of the instrument. All the figuratures were played with pleasing daintiness and grace, her cadenza work calling for special commendation, and her audience gave undoubted marks of appreciation by recalling the young artist several times at the close of her performance.

The support by the orchestra was of the usual high standard. The Brahms symphony received admirable treatment, of course, the third movement, possibly, calling for special mention.

This week's program will comprise the overture to Cherubini's opera, "Anacreon"; Richard Strauss' symphonic poem, "Don Quixote," first time here, and Beethoven's seventh symphony.

SUNDAY POST,
FEBRUARY 7, 1904

AT THE SYMPHONY

Fourteenth Concert Given Last Evening at Symphony Hall, With Olive Mead, Violinist, as the Soloist

The programme of the 14th Symphony concert last evening included the following numbers:

Overture "Frithjof".....Dubois
Concerto for violin.....Beethoven
Symphony No. 4, in E minor.....Brahms

This to many was a programme of interest, but one that does not call for extended comment for the violin concerto and the symphony are familiar favorites with the music public, and only the overture was a novelty.

Theodore Dubois, director of the Paris Conservatory, has written much both in large and small forms. His organ pieces are familiar, and of his other works the "Seven Last Words" and "Paradise Lost" have been given here. The "Frithjof" overture, although over 20 years old, received its first performance in this city last evening. It is a refined, pleasing sort of work, effectively scored, but one not especially important of its kind. It was admirably given, but failed to make much of an impression.

After the overture was heard the Beethoven violin concerto, played by Olive Mead, who has appeared somewhat frequently at these concerts within recent years. The concerto is a familiar standby; most of the great violinists that have visited Boston have played it, and many others have attempted it with varying degrees of success.

Miss Mead is, at present, hardly to be included among the greatest of living violinists, probably she will never be in that exclusive and limited circle, but for all that she is one who can be heard with evident pleasure.

None of the violinists heard as soloists at these concerts this season have been up to the standard of artistic excellence noticed in many that have appeared in former seasons, and if lesser lights are to be the rule Miss Mead is decidedly to be preferred to many others that could be named. She has a pleasing tone, is always accurate in intonation, her technical proficiency is such that intricate passages are invariably clear, and her interpretations are logical and artistic, if not such as to work up an audience to an abnormal state of enthusiasm. Miss Mead gave an excellent and enjoyable performance of the concerto, her efforts were loudly applauded and she was several times recalled.

Brahms's fourth symphony was the closing number. It is justly admired by all, even by those who can see but little in the majority of his works. The performance was especially fine. The programme for this week's rehearsal and concert includes Beethoven's seventh symphony, the "Anacreon" overture by Cherubini, and Richard Strauss's symphoric poem "Don Quixote" (given for the first time here) No soloist is announced.

SOCIETY ATTENDS SYMPHONY

Friday's splendid weather, coupled with a most excellent programme, insured a large and brilliant audience at the Symphony rehearsal. Miss Olive Mead, who was simply and daintily clad in white liberty and lace, was the soloist, and came in for much appreciation. A few of the many present were Mrs. John Lowell, Sr., Mrs. John L. Gardner, Mrs. William Gericke, Mrs. Stephen Williams, Mrs. George B. Shattuck, Miss Nathalie Matthews, Mrs. George Littleton, Miss Hortense Porter, Miss Rosamond Porter, Miss Rosamond Saltonstall, Mrs. Matthew Luce, Miss Dorothy Jordan, Mrs. Fred Richardson, Miss Lena Stevenson, Mrs. Eben Draper, Mrs. James Jackson, Miss Aleid Schenck, Miss Bacon, Miss Mea Bowditch, Miss Alice Perry, Mrs. Thomas W. Lawson, Miss Lawson, Miss Helen Apthorp, Mrs. Neal Rantoul, Miss Rachel Brooks, Miss Jane Waldron, Mrs. I. Harris Metcalf, Miss Alice Fay, Mrs. John Lavalle, Miss Mollie Johnson, Miss Elizabeth Crafts, Mrs. J. Montgomery Sears, Mrs. Charles Head, Miss Margaret Head, Miss Juliet Higginson, Miss Barbara Higginson, Mrs. William P. Fay, Miss Marion Wigglesworth, Miss Anna Thayer, Miss Rosamond Peabody, Mrs. Francis Peabody, Miss Priscilla Stackpole, Miss Susan Thayer, Miss Esther Hallowell, Mrs. Fred B. Carpenter, Mrs. John L. Thorndike, Miss Olivia Thorndike and Mrs. James Lowell Putnam.

Boston Transcript

MONDAY, FEBRUARY 8, 1904.

Symphony Hall: Symphony Orchestra

At the fourteenth Symphony Concert, which took place Saturday evening in Symphony Hall, Mr. Gericke had the assistance of Miss Olive Mead, violinist. This was the programme:

Dubois: Overture, "Frithjof." (First time.)
Beethoven: Concerto for Violin, in D major, Op. 61.
Brahms: Symphony No. 4, in E minor, Op. 98.

The fourteenth Symphony Concert is an occasion of which little can be said, for of the novelty of the evening the less that is said the better, and of the other works there is nothing to say that has not already been said by some ten or twenty times. Since the overture by Dubois, however, cannot be passed by in silence, one may suggest that it is but a feeble illustration of the famous old saga that tells, in stirring way, the loves and woes of the heroic Frithjof and the queen Ingeborg. It begins charmingly, even poetically. It ends magniloquently. Between the beginning and the end it is dull.

From quite different reasons, there is also nothing to say about the Brahms symphony, the wonderful beauties of which have been descanted on time and time again. Its performance, though, is another matter. Mr. Gericke, of course, has long been famous for his sympathy with and understanding of Brahms, yet it seems a long while since the massive strength and the idyllic grace of this Brahms symphony have been presented in so masterly a way as they were on Saturday. The entire performance was a triumph of noble conducting and of splendid orchestral playing.

The symphony was not happily placed on the programme, for it followed the Beethoven violin concerto, a symphony, and a beautiful one, in itself. Indeed, so vast a work as this concerto might well be allowed to pass for a symphony, and be accompanied by pieces of a smaller scale, like overtures and suites. Miss Mead played the solo part with beautiful tone, notably pure intonation and general musical intelligence. She has not, of course, the breadth of style or the warmth of temperament that are necessary for an exhaustive performance of a work of this calibre. Miss Mead was heartily applauded, being recalled quite four times.

Next Saturday there wil be no soloist. This will be the programme: Overture to "Anacreon," Cherubini; symphonic poem, "Don Quixote," Richard Strauss (first time); symphony No. 7, in A major, Beethoven.

R. R. G.

DAILY ADVERTISER,
FEBRUARY 8, 1904.

THE SYMPHONY CONCERT.

Dubois—Overture, "Frithjof (first time).
Beethoven—Concerto for violin, in D major, op. 61.
Soloist, Miss Olive Mead.
Brahms—Symphony No. 4, in E minor, op. 98.

We doubt whether any French composer can give a good musical portrayal of a Viking; that subject belongs to the German composer by inheritance. Frithjof, the Viking, as he appeared in Dubois' overture, was a Norseman in kid-gloves (No. 11s), a suave, polite, melodic sea-rover who occasionally grew loud-voiced upon the trombones. The work however ended in chromatics and excitement, as if Frithjof had become quite angry. Compare this work with Bruch's masterpiece on the same topic and its weakness becomes apparent. It s good music "per se," but does not picture its subject.

One might have thought that the Beethoven concerto for violin would have made amends, but it failed to do so. If anyone will recall the way in which Ysaye used to play this concerto they will have some idea of the irresistible might of the first movement and the genial abandon of the finale.

We do not demand that a talented young lady should achieve such an interpretation, but we do not care to hear this masterpiece in the guise of a carefully prepared lesson. It is not wise to allow young misses to interpret tremendous masterworks in our symphonly concerts. The Beethoven Concerto was genteely and elegantly played. There was no flaw of execution; the intonation was beyond censure; the cadenzas were fine displays of technique.

Miss Mead was recalled three times after the finale. She would have been much greater in a lesser work. Then came the fourth symphony of Brahms. The symphonies of this master lose nothing by repeated hearing. Familiarity reveals ever new beauties, and the four works in this form promise to be a strong bulwark against the formlessness which many modern composers hold to be a necessity.

There is a surety of touch in the work that ought to compel recognition even from the "extreme left" of musical radicalism. The development of the two-noted figure,—an iambic,—through the first movement, is the acme of ingenuity. But it is the second movement, with its beautiful horn figure, its strange effects of harmonization, that is the most attractive to the reviewer.

The scale in which the beginning is written is an unusual one, the scale of G with the F natural and the E flatted; an odd combination of major and minor effects. The horns played well here, but less so in the finale. There have been a few lapses in this department lately.

The third movement with its audacious skips from the garret to the cellar, was interpreted with much dash and fire. In the finale Brahms has taken a leaf from the Beethoven book and uses variations which are nothing less than finely constructed developments,—"Durchfuehrungssaetze."

A word of praise must be spoken for the excellent flute playing in this. The interpretation was a fine one, for which Mr. Gericke deserves unstinted commendation. For once it may be recorded that there was no exodus during the last two movements. It is possible that the Boston public is beginning to realize that Brahms is not so black as he has been painted.

Louis C. Elson.

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BOSTON HERALD-
FEBRUARY 12, 1904.

THE FIRST TIME IN BOSTON.

Richard Strauss' "Don Quixote" Will Be Produced at Rehearsal of Symphony Orchestra Today.

The 15th public rehearsal of the Symphony orchestra, this afternoon, Mr. Gericke conductor, is one of extraordinary interest, for Richard Strauss' "Don Quixote" will be produced for the first time in Boston. This remarkable composition has been played in Chicago, but we know of no other performance in this country.

"Don Quixote" is a series of fantastical variations on "a theme of a knightly character." A solo violoncello is typical of Don Quixote throughout the piece and Sancho Panza is typified by a solo viola.

The introduction portrays Don Quixote reading books of chivalry, dreaming of the ideal maiden to be rescued and of all manner of adventures. He goes mad. Then follows the announcement of Don Quixote's and Sancho Panza's themes.

Nearly a Dozen Variations In the Theme of "Don Quixote."

The variations are as follows: (1) The two set out on their adventures, and Don Quixote fights the windmills; (2) He charges the sheep and thus gains a mighty victory over the army of Alifanfaron—a remarkable example of instrumentation, with a chorus of "Ba-a-a-a!" in the muted brass, while the strings portray the dust cloud, and there is a pastoral melody in the wood wind; (3) Dialogue and dispute of the knight and his squire concerning the comparative worth of the ideal and the real; (4) The adventure with the Penitents, who attacked by Don Quixote as robbers, beat him soundly; (5) The knight keeps vigil and meditates on the charms of Dulcinea; (6) Sancho tries to persuade his master that a country wench is his adorable Dulcinea; (7) Knight and squire, blindfolded, sit on a wooden horse and believe they are flying through the air in a furious gale. Here the wind machine is used; (8) The journey in the enchanted bark; the upsetting, and the prayer of thanksgiving when the two, dripping, reach the bank; (9) The fight with two monks, who to the knight are evil magicians; (10) Don Quixote, defeated by his friend disguised as the Knight of the Silver Moon, goes home determined to be a shepherd. The finale portrays the death of Don Quixote. The 'cello speaks his last words: he sees clearly his illusions and is willing to die.

Great Pains Have Been Taken In Preparation of This Work.

Great pains have been taken in the preparation of this work, which has excited hot discussion, and the performance has been anticipated eagerly. The other pieces, at this concert will be Cherubini's overture to "Anacreon" and Beethoven's symphony No. 7.

There will be no Symphony concerts next week. The programme of the concerts for Feb. 26-27 will include Mozart's symphony in E flat; Akimenko's "Lyric Poem" (first time); Chabrier's overture to "Gwendoline." Mrs. Schumann-Heink will sing Andromache's scene from Bruch's "Achilles," and two songs by Brahms with viola and piano accompaniment.

PHILADELPHIA PRESS,
FEBRUARY 20, 1904.

BOSTON ORCHESTRA

A Calm Program Rendered in Mr. Gericke's Well-known Manner.

The stirring up of musical sensibilities by the very modern music of "Don Quixote" had hardly subsided before the fourth concert, first series, of the Boston Orchestra, demanded attention at the Academy of Music last night; and no matter how severe the shock of Wednesday evening ample balm was found in the excellent program that was admirably rendered last night and read as follows—

Cherubini ....Overture to the opera "Anacreon"
Brahms ..Symphony in E minor, No. 4, Op. 98
Saint-Saens ..Concerto in A minor, for violoncello and orchestra, Op. 33.
Georg Schumann..."In Carnival Time," suite for full orchestra, Op. 22.
Soloist, Mr. Rudolf Krasselt.

The extremely dull and uninteresting Cherubini number made a fitting prelude to the colorless symphony, a work, however, that is rich in suggestiveness, and engenders the conviction that had Brahms worked out his musical salvation along the lines that so strongly appealed to Schumann, when he glorified Brahms in the famous article "The New Path," the monotony of the last of the three B's great works would have been relieved by exuberant fertility of invention and something like thoroughly poetic romanticism, rather than that insistent appeal to grammar and self conscious reservation of sentiment that strangles spontaneity

But last night the admirers of pedantry had their way, and Mr Gericke read the symphony with full justness to the exacting formalities of cold classicism. After all, it is a question of temperament, this admiration for Brahms, but some do not rise sufficiently early to understand the "communication of pure morning joy," and who prefer music that possesses some quality of unrestrained warmth.

It was a relief to turn to the well-known cello concerto, and Mr. Krasselt, the first 'cellist of the orchestra, gave a fine rendering, hardly an interpretation, of the extremely difficult composition. When it is remembered that Saint-Saens wrote the work for Joseph Holman, the pupil of Servais, some notion may be formed of the technical requirements called for. The young cellist acquitted himself superbly on the score of technique. He has perfect repose and awakens a tone singularly pure and round, but not large. His treatment of the instrument is not sufficiently virile. Doubtless as years go by Mr. Krasselt will instill in his manner that decidedly masculine quality that is essential in the making of a great master of the great instrument.

"In Carnival Time" with its brilliant allegro, the alternating delicacy and robustiveness of the andantino marcato and the jollity and devil-may-care presto brought the concert to a close.

SUNDAY HERALD.
Published Every Sunday in the Year—Vol. CXV., No. 45.
SUNDAY, FEB. 14, 1904.

"DON QUIXOTE" AT SYMPHONY

R. Strauss' Fantastic Variations on a Theme of Knightly Character Are Very Fantastic and Make the Hero a Fool.

INJUSTICE TO FAMOUS GENTLEMAN OF FICTION

Composer Essays to Make Him Into a Laughing Stock, When in Reality He Was a Pathetic and Noble Character.

The 15th concert of the Boston Symphony orchestra, Mr. Gericke conductor, was given last night in Symphony Hall. The programme was as follows:

Overture to "Anacreon".....Cherubini
"Don Quixote," fantastical variations on a theme of knightly character, Op. 35 (first time).....R. Strauss
Symphony in A major No. 7.....Beethoven

Richard Strauss' "Don Quixote," composed in 1897, was played last night for the first time in Boston. So far as we can learn, the performance was the second in the United States. The first was at Chicago in 1899. The performance last night had been prepared with infinite care. It was read with sympathy and imaginative intelligence, as well as with the utmost technical authority, and it was played brilliantly. Mr. Krasselt was the solo 'cellist and Mr. Zach played the solo viola. There was hearty applause, and conductor and soloists were obliged to bow in acknowledgment.

Formidable Task of Putting "Don Quixote" to Music.

This music is exceedingly, enormously ingenious. Ingenuity is the distinguishing feature of the composition; but ingenuity is not the chief characteristic of the purest and the noblest art. The task undertaken by Strauss was formidable if not impossible: to typify Don Quixote and Sancho Panza by solo instruments and to portray them as plunged into all manner of orchestral adventures. The most striking sections of the work are those in which Strauss portrays moods, as the introduction in which there is a psycho-musical representation of the giving way of intellect; the passage in the third variation where Don Quixote speaks nobly of the ideal; the finale in which Don Quixote realizes the utter vanity of his illusions and gives up the ghost. In these instances music is employed legitimately and reasonably; and in these Strauss rises to his greatest height, in this particular work, as an imaginative composer.

His musical representation of conversation between Knight and Squire is for the most part tedious. And it may here be said that any exhibition of mere ingenuity, mere cleverness if it be prolonged for too long a time, is necessarily boresome, and the hearer or the spectator yearns for something simple, something truly beautiful or impressive.

The variations attempt to portray in music certain adventures told in Cervantes' romance. There is no mistaking the Knight's attack on the sheep. The imitation of the baa-ing flock is surprisingly realistic; but the heaven is tempted to cry out with Agesilaus who, when asked to praise a fellow who imitated a nightingale, answered: "I have heard the nightingale itself." So, too, there is no doubt in the seventh variation that there is a mighty wind abroad; yet who without a programme explanation would associate this variation with the Knight and Squire, blindfolded, on the wooden horse?

Much of this music is for a panorama, and it is a pity that it does not accompany a panorama as it moves, or comment on entertaining views thrown on a screen. How is the Knight of the White Moon to be identified? Would any one without jogging of his elbow see windmills in the first variation? These are not captious objections. The composer made his variations; he supplied mottoes for them in the transcription for the piano; he accepted without protest the elaborately explanatory programme books for the Strauss festival in London, at which he was present. He wrote panorama music. Unfortunately, he neglected to provide the panorama itself, with the wind machine and other extra instruments for his swollen orchestra.

Mistake of Quixote as Fool Instead of as a Gentleman.

If the work is to be taken seriously—and fantastical persons are often the most serious of human beings—witness "Don Quixote"—there are aesthetic objections to Strauss' scheme. The variations for the most part are concerned with the ridiculous adventures of the Knight, with the grotesque pages that appeal to young readers, who see in "Don Quixote" merely an amusing book, just as children read "Gulliver's Travels" for the sake of surprise and consequent laughter, and miss the terrible irony. Don Quixote is the noblest gentleman in all fiction. Yet he is portrayed by Strauss to excite laughter.

Laughter is the lowest, cheapest expression of the superiority of him that laughs over the one laughed at. A man is guilty of awkwardness; he is foolish in speech, he outs a silly figure at an ill-timed moment; he falls at the risk of bodily injury. There is laughter. He that laughs exults in his mental superiority or in his own inability to be ridiculous. Laughter is not necessarily the same thing as joy; there is a laugh that is kindly, just as the most common form of laughter is satanic.

No music in which the laugh of implied superiority is the leading motive can be beautiful or noble. It is merely ingenious, clever, diabolically clever; yet induces yawning; it does not brook frequent repetition.

It is fairer perhaps to consider "Don Quixote" as a colossal joke. The music no more lessens the grandeur and taints the sweetness of Don Quixote's character than did the impersonation of the Knight of the Sorrowful Countenance by Mr. Barnabee, when DeKoven's operetta was produced here 15 years ago. If Don Quixote could hear this music, he would regard it as another one of his illusions.

We are warm admirers of the uncommon talent of Richard Strauss. His "Don Juan," "Death and Apotheosis," "Thus Spake Zarathustra" and "A Hero's Life" are great and unusual works, which may pass him to posterity as a genius. We regret, therefore, the more that he wrote "Don Quixote," especially as it is the only one of his more important works that is for the most part ineffective and dull.

The overture to "Anacreon" never sounded so superbly classic and so modern; the allegretto of Beethoven never seemed so human and so spiritual in its sublime melancholy.

In spite of there being no soloist for the Symphony rehearsal Friday afternoon, almost every seat was filled. Among those there were Miss Anna Thayer, who received many congratulations upon her recent engagement; Mme. Wiehe and her husband, M. Berenyi; Mrs. James Lawrence, Mr. T. P. Beal, Mrs. Frank Peabody, Jr., and Miss Rosamond Peabody, Mrs. W. P. Fay, Mrs. Neal Rantoul and Miss Rosamond Saltonstall, Mrs. Jordan and Miss Dorothy Jordan, Mrs. Frederick Richardson and Miss Mary Sargent, Miss Alice Sohier, Miss Susan Thayer, Mrs. Gardner, Miss Clara and Miss Edith Rotch, Mrs. George B. Shattuck, Miss Estelle Kimball, Mrs. John B. Osborn, Miss Susan Howe and Miss Eleanor Hyde, Miss Elizabeth Crafts, Mrs. James W. Kenney and Miss Kenney, Mrs. James B. Fersyth, Miss Anna Berry, Mrs. Bryce Allan, Mrs. George M. Cushing and her sister, Miss Littleton; Mrs. Robert Grant, Mrs. John Lowell, Sr., Miss Mary Greenleaf, Miss Rosamond Allen, Mr. and Mrs. James R. Poor, Miss Marion Ladd, Miss Marion Lewis, Miss Hilda Williams, Miss Annie Manning, Miss Nathalie Matthews and Mrs. W. L. Humphrey. This week there will be no concert. Next week Mme. Schumann-Heink will be the soloist.

Boston Transcript
MONDAY, FEBRUARY 15, 1904

Symphony Hall: Symphony Orchestra

This was the programme of last Saturday's symphony concert, the fifteenth of the season:

Cherubini: Overture to the Opera "Anacreon."
Richard Strauss: "Don Quixote." (Introduction, Theme with Variations, and Finale.) Fantastic variations on a theme of knightly character, Op. 35. (First time.)
Violoncello solo by Mr. Rudolf Krasselt.
Beethoven: Symphony No. 7, in A major, Op. 92.

The matter of most moment connected with this concert was, of course, the first performance in Boston of Richard Strauss's composition, "Don Quixote." Although played here the other night for the first time, the work is not new, having been produced as early as 1898 at Cologne, and less than a year later at Chicago. It precedes, therefore, "Ein Heldenleben," which we already know here, so far as acquaintance is consonant with a solitary hearing.

Admirers of the tremendous conception of the "Heldenleben" and of the dramatic power displayed in "Tod und Verklärung" must needs be disappointed in "Don Quixote." The subject is lofty, according to the opinion of the world for three hundred years or so, and therefore, worthy of the same elevated treatment that Strauss has applied to his other orchestral poems, both earlier and later. In the case of "Don Quixote," however, Strauss has apparently seen only the man's crazed, grotesque side. Quite forgetful that Cervantes's creation was always, despite his eccentricities, "a very parfait gentle knigte," Strauss has made of him a ridiculous, pitiful buffoon. He first depicts a scene of violent madness, more suggestive of Bedlam than of the Spaniard's disordered condition, then proceeds to set everybody a-laughing at a series of farcical happenings more like the adventures of Carrie Nation at Harvard and at Yale than those of the chivalrous Don. That the madhouse episode sounds genuinely, horribly maniacal, that the tilt with the sheep is portrayed with an amazing orchestral ventriloquism of bleats and baas, that the high wind seems authentically gusty, goes without saying. In this composition, as in all his others, Strauss has contrived strange effects that will be curiously analyzed by all students of clever and brilliant instrumentation. The ingenuity of the musician, too, demands admiration. Not the minutest detail has escaped him that possibly could serve to make more vivid the picture of Don Quixote's experiences. All these details, however, are somewhat in vain unless each listener is furnished with a carefully prepared table of the variations, for, with all his skill and cunning, Strauss has not been able so plainly to indicate, to give an example, a windmill in motion, that it could be recognized unless the auditor's elbow were jogged. The themes representing Don Quixote and Sancho Panza, furthermore, are not strongly individualized. The one is not essentially noble and knightly, the other is not sharply in contrast. Strauss, in short, has misconceived the character of the Spanish hero, seeing a clown where there was a nobleman. He has also obstructed the march of his genius by overwhelming impedimenta of petty detail. Only one passage, in the middle of the work, reaches the plane of grandeur on which Strauss, more constantly than any living composer of music, abides. Now that we have heard the "Don Quixote," for which opportunity all thanks, why may we not have again "Tod und Verklärung," "Ein Heldenleben," or "Zarathustra," that we may not forget the quality of the real Richard Strauss?

In comparison with this musical burlesque, the "Anacreon" overture, played with a dazzling brilliancy, sounded more intrinsically noble than ever before. And never have the rhythms of the first Beethoven movement seemed more enchanting, the very poetry of motion. Nor did Beethoven's exquisite sense of tonal color suffer in juxtaposition with the flaunting daubs and splashes from Strauss's orchestral palette. The concert was admirably arranged; each composition displayed its own actual worth.

There will be no symphony concert this week. On Feb. 27 Mrs. Schumann-Heink will sing, and this is to be the programme:

Mozart: Symphony in E-flat major (B. & H., No 3).
Max Bruch: Andromache's Aria, from "Achilles."
Th. Akimenko: Lyric Poem. (First time.)
Brahms: Two Songs with Viola and Piano accompaniment.
Emil Chabrier: Overture to "Gwendoline."

Boston Sunday Globe.
SUNDAY, FEB 14, 1904.

SYMPHONY CONCERTS.

The program for the 15th symphony rehearsal and concert contained an interesting feature in Richard Strauss' fantastic "variations on a theme of knightly character," entitled "Don Quixote." The other selections were the overture to Cherubini's opera, "Anacreon," and the great A major symphony by Beethoven. "Don Quixote" was finished about seven years ago and since then it has been the subject for wordy warfare, not only abroad, but in this country, where the piece was performed about five years ago in Chicago under the direction of Theodore Thomas. Dr Strauss has attracted so much attention by his masterly skill as a composer that the announced performance here of the much-discussed work aroused new curiosity in his musical "problem"; and doubtless since this curiosity has been satisfied, opinions pro and con, will now be in order. Earlier in the week, in Chickering hall, Mr Lang gave a puzzling composition by Debussey, repeating the work on the same evening to better enable the auditors to grasp the musical significance of three "Nocturnes"; but it will take more than one repetition of the Strauss poem for the majority of people to decide whether it is real music or mainly a conglomeration of sounds—a kind of musical satire or joke.

The work is strictly unconventional, effects are produced in the strangest musical fashion, many of them are seemingly without precedent in their odd instrumentation, and yet, with the subject, Don Quixote, in mind, this fantastic treatment undoubtedly illustrates the theme in a vivid manner. Cervantes certainly keeps one guessing what new and visionary emotion will awaken in the lean knight, and Dr Strauss' composition produces a similar effect.

There are about a dozen variations on the knightly theme, beginning with the mad don dreaming of adventures in the field of chivalry and closing with his peaceful death. Don Quixote is typified by the solo cello; the love theme is suggested by the violin, the viola representing the Sancho Panza theme. In the mass of orchestral chaos there is interspersed writing graceful, original and noble in invention, beautiful examples of musical art in coherent form, and harmonies which are enchanting, but, unfortunately, brief.

Mr Krasselt played the chief cello part, the Don Quixote theme, with splendid expression, and Mr Zack and Mr Arbos gave the viola and violin solos in a sympathetic manner. The orchestra evidently was faithful in illustrating Mr Gericke's ideas regarding the interpretation of the immensely difficult work; but further than that it would be difficult to judge after a single hearing of one of the most perplexing descriptive pieces ever performed here. The finale, the don's death, is wonderfully expressed and here the almost unrivaled ensemble playing of the orchestra was shown in perfection. The work afforded plenty of amusement for the players as well as auditors, the former when not busy, scanning the spectators with half-puzzled expressions as if to ask "what do you think of it?"

The Anacreon overture was performed admirably and the Beethoven symphony, especially the charming second movement, was given in the usual faultless style.

The orchestra will be away from Boston this week. The program announced for Feb 26 and 27 includes Mozart's symphony in E flat, Akimenko's "Lyric Poem" (first time), Chabrier's overture to "Gwendoline." Mme Schumann-Heink will sing Andromache's scene from Bruch's "Achiles" and two songs by Brahms with viola and piano accompaniment.

PUBLIC LEDGER-
FEBRUARY 20, 1904.

The fourth concert of the first series of those being given here this winter by the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, took place yesterday evening in the Academy of Music, the chief interest of the occasion being the appearance of Rudolf Krasselt, the first 'cellist of the orchestra, as soloist of the evening. He played the familiar Saint-Saens concerto, the orchestra being heard in Cherubini's "Anacreon" overture, Brahms E minor symphony and a festive composition by Georg Schumann, called "In Carnival Time."

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DAILY ADVERTISER,

FEBRUARY 15, 1904.

THE SYMPHONY CONCERT.

Programme.

Overture to the Opera "Anacreon"....Cherubini
"Don Quixote." (Introduction, Theme with variations, and finale.) Fantastic variations on a theme of Knightly character, op. 35.....Richard Strauss
Violoncello solo (First time)....Rudolph Krasselt
Symphony No. 7, in A major, op. 92...Beethoven

It was the first performance in Boston of a great work about which there is much discussion. It is well known that our great orchestral conductor is not in deep sympathy with the extreme modern school; all the more credit to him, therefore, that he takes such great care that it shall be perfectly presented. We doubt whether Richard Strauss' "Don Quixote" has ever been so well performed (technically) anywhere, or whether this harmonic jungle will ever be traversed with more surety. The amount of work entailed by the performance may be faintly judged of when one is told that there were almost a dozen extra rehearsals on this single composition.

Was it as a sly presentation of his own views in the matter that Mr. Gericke gave Cherubini's lofty "Anacreon" overture before, and Beethoven's 7th symphony after this radical work? It reminded the auditor that one school does not abolish another, that even Strauss has not dimmed the glory of the classics. And old Cherubini sounded as majestic as ever, forming a stately introduction to the "melee" that followed.

"Don Quixote" is one of the recent innovations in the variation form. D'Indy made an experiment in this field by giving a set of variations in reversed order, the theme coming last; Huber made a set on a series of paintings by Boecklin; Elgar served up a number of his friends and acquaintances in variation sauce; and here comes a greater composer than any of them and gives us Don Quixote and Sancho Panza in a set of variation-adventures. Decidedly the modern composer is endeavoring to treat the variation-form by new processes.

In these variations Strauss has followed the thought of Berlioz, who caused the viola to become a definite character (Childe Harold), and has caused two instruments to become dramatis personae,—the violoncello being the fantastic Don and the viola his humble esquire. One can at once pay tribute to Mr. Krasselt and to Mr. Zach, who played the obbligati with splendid effect and were applauded to the echo at the end of the work.

As to the composition itself one may well pause and become timid in rendering a verdict. Here is the chief master of the modern orchestra, a man who is the greatest tone-colorist that the world has ever possessed, giving a mixture of hideous and beautiful, of quassia and champagne, in a manner that must be called intensely graphic but not at all enjoyable. Is art to be enjoyed? That seems to be the question of the present.

Strauss answers in the negative. With such a complex work it must be demanded of every auditor that he sit up nights and study the score minutely before he ventures to attend the first performance. Let no man accuse the modern music of lack of intellectuality; it is as complexly intellectual as Grell's Mass in 16 real parts, but it requires a wholly different species of mental exertion on the part of the auditor from that demanded by Bach or Palestrina.

The matter becomes the more perplexing when one remembers that Strauss is not forced to this extreme ugliness by lack of ideas, as Bruckner may have been, for he has composed serenely beautiful works in the most classical forms, before he swept into this modern chaos.

Once upon a time there was a school of composition which indulged in every complexity of progression, which experimented with all possible abstrusities, which did not care how ugly its music sounded so that it was terrifically ingenious. The Flemish school has passed away, yet its composers may be regarded as the plowmen who made the harvest of Bach and the later giants possible. Perhaps the present school of mighty experimenters in tonal ugliness will also leave a good legacy. Some day an orchestral composer will come who will weld the melodic beauty of a bizet upon the wonderful tone-coloring and graphicality of Strauss, and a new school of instrumental music will arise. Strauss himself might head this school if he would. Music is not a fixed and unchanging Art.

The pure contrapuntal school became monody with the beginning of opera; Bach altered the entire face of musical modulation; Beethoven led into a completely new domain; Wagner evolved a style utterly at variance with all that had preceded; we are probably upon the verge of another marked change and these volcanic throes but herald the birth of the orchestral school of the 20th century.

There might have been more humor in the interpretation of the work. The bleating of the sheep was a startling touch of realism, but Dr. Strauss will emphasize it more when he gives the work here next month. The journey through the air is one of the phenomena of the composition. The introduction of the wind-machine is amazingly exciting. It sounds like a piccolo that has suddenly gone crazy. Yet it remained in tune with the music. Berlioz and Wagner introduced bells into the orchestra; Tschaikowsky added cannon ("1812"); Strauss adds this revolving wheel with its fierce glissando effects; the composer of the future has only Whitfield torpedoes to add to his list of instruments.

Touches of much beauty and grace appeared occasionally, like plums in a pudding. Among these the counterpoint of the bassoons, in the 9th variation, and the twisted modulations of the first theme, typifying Don Quixote's false reasoning, and the clear presentation of ideas at the close, portraying the return of sanity, may be mentioned. At the end of the thorny journey, Mr. Gericke was called to the stand to bow to the applause of the audience; he pointed to his orchestra; let both conductor and men share in the gratitude of the public for the most technically perfect performance of this most trying work.

Then came Beethoven's 7th symphony. The first movement was spoiled for us by the wild orgie we had passed through, but by the time that the Allegretto came we were normal again, and the solemn iteration of dactyl and spondee, and that tenderly consoling Trio, brought us back to sanity. Mr. Gericke's reading of this second movement was altogether great. He avoided the mawkishness that Beethoven feared here, and gave a most effective interpretation of this gem of slow movements. The symphony is replete with powerful organ-points; there is one in the first movement, another in the Trio of the Scherzo, and the most powerful of all in the coda of the finale. All three were properly emphasized and the entire work left the best possible impression. Spite of all the added effects of concussion, spite of all the phantasmagoria of latter-day music, we need not take Beethoven off his pedestal just yet.

Louis C. Elson.

PHILADELPHIA RECORD,

FEBRUARY 18, 1904.

THE BOSTON SYMPHONY.

Richard Strauss' "Don Quixote" the Striking Novelty.

When Conductor Gericke raised his baton as a signal that Richard Strauss' "Don Quixote" was about to be played at the Boston Symphony Orchestra's concert, last evening in the Academy of Music, there was an instant flutter of program books. The audience from then on until the conclusion of this strange novelty presented a curious and decidedly ultra-modern spectacle. With both eyes glued to the ever-welcome descriptive notes of Philip Hale and both ears primed to receive each significant dissonance or harmony of the composer, the sight to an inflexible musician of the old school must have been eminently disconcerting. "No more music for its own noble sake but mere orchestral trickery" may easily be conceived as the substance of his complaint. And yet the Strauss work is but the consistent development of the underlying idea of Beethoven's classical Pastoral Symphony.

"Don Quixote" was given for the first time in this city last evening. It was only written in 1897 and first played in America by Thomas' Chicago Orchestra in 1899. Contrary to a quite general impression, it is not a symphonic poem, but is described by Strauss himself as "Fantastic Variations on a Theme of Knightly Character." To the word fantastic in this instance no exception can surely be taken. "Don Quixote" is program music carried to its extremest limits. Numerous adventures of the Knight of La Mancha and his faithful servant are musically, although rather disjointedly, pictured in a way that is simply amazing. An extraordinary arrangement of the strings and united brasses produces with startling vividness the noise of flock of sheep; for the imaginary ride through the air, a novel instrument known as a "wind-machine," is used, and there are numerous other instances of phenomenal objective music. But after all, what is the "Don Quixote" work but a veritable orchestral "stunt" by the greatest living master of orchestration?

Countless beauties, it of course possesses, marvels of counterpoint and exquisite melodic and harmonic virtues, but in the end the aim of the composer does not seem exalted. It is all too definite, and concrete, too much analogous to the coloratura work of an expert soprana. What the composer strove to do there is no doubt he has accomplished with marvelous facility, but at a great sacrifice of the spiritual and subjective, which seem such essential elements of the highest music. Surely a philosophical theme such as "Also Sprach Zarathustra" is one far worthier of his genius.

Smeitau's overture to "The Bartered Bride." Beethoven's Seventh Symphony and Lalo's Spanish Symphony with T. Adamowski, violinist, as the very admirable soloist made up the remainder of the concert. The work of the orchestra was characteristically fine, especially in the Strauss number.

PHILADELPHIA INQUIRER,

FEBRUARY 20, 1904

The Boston Symphony Orchestra Presents an Interesting Program

Although the weather was so inclement there was a large and brilliant audience at the Academy of Music last evening when the Boston Symphony Orchestra gave the fourth concert in its first series for the current season.

The leading feature of the program was the Fourth Symphony of Brahms, in E minor, Op. 98. This is perhaps less generally popular than either the lyrical Second or the elegiac Third of the same composer, but it is a beautiful work, elevated in sentiment, admirable in construction, deeply imaginative in conception and rich in lovely thoughts, and it was rendered under Mr. Gericke's keenly sympathetic and intelligently appreciative direction in a manner which disclosed its full significance and gave to every little detail its proper place in the general scheme. It is hard to discriminate when the whole standard of attainment was so high, but it did seem as though Mr. Gericke was in especially close rapport with the delightful andante and certainly the poetic spirit and the melodious charm of that enchanting movement could hardly have been more adequately or more eloquently expressed.

The other orchestral numbers were the brilliant "Anacreon" overture of Cherubini, which was given with an incomparable elan, and a suite by George Schumann entitled "In Carnival Time," which, without being of any great importance, is highly colored, ingeniously contrived and distinctly effective. The soloist was Mr. Rudolf Krasselt, the first 'cello player of the orchestra, who, in a vigorous and finished performance of Saint-Saens' A minor concerto for the instrument named, showed a good tone, ample technique and plenty of artistic intelligence. There are all kinds of difficulties in this music, but they were readily surmounted, and the hearty applause which Mr. Krasselt received was well deserved.

The next of these concerts and the last for the season will take place on Monday evening, March 14.

PHILADELPHIA PRESS,

FEBRUARY 18, 1904.

"DON QUIXOTE" IN MUSIC

Strauss' Famous Work Interpreted by the Boston Orchestra.

The fourth concert, second series, of the Boston Orchestra, given at the Academy of Music last night, was a notable event in music annals, as Philadelphia was given an opportunity of hearing a remarkable work by a remarkable man, the famous and much-talked of "Don Quixote," by Richard Strauss. Of course there were other interesting numbers on the program, which in detail was as follows:—

Smetana .....
Overture to the Opera, "The Sold Bride"
Lalo—Spanish Symphony for Violin and Orchestra, in D minor, Op. 21.
I. Allegro non troppo.
II. Scherzando: Allegro molto.
III. Andante.
IV. Rondo: Allegro.
Richard Strauss, "Don Quixote" (Introduction Theme with Variations and Finale): Fantastic Variations on a Theme of Knightly Character. Op. 35.
(Violoncello Solo, Mr. Krasselt.)
(First time.)
Beethoven—
Symphony in A major, No. 7, Op. 92.
I. Poco sostenuto ed allegro vivace.
II. Allegretto.
III. Scherzoie Trio.
IV. Finale: Allegro con brio.
Soloist .....Mr. T. Adamowski.

Smettana's brilliant overture was effectively rendered, and Mr. Adamowski, who is an old friend, brought to bear the full force of his satisfying virtuosity in his interpretation of the florid Lalo number. The Beethoven symphony was read in Mr. Gericke's usual dignified and elegant manner, but the focal center of attraction was the Strauss tone poem.

The varied experiences of that delightful old gentleman whose brain had become disordered by constant and indiscriminate reading of romances of chivalry, but, withal, full of Spanish honor and enthusiasm, gentle and dignified, trusted by his friends and loved by his dependents, is the subject of Richard Strauss' masterpiece "Don Quixote." And a more complex series of episodes for an equally complex composer to treat as a music-novel could hardly be imagined. But Strauss has been successful in reciting through the medium of tone a colorful and graphic story.

Seldom has the great work appeared on European programs, and Theodore Thomas gave it for the first time in America in Chicago in January, 1899, within a year of its first performance in Germany. Last week, in Boston, it received a second reading at the hands of Mr. Gericke, and Philadelphia enjoys the distinction of being third on the list.

There are many reasons why conductors approach "Don Quixote" with a feeling akin to insecurity. Even a casual study of the score reveals difficulties that can only be compassed by an orchestra made up of performers of the highest possible executive ability, even though directed by a conductor whose musical insight and imaginative powers are of the highest type. Consequently few leaders are willing to assume the responsibility of an undertaking that might result in consequences quite as disastrous as befel the doughty Don in his battle with the windmills.

However, a catastrophe was not even suggested last night, as the Boston Orchestra was fully equal to all demands of technique, and Mr. Gericke gave an understandable reading of the score, but refined to the last degree. There was lacking a full measure of warmth and there was no abandon, but, on the other hand, Strauss was not mutilated. Mr. Gericke's scholarly instincts would never lead him to vandalism.

"Don Quixote," it must be remembered, is not a symphonic poem, but a series of variations upon three themes—Don Quixote, Sancho Panza and the Don's idealization of Dulcinea, and, as a Strauss monomaniac puts it: for wit, humor, pathos and humanism there is nothing like it in the whole library of music. After last night's hearing of the music there certainly remains a definite and deep-seated appreciation of the humor and sadness of Don Quixote's life as revealed by Strauss' eloquent music.

And there is no mistaking the stamp of originality, no flaunting of the cloak of Wagner, no evidence that the composer is musically the "illegitimate son of Liszt." If the reminiscent element is present it is certainly not obvious, but there is evidence in abundance that makes the work the expression of a singularly resourceful and original thinker, a man of great talent if not a positive genius.

The powerful impression that the work must make can be explained by the fact that Strauss has found himself. He is no longer audacious, no longer imitative, he has reached his "Meistersinger" period by being sincere in obeying those forces that culminate in a personal and therefore original expression of his art.

Then the clarity of the style, a style that so admirably fits the thing to be described, and, in a sense, a realization of Flaubert's dream of what style should be; "rhythmical as verse, precise as the language of science, and with undulations, modulations as of a violoncello; a style which enters the idea like the stroke of a stiletto." Well, all that the king of realists dreamed of has been realized by Richard Strauss in "Don Quixote."

And with "Don Quixote" a new force enters music, a force that apparently possesses the potency for power, that, in the case of Wagner, revolutionized the opera, and in the case of Strauss will certainly influence, if not determine, the form, the idea, the content, in short, of orchestral composition in the future.

Though Richard Strauss stands alone as a composer who is daring, resourceful and brilliant in his inventions of new harmonies, and peculiarly interesting in the instrumentation of his scores, yet when it comes to an expression of positive opinion regarding his artistic immortality it is too soon to lay down the law. Discretion whispers, for the present, at least, a suspension of judgment.

PHILADELPHIA INQUIRER,

FEBRUARY 18, 1904

STRAUSS AND BEETHOVEN

The Boston Symphony Orchestra's Concert at the Academy Last Evening

The Boston Symphony Orchestra gave an interesting concert at the Academy of Music last evening, when the features of the program were the "Don Quixote" fantasia of Richard Strauss and Beethoven's symphony in A major No. 7, Op. 92. "Don Quixote" is one of Strauss' most recent works. It had not been heard in Philadelphia before last night and there was some curiosity, a mild curiosity, to learn whether it exhibited any further development in the peculiar ideas, theories, principles and methods of its distinguished and much-bepraised composer.

So far as could be judged from the standard established in "Til Eulenspiegel's Merry Pranks" and "Thus Spake Zarathustra" it is the aim of Richard Strauss to render his music as nearly unplayable as possible and as ugly as the possibilities of dissonance will permit. He has not overlooked those objects in the production of "Don Quixote," which is not exactly an unalloyed melodious delight and whose technical difficulties are appalling; but it must be said that the music with which he has undertaken to portray the character and to illustrate the career of Don Cervantes' illustrious hero is a good deal more interesting, has a good deal more value as mere music than most of the orchestral constructions with which Richard Strauss has heretofore been identified and upon which his fame in this country chiefly rests.

There is much in "Don Quixote" that is beautiful and expressive and artistic in the good old-fashioned way, in the way that Haydn and Mozart and their successors marked out and followed. The theme which is employed to typify the Don is noble, dignified and appealing and several of the variations which are intended to suggest his adventures are eloquent and impressive. Unfortunately the composer lacks self-restraint and the saving grace of humor, and when the bleating of sheep is realistically imitated on the muted brass and the howling of the gale is reproduced by a wind machine, the lover of music for its own sake is made to wonder what things are coming to and to deplore the degradation of the most spiritual of the arts to such material and ignoble uses.

Richard Strauss may be a great genius. He is certainly a very clever composer. But he lacks the sense of fitness and proportion. He never knows when to stop, and by pushing his ideas to extravagant extremes he renders them and himself ridiculous. The fantasia was brilliantly played and the Beethoven symphony received an interpretation which, while it might to advantage have been broader and more dignified, was exceedingly refined and enjoyable. The soloist was Mr. T. Adamowski, who was heard in Lalo's rather trivial "Spanish Symphony," of which he gave a brilliant performance. The concert began with a spirited rendering of Smetana's overture to his opera of "The Bartered Bride."

At the concert to be given by the orchestra at the Academy of Music to-morrow evening the program will include Cherubini's "Anacreon" overture, Georg Schumann's suite "In Carnival Time," and Brahms' fourth symphony. Mr. Rudolf Krasselt, the first 'cellist of the orchestra, will play Saint-Saens' concerto in A minor.

PHILADELPHIA RECORD,

FEBRUARY 20, 1904.

The Boston Symphony First-Series Concert Brings New Soloist.

The fourth concert in the Boston Symphony Orchestra's first series, given at the Academy last evening, proved highly enjoyable, without possessing any specially distinctive features. The soloist was Rudolf Krasselt, the new first 'cellist of the organization. Mr. Krasselt played the familiar Saint-Saens Concerto in A minor with considerable distinction, displaying a full, resonant tone and an admirable combination of spirit and delicacy. A brief foretaste of his quality was given at Wednesday evening's concert, when he played the 'cello solo parts in that fantastic Richard Strauss composition, "Don Quixote." The Saint-Saens number, of course, gave this young soloist much greater opportunity and the substantial quality of his art was still further emphasized.

The Brahms Symphony No. 4, in E minor (opus 98), was the chief orchestral number, and was given a scholarly and sympathetic reading by Mr. Gericke. This work is generally considered to be the most individual and characteristic of the Brahms symphonies, but by that same token it is perhaps the least popular. It is marked by a curious quality of restlessness, and its constant iteration of seemingly unfinished themes makes it rather unsatisfying, if not lacking in sustained interest. It was played some weeks ago by Fritz Scheel's forces, and the comparison afforded by last evening's performance was of really more moment than the symphony itself. If anything, we prefer Mr. Scheel's reading, with its accentuated points, to the more smooth but somewhat less distinctive reading given by Mr. Gericke. Georg Schumann's "In Carnival Time" Suite and Cherubini's "Anacreon" Overture were the other numbers on the program.

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Richard Strauss's "Don Quixote" was performed for the first time here at the concert of the Boston Symphony Orchestra last evening in Carnegie Hall. For it the band was swelled to its fullest complement in the wood-wind, the brass, and the instruments of percussion. As Strauss prescribes, the machine used in theatres to suggest the whistling of the wind was added, discreetly hidden behind a screen and played by an unnamed virtuoso. Mr. Gericke conducted; Mr. Krasselt played the 'cello through which Don Quixote speaks, and Mr. Zach, the viola which serves similarly for Sancho Panza, both placed in front of the orchestra.

The performance had the advantage of Mr. Gericke's skill in keen analysis and lucid exposition, and of the fine capacity of his men to impart the results of both in every detail. "Don Quixote" is as hugely complex in structure, as novel in harmony, as rich and strange in instrumental colors, as cruelly difficult to play, as any of its predecessors, and it needed all the clarity and cohesion, sonority and tonal splendor that the orchestra could give it.

The shortcoming of the performance was a lack of full appreciation of the ironic humor that recurs often in the music, of the note of tragi-comedy that, in various guises, runs through it, and of the particular ardor that this or that passage invites. Much of "Don Quixote" would suggest action. Much is enlivened by humorous distortion and realistic discord. It invites a freer and more vital performance than it had last evening. That Strauss himself will probably give a few weeks hence. Mr. Gericke and his men were most satisfying in the episodes, like the death of the knight, or his vigil beside his lance, that are within the received province of musical suggestion. They oftenest disappointed where Strauss's effort to denote mental phantasms playing through bald realism ran highest.

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The full title indicates the musical skeleton of the piece—"Don Quixote, Introduction, Theme and Variations and Finale; Fantastic Variations on a Theme of Knightly Character." A severe classicist might have chosen the form, and Strauss clings steadfastly to it. Yet everywhere with the free, sure, pliant strength of a master he bends it to his peculiar purposes. He even makes it seem a felicitously imagined and highly appropriate form for them.

The musical flesh with which he has clothed the skeleton, the musical blood that he has sent coursing through it, are all his own. By the contents and contours of his melodies, by the color and cut of his harmonies, by the significance of his instrumentation, he seeks, within his chosen form, to indicate some of the traits of Don Quixote and Sancho Panza as Cervantes imagined them. By the same means he would suggest certain incidents in which Cervantes makes them figure. In particular he would illustrate these incidents with realism and with humor as they appear to Sancho Panza and to readers of the novel, and at the same time keep the fantastic aspect that they bear to the distorted but wholly serious vision of Don Quixote himself.

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The introduction suggests the romance and the chivalry of knighthood in its flower, as the books over which Don Quixote is poring, recount them. There are hints of knightly wanderings and adventures, fair ladies loved and rescued, powers of evil and of magic overthrown. Then the music becomes clouded and confused, then vague, wild, discordant. The knight has gone mad over these fantasies. The 'cello recites and enforces the theme that is to suggest Don Quixote; the viola, that which suggests Sancho Panza. The orchestra amplifies each and sets them in contrast.

With the first variation the pair set forth on their adventures. There are ten in all. The knight does battle with the windmills; puts the sheep to rout; debates of chivalrous virtue and adventure with his esquire; is roughly handled by the angry pilgrims; keeps vigil by his arms; encounters the lovely Dulcinea; rides, as he fancies, in air; voyages in an enchanted bark; assails the ambling friars as magicians; is finally overcome by his fellow-townsman, the Knight of the White Moon, and borne home captive. The finale pictures his tranquil end in the death of his illusions and ambitions.

Throughout Strauss strives to enlarge and heighten the suggestion and the pictorial quality of his music. In the blurred instrumental coloring of the knightly picture, and in the shrill discords with which the introduction ends, we must hear the phantasms and madness of Don Quixote. In the rustle of the wood-winds and the whirr of the strings we must see the turning windmills, and in the glissando in the harp and the drum-beats, the knight unhorsed by them. In the interplay of their individual themes and of the alternate chivalric and homely note we must hear Sancho and his lord discourse of the glories of knight-errantry and of the comforts of a quiet life. We must recognize Dulcinea as a vulgar country wench in the coarsened wind choir and the tinkling tambourine. We must—and we do unmistakably—hear the whistle of the wind when the "wind machine" adds its voice to the shrieking flutes. Yet the double-basses rumbling on one note are to tell us that knight and esquire are still firmly set on earth. Again, unmistakably, the sheep bleat when Don Quixote charges upon them, but we must equally believe in the enchanted ship when his theme becomes a barcarolle. Broken rhythms and intricate changes in harmonic contour and instrumental color which make all sound conventional and prosaic must persuade us of the knight's departing illusions. And so it goes.

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It is idle to say that music, under certain conditions, may not suggest all this and more. Within those conditions Strauss has made it do so. Structurally "Don Quixote" is soundly built and proportioned. The motive of the knight, foreshadowed in the chivalric picture in the introduction, and providing the thematic material of the finale, binds the whole together. The variations spring legitimately from the knight's melody with Sancho Panza's as a counter-theme. In all the sweeping and complex transformations that he makes, Strauss never loses hold of his thematic material. The theme of the knight dominates and sustains the whole. In all his extravagance he is never formless.

Theme and counter-theme are so fecund and supple that he can draw from them all the material he needs for the ten diverse variations. The homely, humorous Sancho Panza melody carries quick persuasion. To imaginative ears there is genuine characterization in the motive of the knight and its development. Now they strike the note of fantastic vision and deluded ambition. Now they hint at the sincerity and nobility of Don Quixote, again at the pathos and irony of it all.

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It is in the working out of his melodies that Strauss's tremendous power of imagination and expression has risen highest, and had fullest, freest, and most moving play. He reaches out boldly and surely for new and strange harmonic colors and outlines, for new and strange instrumental combinations. He shuns no abnormal progression, no dissonance, no eccentric instrumental device, like the muting of the whole orchestra, even to the tubas, so long as they serve his purpose.

That purpose is to widen and intensify the expressive power of music within the accepted forms, to make it suggest and picture what it has never suggested or pictured before, and to give suggestions and pictures, new and old, a vividness and precision that they never before attained. He does achieve this, within conditions, in the variations in "Don Quixote." He does commingle the suggestions of sincere fantasy, ironic humor, and bald realism, as he designed. He does characterize the knight and the esquire. Now his means are the cacophony of the end of the introduction, again such joyous freaks as the bleating of the sheep in the muted brass, and the whistling of the wind machine, or again such beauty of musical idea and expression, according to the accepted standards, as he attains in the rapt vigil of the knight or the pathos of his death in the dust and ashes of his crumbled visions. It is only when Strauss would make melody, harmony, and instrumentation argue, as he would have Don Quixote and Sancho do in one variation, that he quite fails.

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Within conditions, Strauss has done all this in "Don Quixote," but those conditions lessen the worth and appreciation of the achievement. He presupposes listeners of very quick and keen musical perception and trained musical understanding. Otherwise they cannot follow him through all his intricacies of structure and expression. He would have them endowed with something of his own imagination, pictorial sense, susceptibility to suggestion, and bold openmindedness. Otherwise they will not appreciate the pictorial quality of his music or his daring and surety as he reaches out for new means of graphic expression. There are no audiences—at least, here in New York in 1904—of miniature Strausses, and Richard may delude himself as to them much as his own Don Quixote did as to the windmills that he fancied were knights.

In "Don Quixote," as Strauss would have us hear it, we must have a sense of musical humor and irony. We must know Cervantes's knight and Cervantes's esquire and a dozen incidents in his romance. Even all this does not suffice. Strauss or his spokesmen must equip us with a minute printed analysis of the music, indicating, not only its general significance, but pointing each detail as thus "There is a pastoral figure (woodwind) and out of the dust cloud (strings) comes a chorus of 'Ba-a-a' (muted brass)." We must listen with our eyes on it.

Now all this apparatus is essentially literary. Every one knows the reproach that attaches to "literary" painting or sculpture. Either, in that case, becomes an artistic medium seeking to express in its own terms what is more fully, clearly, sympathetically, and poignantly expressed in the terms of another. Moreover, the new medium needs the aid of the old to fulfill its task. In precisely the same way "Don Quixote," in spite of all Strauss has done in it, is "literary" music and naked to the same reproaches.

Evening Mail

It was a tenet of Schumann's, and it has been held by most commentators, that "programme music" (illustrative music would be a better term) was perfectly admissible as long as one didn't need a programme in order to enjoy it. That is, the music must appeal inherently, by its beauty, its character, its design, to the hearer; it must create or impart a mood, an emotion, that need not depend upon a knowledge of the exact story or picture in the composer's mind.

Richard Strauss's modernity consists as much in his extension of the field of music as in his amazing use of the orchestral colors. He has made this "Don Quixote" a masterpiece of characterization, of humor, of description, of movement, and, more than once, of beauty in the old sense. Shall the ordinary standards of judgment be applied to it, as though it aimed to be pure music and failed? Assuredly not.

A new classification must be made, a wider definition of music's sphere adopted, or rather, the legitimate union of music with another art (whether that adjunct be literature, painted pictures, stage pantomime or what not) must be formally recognized. Adoption of such a classification would explain away many of the difficulties in "Zarathustra," "Till Eulenspiegel" and other gigantic tone pictures by Strauss, as well as a few by other composers. The tendency of the time strongly moves that way.

Last night's audience was able to hear "Don Quixote" in this new way, being provided with detailed programme books. Eventually, who knows but that the conveyance of the concomitant elements of such works will not be managed more vividly, more pictorially, than the printed page allows?

Meantime, "Don Quixote" is, after its kind, a masterpiece. Its musical ideas are numerous, and they are admirably knit. The orchestral colors are those of a brave painter. The work as a whole is a production of true genius.

Mr. Gericke and the orchestra put their hearts into it, and all their skill. The solo 'cellist and viola player were, respectively, Rudolph Krasselt and Max Zach, and they, with their colleagues, set a proud standard of performance for this remarkable composition.

SAMUEL SWIFT.

EVENING MAIL.

FEBRUARY 19, 1904.

"DON QUIXOTE" TOLD IN MUSIC

Richard Strauss's Extraordinary Work Played for the First Time by the Boston Symphony Orchestra—A New Order of Music.

Richard Strauss is now in midocean, on his way hither from Germany, but as a preliminary to his coming series of "festival" concerts, Wilhelm Gericke and the Boston Symphony Orchestra played last night, at Carnegie Hall, Strauss's "Don Quixote," for the first time in this city.

A fine audience was present, and the programme also included Smetana's "Bartered Bride" overture, Cesar Franck's symphonic poem, "The Wild Huntsman," and Beethoven's seventh symphony.

"Don Quixote," which is Strauss's thirty-fifth numbered work, came after "Thus Spake Zarathustra" and before "A Hero's Life." It was played in Cologne in 1898 and in Chicago in 1899. Emil Paur once thought of giving it in New York, but decided that this public could learn its Strauss by easier stages than this set of "Fantastic Variations on a Theme of Knightly Character" offered. But Mr. Paur himself was convinced that its time would come.

The composition is in the form of an introduction, ten variations and a finale, joined without a break. It took Mr. Gericke forty minutes to play it last night. The orchestral score requires the presence of a wind machine (like those used in theatres) and of the fullest assortment of modern instruments. A solo 'cello utters most of the distinctive music of Don Quixote himself, and a solo viola speaks for the sly and amiable Sancho Panza.

The introduction sets forth Don Quixote's personality, his inherent nobility of soul, and aims to suggest, by the use of false cadences and intrusive notes, how, "through his little sleep and much reading, he dried up his brains in such sort as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests and other impossible follies."

Themes of knight-errantry and gallantry are heard, the image of a beautiful woman, Dulcinea, flits through the Don's consciousness and a harp glissando, leading to sharp discords, declare the overthrowing of the knight's reason. The solo 'cello emerges with the theme thenceforward indicative of Don Quixote.

Variation I. sees the knight, attended by Sancho Panza, start on his pilgimage, and the fight with the windmills. Variation II. is devoted to the fight against the Host of the Great Emperor Alifonfaron—the enemy is enveloped in a cloud of dust, out of which, as Don Quixote puts the foe to flight, comes a chorus of "Ba-a-a-a-a" on the muted brass (to the great amusement of the audience).

Sancho Panza, not an apostle of the strenuous life, protests, through his grumbling viola, but the Don's confident 'cello silences him, with talk of honor and glory. The fourth variation details the knight's punishment by a band of worthy pilgrims, whom he had taken for robbers, in spite of the churchly theme that accompanied them. The next picture shows a vision of Dulcinea. Sancho persuades him, in the following episode, that a country wench is his Dulcinea, while the succeeding adventure of the ride through the air, blindfolded, on the wooden horse, calls forth the onslaught of the wind machine and a charge of whistling flutes. Then, says the official German commentator, "The persistent tremolo of the double basses on one note may be taken to mean that the two did not really leave the earth."

The journey in the enchanted bark, the combat with two magicians, and the return of Don Quixote to his home, after defeat by the Knight of the White Moon, complete the variations. The finale, by its sane and beautiful harmonies, shows that the knight has recovered his reason, and further discussion of the previous themes aims to suggest that he has lost his illusions. "Very peacefully," very nobly and yet with a wonderful touch of homely intimacy, Don Quixote dies.

At first hearing this seems the furthest step Strauss has taken away from pure music. Beautiful and majestic as are the introduction and the finale, supremely vital and thrilling as are episodes scattered through the whole work, it demands recognition of a new kind. This long composition seems indubitably to require a printed programme for its proper understanding by the hearers. A cinematograph would answer the same purpose, or some unlikely arrangement of stage pantomime—but explanation, of one kind or another, "Don Quixote" absolutely requires. The title is not enough; even a knowledge of Cervante's tale does not suffice; one must have the exact incident to be illustrated spread before one, and then the music wholly justifies itself.

EVENING TELEGRAM—NEW YORK,

FRIDAY, FEBRUARY 19, 1904.

Musical Novelties Presented by Boston Symphony.

The Boston Symphony was heard again last night at Carnegie Hall by an audience of its admirers, which filled the great hall to overflowing. The orchestra gave its accustomed finished performance. The programme introduced several novelties of unusual interest. The first half of the concert comprised several selections of extremely modern music. Mr. Gericke, who conducted, as usual, was less satisfying in the rendition of these numbers than in the symphony which followed. In the years during which Mr. Gericke has conducted the orchestra he has striven beyond everything to develop a perfection of tone and technique.

His sympathies, however, are not modern; he is not temperamentally in sympathy with selections so modern. This was particularly evident in his rendition of the Strauss and Cesar Franck numbers, which would seem to demand a more individual interpretation.

In presenting Beethoven's seventh symphony it could be felt that this admirable leader was not at home. The most notable novelty of the evening was the presentation of selections from "Don Quixote." This opera, it must be recalled, has been promised for this season by Mr. Conried, it never having been sung in America. It was received with enthusiasm, Mr. Gericke being obliged to bow to repeated encores.

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DAILY EVENING TELEGRAPH.

THURSDAY, FEBRUARY 18, 1904.

BOSTON SYMPHONY ORCHESTRA.

Fourth Concert of the Second Series at the Academy of Music.

It was surely a new sensation last night to hear the Boston Symphony Orchestra playing an apotheosis of "Hiawatha," with variations suggesting highly refined versions of other street favorites; yet such was the effect of the opening number on the programme. This was Swietana's overture to his opera "The Sold Bride," superbly played with a wonderful mastery of concerted effect in the strings. There are very beautiful passages in it, for, of course, it is not all idealized ragtime; but there are certainly reminiscences in it of popularity that are decidedly amusing in a highly classic symphony concert.

Following this appeared Mr. Adamowski, the violin soloist of the evening, in Lalo's "Spanish Symphony," though why it is not called a "Concerto," as most such works are, is not quite clear. The first two movements of the composition are not quite clear either; they are choppy and scattered, the soloist having a lot of difficult, brilliant technique to perform, very interesting as exercises, but not very musical save in a few tantalizing passages that come and go. The andante or third movement, and the final Rondo are much more attractive to ordinary listeners, and in those the soloist won well deserved applause.

The notable event of the evening was the "tone-drama," or "theme with variations," based on the romance of "Don Quixote," by Richard Strauss, played here for the first time by this orchestra. The character of the Don is represented by the violoncello solo, admirably presented by Mr. Krasself, who is to be the soloist of the next concert, on Friday evening of this week. He was well supported by the viola player, whose name might appropriately have been given, in the solo passages representing Sancho Panza. These two carry their respective themes, and around them the orchestra weaves the variations intended to represent the usndry adventures and mishaps of the Knight Errant and his Squire. In regard to this composition "a little knowledge is a dangerous thing," for, if one wants to get any satisfaction out of it whatever, he should understand it thoroughly, note for note, or else know nothing about it at all. To know a little about it and try to gather the rest from the programme notes and follow the performance at the same time, requires one to "keep up a terrible thinking" that is a great strain; and leaves little time for listening, and still less for enjoying. There are beautiful passages that occur here and there, like vases of harmony with delicious little streams of melody bubbling up; but they are so separated in a desert confusion of unrelated sounds that one grows faint and weary by the way, trying to get from one to the other. The work may delight the elect who can follow it, but it is likely to be "caviare to the general." It certainly accomplishes its purpose of representing the wanderings of a disordered mind, and if any one enjoys contemplating such vagaries he may find the musical version of them satisfying, it all depends on what one wants in music. It is more than likely that most of the rather meagre audience welcomed with relief the sane harmonies of Beethoven's Seventh Symphony, which closed the programme and soothed their distracted brains.

THE WORLD:

FEBRUARY 19, 1904.

"DON QUIXOTE" AS STRAUSS SEES HIM

The Boston Symphony Orchestra Plays the Eccentric German Composer's Weird Tone-Poem—Audience Wonders.

The imminent eruption of Richard Strauss, who is coming to America to conduct a series of concerts, was foreshadowed at Carnegie Hall last night, when Mr. Gericke and the Boston Symphony Orchestra produced the German composer's tone poem, "Don Quixote."

It was a weird thing in music, outraging all the accepted canons of taste and form in an eccentric chase after realism. By carefully following the exhaustive explanations of the programme one could understand the composer's intentions; without the guiding notes, however, it would have been a hopeless task.

M. Gericke gave the work a most careful reading, but the audience was left a-wondering whether the whole thing was not a huge joke.

Beethoven's Seventh Symphony, Suntana's overture to "The Bartered Bride" and Ceasor Franck's symphonic poem "The Wild Huntsman" completed the programme.

The house was crowded with the best of New York's music lovers, as is usual now whenever the Boston orchestra appears.

EVENING POST:

FEBRUARY 19, 1904.

The Boston Orchestra.

It was perhaps in deference to recent criticism of the archaic character of his programmes this winter that Mr. Gericke offered last night in Carnegie Hall, at the fourth of the Boston Orchestra concerts, that peculiarly tough morsel by Dr. Richard Strauss known as the "Don Quixote" fantasia, and otherwise described by its composer as "Fantastic variations on a theme of knightly character." No one in the audience of bewildered listeners who heard it could pretend that Mr. Gericke had not gone as far away from old-time music as possible, and perhaps not a few persons may have wondered whether their ears were playing them tricks. It is related that upon the occasion of the first production of Strauss's opera "Guntram," in Munich, some six or seven years ago, a well-known musical critic declared after the first act that either he or the composer must be crazy—so utterly foreign to the ordinary conception of music was the conglomeration of orchestral sounds and vocal outbursts. Strauss himself, when the work was withdrawn after three performances, admitted that the public could not grasp it, and predicted that fifty years might pass before its beauties found appreciation.

"Don Quixote," which dates from the same period, 1897, might fairly be classed in the same category of music, for which the world is not yet ready, and its reception when it was played in Cologne, in 1898, was such that perhaps the comparative sanity of "Ein Heldenleben," written soon after, was a sop to old-fashioned prejudice. In the latter symphonic poem, which has been given here several times with great care and much success, there are long pages of distressing cacophony, atoned for by splendid bursts of melody and passages of unquestioned beauty. In "Don Quixote" the cacophony is more frequent. The strings whine, the woodwinds shriek, the brass bellows, and, above all this din, an instrument of torture known as a wind machine whistles and roars. Now and then there is a suggestion of some sort of melody, which is lost at once in a meaningless maze of discords, all doubtless very graphic as portraying the disordered condition of the noble knight's mind, yet anything but musical as a whole. The writer of a programme book prepared for the London Strauss festival last year notes that the work was composed at a time when Strauss was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense." Also, that its queer harmonies "characterize admirably the well-known tendency of Don Quixote toward false conclusions." This commentator, who devotes twenty-seven pages to an analysis of the many beauties he is lucky enough to find, might have gone a step further and admitted that Dr. Strauss, having to portray the antics of a crazy man, made his orchestra behave in a crazy way.

The Boston Orchestra patrons owe a debt of gratitude to Mr. Gericke for presenting it. Certainly nothing more curious has been heard here. The applause which followed the Strauss number last night was due wholly to the splendid playing of the band, and not for the music. Mr. Krasselt, who played the long and difficult 'cello part, was admirable in tone and phrasing.

The evening began with Smetana's overture to "The Bartered Bride," and ended with a beautifully smooth and musical performance of Beethoven's seventh symphony, an interpretation less "muscular" and exciting than that under Mr. Weingartner at the Philharmonic concert of last week, but quite as perfect in its way. The manner in which the strings "sang" the second movement could not well be surpassed.

NORTH AMERICAN,

FEBRUARY 18, 1904.

BOSTON SYMPHONY CONCERT

Wide Range of Music Given by Popular Orchestra.

At the Boston Orchestra's concert last evening the selections ranged far and wide in the symphonic field—the stately and inspiring classicism of Beethoven's seventh symphony; Swetana's rippling and vivacious "Bartered Bride" overture; Edouard Lalo's D minor concerto for violin and orchestra, with Timothee Adamowski as soloist, and Richard Strauss' fantastic "Don Quixote" music—the latter for the first time here.

EVENING SUN, FRIDAY,

FEBRUARY 19, 1904.

BOSTON'S WISE MEN PLAY A JOKE ON RICHARD STRAUSS.

Give a Fancy Dress Rehearsal of His Strange "Don Quixote" Score and Intersperse the Programme Notes with Full Page Diagrams of Exits from the Hall—A Red-Letter Introduction to the Only Unknown Work, Barring One, That Strauss Will Play Here at His Festival.

Those musical souls at Carnegie Hall last night who mistook Richard Strauss's "Don Quixote" for a bad dream, and those listeners of another sort who thought the wise men from Boston were playing a practical joke upon musical instruments of torture, came equally near to missing the point of the colossal joke after all. For once the famous Boston Symphony Orchestra's equally famous annotated programme book soared to heights unknown. An audience of 2,500 lay readers sat with eyes glued to the printed page. While Wilhelm Gericke produced the only Strauss tone-poem that had gone for years unsung in this metropolis, the management provided first aid for the injured in four and twenty pages of Mr. Philip Hale's chosen words. And at the middle of this luxuriant verbosity they inserted a full page diagram of the exits from all parts of the hall. Strange to say, there was no stampede.

Only fire-escapes and subway horrors were lacking to lend variety to this musical show. The crazy *Don*, though he looked as hearty and boyish as Mr. Rudolph Krasselt and played first 'cello on a monument by the conductor's stand, certainly discovered more tangents to the sphere of music than are dreamt of in the philosophy of a Nietsche. But *Sancho*, in the practical person of Mr. Max Zach, was always there to rise and explain in soft viola tones what his Quixotic chief was driving at. This *Sancho's* jolly little melodies were more tangible than the tone variations or annotated visions of a knightly and disorderly character like old Cervantes's hero. *Sancho*, and not *Dulcinea*, was the deus ex machina.

Seriously, that new Strauss wind machine, though a theatrical device at best, should have had the centre of the stage. It was poked off at one side behind a big red and gold Japanese screen, and it quivered like an aspen leaf, not to say a Russian battleship, whenever Strauss required the wind of Quixotic destiny to howl. Seriously, too, the wind machine had its musical value. It was a daring innovation, and it suffered from association with a Pegasus of wood. Don Quixote's ride through the air, it will be remembered, was about as successful as any trial trip of the average airless flying machine. But as a musical episode, numbered "Variation VII.," it did serve to show some listeners "where they were at." It was like the others, only much more so. Strauss's "Don Quixote" is a musical sensation comparable to the dear old Ferris Wheel, and it does not stop when you would like it to.

The effort of attention at a first hearing is absolutely painful, when your programme-music starts with a crazy pattern to begin with. Don Quixote's sheep go baa-baa with an utterance lik e Dean Swift's horrible Houyhnhms, or a Græco-Roman *vox populi*, or that fabled animal, the *Sinfonia Domestica*. Oh! if only the late G. F. Handel could hear how Richard Strauss can make his orchestral sheep go astray!

Here, ladies and gentlemen, is a Hogarth of humorous cacophonies, a Doré of diabolical sound. And with it all, Strauss throws in his pious monks and weary pilgrims, his freak windmills, his delightful *Dulcinea*, his Quixotic barcarolle, his dancing peasant girl, his battle and murder and none too sudden death of a knightly hero. Episodes of gorgeous music are here. The end is sane on Don Quixote's part, at any rate. But beside the work as a whole, "Zarathustra" next week will be a peace protocol and "Ein Heldenleben" a straight line drawing from still life.

A dress rehearsal was last night's virtuoso performance of "Don Quixote" by the Boston band. It will be the more appreciated when Herr Strauss presents the same work here. Even the attendants at Carnegie Hall these days are humming motives from the tone-poems of Richard Strauss. Everything at the big music hall on Fifty-seventh street denotes the early coming of the celebrated composer. The wind machine for "Don Quixote" this morning joined the Wetzler orchestra, and is rehearsing daily with fervor and patience, so that Dr. Strauss will have only the finishing touches to add before his festival début a week from to-morrow night.

Timothée Adamowski will be the soloist at the Boston Symphony matinée in Carnegie Hall on Saturday. The programme includes Brahms's symphony op. 98, No. 4, in E minor; Lalo's "Spanish Symphony" for violin and orchestra, in D minor, op. 21, and, for the first time at these concerts, two movements from Georg Schumann's suite op. 22 for full orchestra, "In Carnival Time."

NEW YORK TIMES,

FEBRUARY 19, 1904.

THE BOSTON ORCHESTRA

First New York Performance of Strauss's "Don Quixote."

A Vast and Complicated Realistic Tone Poem Listened To with Interest.

The fourth evening concert of the Boston Symphony Orchestra last evning in Carnegie Hall was notable for giving its first hearing in this city to Richard Strauss's vast symphonic poem "Don Quixote," the only one of the young composer's remarkable series of works of that kind that had never been played here. The reasons why conductors have heretofore fought shy of "Don Quixote" were clear enough after the performance of it. It is, in the first place, of enormous technical difficulty, presenting to almost every choir of instruments in the orchestra problems that approach the limits of even the most skillful players' abilities. Moreover, the difficulties and the obstacles it offers to even the most open-minded listeners are equally great. In this composition Strauss has carried to the furthest point his theories and practices concerning the delineative function of music. He has gone to such extremes in his representation of the adventures of Don Quixote and Sancho Panza as more than once take him beyond the pale of music, and into the domain of imitative noise. All through the work he has employed every artifice of orchestral technique to illustrate and define the most concrete physical occurrences, the most violent contact with reality.

The representation of bleating sheep by the bleating of muted brass instruments, of a gale of wind by the whistling of a theatrical "wind machine," are most obvious and directly naturalistic of these. We are warned by the authoritative commentators that the gale is not a real gale, but one imagined by Don Quixote; yet the distinction seems to be one, so far as practical results are concerned, without a difference. Others are conditioned upon the conventionalities of musical representation, as the ponderous tones of the brass instruments that suggest the revolving arms of the windmill, or the crashing chords through which we are asked to see the drubbing of the fantastic knight by the penitents he has attacked.

Of the more imaginative appeal of really musical themes treated in the endless combinations of ingenious counterpoint and harmonic subtleties, the work is full; in fact, the score is compacted of them, and there is not a measure in it but that is intended to make its literal contribution to the story. There are hints of far-reaching psychological interpretation in the music—the introduction, in which the oncoming of the poor gentleman's madness is depicted, is full of such suggestiveness. So in the finale, in which the phantasms vanish and the realization of their vanity comes to him with the peace of death. And there are not a few passages of remarkable beauty of a purely musical sort, side by side with the most ruthless realistic cacophony.

Don Quixote "speaks nobly of the ideal" in music of truly ideal beauty and conviction in the third variation; in the fifth the vigil of the knight, his vision of the Ideal Woman, are expressed in strains of poetic and rapturious eloquence. In that very scene with the wind machine, where the knight imagines himself and his esquire riding through the air, the music gives something more than a hint of the breathless exaltation that Strauss would have us feel.

The thematic material out of which the piece is composed is of the characteristic Straussian quality; much of it is rich in beauty, in suggestiveness; much of it has real distinction. Of the marvelous technical mastery of the orchestra and of the thematic treatment it would be idle to dwell at this time. They are not to be fully taken in at a single hearing, but it is always plain that the master is at work, that his touch is precise, that for good or for ill he is accomplishing precisely what he is aiming at, without faltering, without uncertainty. The score is one of the fullest, and the instrumental apparatus required enormous. Yet the effect is often of singular delicacy of orchestration. There is passage after passage in which several solo instruments are playing almost alone with each other in independent part writing.

There is much to bewilder and to amaze in the work; much to offend the ear, even the ear that has been inured to the matter and the manner of Strauss through the hearing of his other works. There is needed a full preparation as to the parts of this story to be told, on the part of the listener, and also a new point of view, in approaching "Don Quixote," a complaisant frame of mind that is willing to grant the composer the postulates with which he sets out. But with all the willingness in the world it is difficult to accept it, as a whole, of musical value.

It is difficult to grant the composer's postulates, and much readjustment of ideas will be needed before "Don Quixote," with all its beauties, can be listened to as anything other than a tour de force. Nor will the question fail to present itself as to how far the composer means to be taken seriously in it; how far he is bent on carrying out the mystification suggested in his pedantic title with its conventional Italian description; how far he means to push the "fantastical" of which he gives warning in it.

There is no doubt a certain touch of irony in "Don Quixote," but there is so much besides the grotesque and ridiculous side of the rueful knight's nature presented in this portrait that it seems hardly necessary to assume that the composer is holding him up to unseemly and ignoble ridicule. Don Quixote without the grotesque element is not Don Quixote; but there is something of the sweeter, larger, pathetic side of his character set forth in this music.

The performance was a remarkable triumph over enormous technical difficulties, of superb brilliancy, and precision where brilliancy and precision were the hardest to obtain. Mr. Gericke accomplished wonders at every point. Mr. Krasselt and Mr. Zach played the 'cello and viola obligatos respectively, also of great difficulty, and played them beautifully.

The other numbers of the programme, in which no soloist appeared, were pieces more or less well known—Smetana's overture to his comic opera, "The Sold Bride"; Cesar Franck's symphonic poem, "The Wild Huntsman," and Beethoven's seventh symphony. The overture was played with splendid elasticity.

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THE SUN, FRIDAY, FEBRUARY 19, 1904.

"DON QUIXOTE" BY STRAUSS.

A REMARKABLE SET OF ORCHESTRAL VARIATIONS.

The Knight of La Mancha's Adventures Told in Weird Instrumental Pictures—Boston Symphony Orchestra Confuses an Attentive Carnegie Hall Audience.

In the spring of 1904 the musician's fancy lightly turns to thoughts of Strauss. The Boston Symphony Orchestra, having tried an unfamiliar work of that extraordinary discomposer on Philadelphia, brought it to New York, and last night at its fourth concert unmasked the thing before a meditative audience amid the cooling breezes of Carnegie Hall. The name of this work, heard for the first time in Gotham, is "Don Quixote." There was other music on the programme; some sceptics would omit the "other." The concert opened with Smetana's "Bartered Bride" overture, and after the Strauss upheaval the orchestra played César Franck's symphonic poem, "The Wild Huntsman," and Beethoven's seventh symphony.

None of these works need detain us now. The caracolings of the tonal Pegasus of Mr. Strauss might fitly furnish several columns with food for type. But a "marciful man is marciful to his beast." Let us not ride the critical Pegasus to the death. Mr. Strauss calls his "Don Quixote" an introduction, theme with variations and finale: fantastic variations on a theme of knightly character. That is a good deal of title, but it does not explain the half of this strange musical dream.

The general plan of the work is this: The introduction sets before us two leading themes, the one reresentative of Don Quixote and the other of Sancho Panza. The former embodies the knightly aspirations and wildly romantic illusions of Quixote, and the latter the rude common sense of Sancho. The introduction, as a whole, depicts the plunge of Don Quixote into the study of the literature of chivalry and his increasing hallucinations. At the close of this introduction the two themes are set forth in clear opposition to one another.

Then follow the ten variations. The first deals with the fight with the windmill. The second treats with the battle with the sheep. The third sets forth the dispute between the Knight and Sancho about honor and the plain comforts of life. The fourth variation represents the combat between Don Quixote and the band of pilgrims. The fifth is "The Knight's Vigil." Don Quixote sits up all night because he ought to, and is rewarded by a vision of his Dulcinea. Variation VI. recounts the meeting with the false Dulcinea and the Knight's amazement at the actual appearance of his vision.

The seventh variation depicts the ride through the air. The themes mount upward and the wind whistles (flutes in scrambling chromatics, harp, drum rolls and wind machine behind screen. Wagner turns over in his grave and murmurs, "What a Valkyr Don Quixote would have made!") Variation VIII.—Don Quixote discovers an empty boat and tries to play "Lohengrin." That work not having been written, the boat upsets, but the two are saved and give thanks with wind instruments religioso.

Variation IX. tells of Don Quixote's meeting with the two monks, whom he believes to be magicians. He puts them to flight. The monks, being ridiculous, are represented by bassoons. Now comes the final variation, which paints the overthrow of Don Quixote by the Knight of the White Moon. The finale shows the Knight, restored to his senses, making his last will and testament and lying down to die.

It goes without saying that this composition is utterly incomprehensible without the programme, which is elaborate and enters into infinitesimal details. But what boots it to discuss this point in the presence of the music of Richard Strauss? He is the arch romanticist of his time, and he proclaims in no uncertain terms his faith that he can say whatsoever he pleases to say in musical phraseology.

It is not strange, then, to find one programme annotator declaring that certain curious harmonies in the introduction "characterize admirably the well known tendency of Don Quixote toward false conclusions." This is humorous comment, though it be unintentionally so. Again, we are told that the work was written at a time when Strauss was inclined to poke fun at his own hyper-idealism.

Oh, when was that time? When did this huge combination of egotism and humor see the ludicrous side of his own nature? "Don Quixote" was composed in 1897, and in the following year Strauss wrote "Ein Heldenleben," in which he bodied forth in a magnificent proclamation his opinion of his own glory. Did not this Gargantuan funmaker mean in this composition to speak his mind about the puny romanticists who could not write as did the author of "A Hero's Life?" Is not this Strauss's criticism of his contemporaries?

But no matter. "Don Quixote" is a masterpiece of humorous composition. It is worthy of the writer of "Til Eulenspiegel." It is saved from much censorious comment by its epithet of "fantastic." That word covers a multitude of sins.

The composition has all the familiar earmarks of its writer's style. The harmonies of it are at times outrageous, wicked, obscene. It snorts and snarls and barks and squeals. It writhes in a wild confusion of disordered counterpoint, which is superb in its shattering of all accepted patterns and its triumphant demonstration of the author's mastery of technic. For in all the mad reeling of sounds, in this tumultuous orgy of dissonance and screaming instrumentation, a clear and tangible musical design is manifest. The fundamental themes are always in evidence; their contours form the framework of every development. These are Rabelaisian variations, indeed, but they are variations nevertheless, and not mere formless rhapsody.

The instrumentation is magnificent in its daring, in its picturesqueness and its wonderful ingenuity. Take the single episode of the fight with the sheep. What an amazing piece of instrumental imitation it is, to be sure! Possibly it is not a lofty musical achievement to make an orchestra imitate the bleating of a flock of sheep, but done as Strauss does it, it cannot fail to fill the mind with speculation as to the resources of music in gross materialism.

Here is not a single sheep, but a whole flock, old ewes and hoary rams, fresh muttons and shambling lambkins. You can hear every one of them—always providing, of course, that you know the composer is writing about sheep. Otherwise you might fancy that this was a description of a one-eyed Cyclops with a bad cold in his head. In the theme of the pilgrims, solemn as it is, there is a rich vein of humor. The ride through the air is not music at all: heaven alone knows what it is, but it is wonderful. In the death scene the tremolo of strings represents the chills of a fever. It is the old literal Strauss of "Tod und Verklaerung" again.

But enough. Strauss has once more shown us that he has a huge fund of Gulliver-like humor. He has again set before us a composition of which the technics are simply stupendous. There is no other man living who can write with such complexity, yet with such absolute mastery of form. There is not now, and there never was, another master who dared to outrage the nature of instruments as he does, yet he almost justifies his tortures by the results he obtains.

Whether all this detailed tone-painting is true musical art is a question which is bound to trouble the sincere mind. Certain it is that such music without the key is incomprehensible. Equally certain it is that there is in it a vast amount of crass ugliness. But let it be said that there is also much that is beautiful when considered simply as absolute music. Of high thematic invention there is not a great deal, yet the motives are thoroughly characteristic and perfectly adapted to the composer's purpose. Heve we a right to ask for more than that?

The work was beautifully played, too beautifully in places. Mr. Gericke was undoubtedly afraid to accentuate some of the vicious harmonies, and let their characteristic discordant notes sink into retirement. But the tonal web was gorgeous in its richness and splendor of color, its solidity, and its rounded sonority. Mr. Krasselt played the formidably difficult 'cello solo admirably, and Mr. Zach was successful with the less exacting viola solo.

NEW YORK HERALD,

FEBRUARY 19, 1904.

Strauss' "Don Quixote" Played.

The programme presented by Mr. Gericke at the Boston Orchestra's concert, in Carnegie Hall, last night, contained one of the most puzzling, yet remarkable, compositions New York has ever heard, namely, Richard Strauss' tone poem, "Don Quixote." Indeed, it is doubtful if anything in the coming visit of the composer himself will involve sensations or raise questions bigger than those occasioned yesterday by this most characteristic of his works.

To find numbers fit for association with such a composition was a problem which Mr. Gericke solved deftly. The list preserved a romantic character by opening with the overture to Smetana's charming opera, "The Bartered Bride," containing César Franck's symphonic poem, "The Wild Huntsman," and concluding with Beethoven's seventh symphony. The audience was large and as extravagant of applause as this orchestra's following ever permits itself to be.

"Don Quixote" is its composer's most astute attempt to represent character, mood, landscape and incident in terms of musical sound—and perhaps his most successful attempt. In form it consists of an introduction, in which is pictured the mania of the Knight of La Mancha for tales of chivalry, his confusion of thought and his madness; next a series of variations, descriptive of the Knight's wanderings, with Sancho Panza and their adventures; finally a broad period in which the old man's sanity is recovered and his life is closed.

Mr. Strauss uses ingenuity in executing this design, which is without a parallel in music, and he introduces some mechanical effects which are, to say the least, unique. The most sensational of these is a "wind machine," which last night was operated behind a screen by a frantic individual whose flying arms were the one humorous feature of an otherwise serious evening. The attitude of the audience toward the work, while uncertain at first, was eventually most enthusiastic.

THE WORLD:

FEBRUARY 21, 1904.

BOSTON SYMPHONY CONCERT

Georg Schumann's Suite "In Carnival Time" a Novelty.

The Boston Symphony Orchestra gave a brisk, brief concert at Carnegie Hall yesterday afternoon. The programme comprised Brahms's Fourth Symphony, two movements from Georg Schumann's suite "In Carnival Time" and Lalo's Spanish symphony for violin and orchestra. The solo part of the latter was played by Timothee Adamowski, who gave a fluent performance of this brilliant and shallow work.

The Schumann numbers were a novelty to most of the listeners. They present pleasing, melodious tonal mood pictures of carnival scenes, but beyond that claim very little serious attention.

The playing of the orchestra was as finished as usual. Mr. Gericks's conducting the Brahms symphony being especially characterized by his loving attention to this composition.

The house was brilliantly crowded, and the brevity of the concert came as a happy relief to matinee concert-goers.

MORNING TELEGRAPH,

FEBRUARY 19, 1904.

"DON QUIXOTE" PERFORMED HERE

Boston Symphony Orchestra Gives Richard Strauss' Great Work.

APPLAUDED AT CARNEGIE HALL

Composer Imitates the "Ba-a-a-a!" of Sheep, and Adds a Wind Machine to the Score.

CARNEGIE HALL—Richard Strauss' "Don Quixote," at a concert of the Boston Symphony Orchestra.

THE PROGRAMME.

Smetana..Overture to the opera, "The Bartered Bride."
Richard Strauss.."Don Quixote," Fantastic variations on a theme of knightly character, op. 35.
Cesar Franck..Symphonic Poem, "The Wild Huntsman."
Beethoven..Symphony in A Major, No. 7, op. 92.

By GUSTAV KOBBÉ.

There is one advantage about a Richard Strauss tone poem. No one can whistle it.

His "Don Quixote," which the Boston Symphony Orchestra, Wilhelm Gericke conductor, played in Carnegie Hall last night, defies that familiarity which breeds contempt.

It is deeply interesting, but also disappointing—the latter because there are so many solo passages and so many finicky orchestral effects that the hearer longs at times for more of Strauss' colossal climaxes and frets because the great body of players is not more frequently employed. Still, there are but few whose disappointment will equal that of the lover of classical music, who told me after the concert that during the playing of "Don Quixote" he felt like asking the conductor for a transfer.

Realism of the Score.

Nowhere does Strauss, the ultra realist among musicians, push his realism to such extremes as in this tone poem. The work is a theme with variations, each of the latter depicting the knight of the sad mien and his humorous esquire, Sancho Panza, in one of the episodes from Cervantes. We have in the second variation the "ba-a-a-a" of the flock of sheep, which Don Quixote charges under the delusion that they are a hostile host. The bleating of the woolly enemies is produced on the muted brass.

Later, when the blindfolded knight and esquire have mounted the wooden horse and believe themselves to be carried through the air, Strauss does not hesitate to introduce a theatrical wind machine. The effect produced justifies the device—which, after all, is the main thing. A modern composer need hesitate at nothing, provided the result is found to be worth while. Last night the wind machine was placed behind a screen, the cloth sides of which bellied out like sails before a gale.

The work is of great length, but interesting throughout. The Don Quixote theme (played chiefly on a solo violoncello) and the Sancho Panza theme (viola) are clearly contrasted, the former dreamy and fantastic (the pathos of idealism allied to madness), the latter sanely humorous. There also is a theme of extreme beauty representing the Lady Dulcinea of Toboso.

Strauss' Tilt at Windmills.

"Don Quixote" in date of composition falls between "Thus Spake Zarathustra" and "A Hero's Life." It is Strauss' own tilt at the windmills of pessimism as represented by the former, after which he was ready for the optimism of "A Hero's Life"—the hero being none other than himself.

In last night's performance richer, warmer and more climacteric effects might have been produced. The Boston players are so near perfection on the technical side that depth of feeling sometimes is sacrificed to technique and beauty of tone. The audience, however, received the work and its interpretation with lively demonstrations of approval.

It will be interesting, during Strauss' coming visit to hear him conduct "Don Quixote" himself.

Last night's programme included also Smetana's "Bartered Bride" overture, Cesar Franck's symphonic poem, "The Wild Huntsman," and Beethoven's "Seventh Symphony."

NEW-YORK DAILY TRIBUNE,

FEBRUARY 19, 1904.

The Boston Symphony Orchestra.

The fourth concert for this season of the Boston Symphony Orchestra, which took place in Carnegie Hall last night, deserves a red letter (or a black mark) in the annals of music in New-York as being the occasion on which Richard Strauss's "Don Quixote" had its first performance in New-York. The incident invites to more extended discussion than time, and, it may also frankly be confessed, mood, allows at present. "Don Quixote" is either a wonderfully great musical composition or it is music gone mad. It would be rash to attempt to make pronouncement on either point on the spur of the moment, inasmuch as whichever view is taken a discussion of large and significant principles would have to precede its intelligent presentation. There are boundaries to every art beyond which it cannot go without sacrificing something of that which makes it an expression of the beautiful. But in the flux and change of things characteristic of the present time, all boundaries, and even foundations, seem to be shifting. There seems to be a vast delight in juggling with the senses and objectives, a large enjoyment in observing exchange and interchange of functions.

Once upon a time the fancy was pleasantly stirred by the sound of pattering raindrops on the roof or the singing of the wind through the trees, and the emotions, too, were powerfully quickened through association of ideas and awakened memories. But natural phenomena entered into music only through suggestion and delineation of feelings aroused by them. Now we are asked to recognize realistic mimicry of the rude sounds themselves as high art.

The wind can whistle through a knot hole with finer results than those achieved by Herr Strauss with all his ingenious use of orchestral devices supplemented by a theatrical wind machine, and the scraggiest flock of sheep that ever starved on the barren hills of Maine can bleat more successfully than Mr. Strauss's musicians, with all their training under the painstaking care and skill of Mr. Gericke, but that fact does not seem to enter into the case. Music, unless Mr. Strauss is wrong, is become uncompromisingly devoted to delineation of whatever it can suggest by the use of sounds plus a verbal or written account of the composer's purposes, and all the old notions of propriety and limitations have been wafted away on the wings of his grist mill and by the blasts of his wind machine. We cannot praise for the same reason that we cannot condemn. We are ourselves blown out to sea by the audacity of his effort and its success. There is a fascination, for the intellect at least, if not for the emotions, in his scheme. He conceives the idea of making music tell us of the story of Don Quixote, the hallucinations which filled his mind, the misfortunes into which those hallucinations led him, the essential loveliness of his ideals and his pathetic awakening at the moment of bodily dissolution; all this through instrumental music—aided by a programme. And he adopts a plan fascinating in its ingenuity, and containing within itself great poetical as well as musical potencies. It is the variation form, a form which he discloses to be as efficacious for caricature as Beethoven had shown it to be for transfiguration. He invents a group of symbols, which have in themselves the merit of characteristic expression—a melodic symbol of chivalry, which he permits to stand for the Knight of La Mancha; of gallantry, which means also Dulcinea del Toboso; of mental confusion, which, by a species of analogy, comprehensible only to the musically educated, can be associated with a singular succession of harmonies. He mixes all these things, and many more, up by a strange perversion of an artistic device which used to be polyphony, draws over the tonal fabric a veil of tones made mystical and mysterious by changing the voices of his brass instruments and—the Knight has muddled his brains, is mad and starts out on his woful adventures.

These are described in a series of variations of the themes colored and accentuated at the catastrophic moments with delineative devices as lofty as those which were made familiar to our grandmothers by pieces like "The Battle of Prague." But the imaginative power of the composer, his intuitive ingenuity, his knowledge of the mode of thought pursued by the multitude, are amazing, and while tastes and judgment condemn, intellect and the fancy are carried captive; and so "Don Quixote" held the attention of a numerous audience last night and called out prolonged applause.

Strauss's work took the place of the customary solo performance at the concert, and more than filled it. It was followed by Cesar Franck's "Chasseur maudit," which Mr. Thomas brought forward here in March, 1898—an essentially more poetic, if less irritating and fascinating, composition. Then the concert, which began brilliantly with Smetana's "Bartered Bride" overture, ended with Beethoven's seventh symphony, of which the Philharmonic Society had given us a noble performance as late as last Saturday night. Mr. Gericke and his men were in virtuoso mood. The conductor had spent marvellous pains to lay bare the web and woof of Strauss's composition, and gave us wonderfully lucid and brilliant results, possibly to the sacrifice of things in the score which were not designed to be beautiful.

NEW-YORK DAILY TRIBUNE.
FEBRUARY 21. 1904.

The Boston Symphony Orchestra.

Without announcing the fact, Mr. Gericke produced a work unfamiliar to the local concert rooms at the fourth afternoon concert of the Boston Symphony Orchestra, in Carnegie Hall, yesterday. It consisted of two movements from a suite entitled "In Carnival Time," by Georg Schumann, at present conductor of the Singakademie, in Berlin. Mr. Gericke brought forward an overture of Schumann's last season and Walter Damrosch some variations of a jovial character a few weeks ago. Some serious variations, also, of his composition were heard here in the long ago, when we were still under the musical consulship of Theodore Thomas. All of this music has commanded respect for its soundness and its easy, unconstrained euphony. Herr Schumann does not feel himself burdened with a mission, either to destroy old forms or experiment with novel instrumental idioms; he is content with approved conceptions of musical beauty, and applies them in a manner deserving approbation. The pieces played yesterday were a gavotte and a quick movement of a humorous character. Both were pleasing, the latter built on a melody of the kind that sinks into the memory with a single hearing, and remains with the hearer for an hour or so afterward, unless dissipated by other strains. Good ballet music is the music admirably adapted to pretty diversion and aiming at nothing higher.

The Schumann compositions were preceded by Brahms's symphony in E. minor and Lalo's "Symphonie Espagnol," the latter played with a good deal of spirit and abundant tone, but much impurity of intonation by Mr. Timothée Adamowski, who shares the first desk in the orchestra with Mr. Arboe. The symphonies of Brahms offer a gratifying and gracious field to Mr. Gericke. It is plain that he loves them. They receive more than his usual painstaking care, and requite it by putting to shame the too common talk about their austerity and the sombreness of their instrumental color. The performance of the fourth yesterday was full of poetry, exquisite in nuance, fresh and convincing.

NEW YORK TIMES.
FEBRUARY 21, 1904.

THE BOSTON ORCHESTRA

Fourth Afternoon Concert in Carnegie Hall.

Brahms's Fourth Symphony and Pieces by Georg Schumann—Mr. Adamowski, Soloist.

The programme chosen by Mr. Gericke for the fourth afternoon concert of the Boston Symphony Orchestra, given yesterday in Carnegie Hall, seemed scarcely a happy one in its combination of styles and moods of music. It contained only three numbers. Brahms's E minor symphony, Lalo's concerto for violin to which he gave the name of "Spanish Symphony," and two movements from Georg Schumann's suite, "In Carnival Time," Opus 22. Mr. Timothee Adamowski who sits with Mr. Arbot at the first desk of the violins in the orchestra, was the soloist. Mr. Gericke has reached some of his most successful results in conducting the symphonies and other orchestral works of Brahms. It hardly seemed as if yesterday's performance was to be numbered among them. The symphony was played with finish, and there was much of the grave, rich beauty of the tone that especially characterizes Brahms's orchestration in it. But was all the dramatic energy, all the pregnant elegiac fire, all the exalted expression of contrasted power and joy that belong to this work set before the hearers. The performance was such as would have given joy as coming from most other orchestras, but the admirers of the Boston Orchestra have their expectations screwed house to the highest pitch.

The two pieces from Georg Schumann's delightful suite are by a composer whose work, so far as it has been heard here, has won admiration for its fresh and exuberant spirit, its ingenuity, and the skill and fine sense of color it shows in orchestration, rather than for depth and originality. The gavotte and humoreske played yesterday showed something of these qualities, but they scarcely have as much distinction as Schumann's overture "The Dawn of Love," that was heard here last season from Mr. Gericke, or the "Variations, or a Merry Theme," that Mr. Damrosch played at two of his Sunday concerts. The suite from which they are taken is entitled "In Carnival Time," but the mood of abandon, of irrepressible gayety, that ought to characterize that time only fitfully flickers through them. The gavotte is a good tune, and its presentation is clever both in formal development and in richness of orchestral garb; yet Schumann has not been able to escape from a certain cheapness that lingers about the gavotte rhythm, hackneyed by many imitators of the old-time formal grace of this dance. Nor does the "Humoreske" set the blood coursing faster, as in the revelry and hubbub of carnival time. Its pace is rapid and its rhythms are brisk, but the themes are pedestrian; they have little to captivate or to beguile. A certain distinction is needed, even in such light-hearted moments. The orchestra is brilliantly used here, too, and the music was worth a hearing as the work of one of the talented lesser men of the day.

Mr. Adamowski was not fortunate in fitting his concerto into the scheme of the afternoon's music. The "Symphonie Espagnole" is well written, has, indeed, certain passages of striking beauty, but it is longer than its substance really warrants, and there are dullnesses in it. The Spanish characteristic of vivacious rhythm and melody, now brilliant, now languorous, does indeed appear in it, but at intervals. Mr. Adamowski played with spirit, but not always with purity of intonation or finish of style.

THE SUN.
FEBRUARY 21, 1904.

BOSTON SYMPHONY ORCHESTRA.

Timothee Adamowski the Soloist at the Fourth Matinee.

The fourth afternoon concert of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon. There was a large and amiable audience, which was remarkably cool at the outset and grew cooler and cooler as it listened to Mr. Gericke's meditative interpretation of Brahms's E minor symphony. It is not possible to burst into a storm of emotional excitement over this gentle and peaceful symphony at any time. Still less is it possible when it is hedged about with æsthetic caution and the stern repression of the left hand.

But those who were content to see in it a suave and contemplative frame of mind and to seek for pure and rich tonal beauty found rest and content for their spirits. The orchestra was in a lovely condition yesterday afternoon, and its roundness and smoothness of style were never more clearly in evidence than they were in the Brahms symphony. Nevertheless the audience, "sustained and soothed by an unfaltering trust" in the backs of the seats, sank back and rested and at the end applauded gently and carefully.

The solo performer of the occasion was Timothee Adamowski, the second concertmaster of the orchestra, who was heard in Lalo's "Symphonie Espagnole." The cold hearted audience regarded the elegant Timotheus apathetically after the first movement. After the second it began to sit up and take notice. After the third it gave him a warm double round of applause. After the last it broke into prolonged demonstrations of joy and called him out till he smiled like rosy Aurora in June.

Mr. Adamowski's performance was of uneven merit, but sound excellence predominated. The bravura passages he played with great brilliancy and facile technic. There were a few slips in intonation, but these are so common that no one minds them much. Mr. Adamowski's cantilena yesterday showed unusual warmth and elegance. In short, his whole performance was characterized by a dashing grace and piquancy of style, varied by moments of delicate sentiment.

The concert came to an end with two movements from "In Carnival Time," an orchestral suite by Georg Schumann. These movements were an andantino and a humoreske. They are color studies without any serious thought in them. They were capably performed by Mr. Gericke's little company of virtuosi from Boston.

NEW YORK HERALD,
FEBRUARY 21, 1904.

BOSTON SYMPHONY IS HEARD AGAIN

Orchestra Plays with Its Usual Virtuosity at Carnegie Hall Concert.

There have been many more interesting hearings of the Boston Symphony Orchestra than that afforded by Mr. Gericke's programme at yesterday's matinee, in Carnegie Hall, although it may be said that the orchestra played with all its usual superb virtuosity.

The one really weighty number in the list was Brahms' E minor symphony, No 4. This over, there remained only Lalo's Spanish symphony for violin and orchestra, in D minor—in effect a concerto—and two movements from Georg Schumann's suite, "In Carneval Time," opus 22. The soloist was Mr. T. Adamowski.

Brahms' fourth symphony, especially its first two movements, demands the sort of treatment that the Boston Orchestra can give to it. An infusion of blood and muscle is, however, desirable in the two latter movements, and this was lacking yesterday. It seems to be no part of Mr. Gericke's usual purposes to be betrayed into excitement. Certainly he made the finale anything but the "energico e passionato" affair which the composer intended, and he ended the allegro giocoso with a distinct anti-climax.

Of the four movements of Lalo's violin symphony the scherzando is the most enjoyable, but the whole work is a slight waisted affair, with little to recommend it besides pleasing instrumentation. The same describes the Schumann suite.

Mr. Adamowski's playing of the symphony gave ample evidence of musicianship and pleased the audience hugely. The violinist was repeatedly recalled.

PUBLIC LEDGER
FEBRUARY 18, 1904.

STRAUSS'S "DON QUIXOTE"

An Example of Modern Programme Music Performed by the Boston Orchestra.

The Boston Symphony Orchestra, under Mr. Gericke, gave the fourth concert of its second series at the Academy of Music last evening with this programme:

Overture, "The Solo Bride".....Smetana
Spanish Symphony, violin and orchestra...Lalo
"Don Quixote".....R. Strauss
Symphony in A major, No. 7.....Beethoven

The only unfamiliar music on this programme was the Strauss number, "Don Quixote," described as "Introduction, Theme with Variations and Finale: Fantastic Variations on a Theme of Knightly Character," is not a recent composition. It was written after "Also sprach Zarathustra" and before "Ein Heldenleben," five or six years ago. But, being more than usually abstruse, and making extraordinary instrumental demands in relation to the results, no one but Theodore Thomas in this country has hitherto undertaken it. The commentators upon Strauss are not entirely at one in their elucidation of this "fantastic" piece of musical psychology. Though in a way it conforms with the definition of the title, its significance is conditioned upon the programme—the external suggestion of associated ideas. The introduction is intended to suggest the character of Don Quixote, lost in dreams of romance and chivalry. The Don Quixote motive, given to a violoncello, is typical of knight errantry, and it is developed with strange harmonies that are supposed to indicate "his tendency toward false conclusions"! The vision of the ideal woman is suggested by the oboe; there are trumpet calls to knightly action, and so forth, and a general confusion of muted instruments portrays the knight's growing madness. It is necessary to have all this explained. Otherwise, the effect of the music—at least on a first hearing—would be merely bewildering. Even as it is, the listener may at times wonder whether he himself, or else the composer, may not be as mad as Don Quixote.

The knight sets forth on his journey, closely followed by Sancho Panza, whose contrasted motive is given to a viola solo. Here we have the "theme with variations," each variation depicting a scene in the story, with accompanying mood of the solo part. There is the meeting with Dulcinea, the fight with the windmills, the battle with the host of Alifanfaron, with a suggestion of the dust-cloud, out of which comes the "ba-a" of the sheep, an extraordinary piece of imitation. The knight and the squire discuss their views of life; there is the adventure with the penitents and after this the knight's vigil. Presently we come to the supposed ride through the air; the two themes soar aloft, while the wind (from a wind-machine) whistles about them. So the work goes on, with the strangest progression, the most extraordinary instrumentation and with a serious idealism curiously interrupted by incidents of "realism" that are merely puerile. Finally, Don Quixote recovers from his illusions, the theme comes back to the conventional form, and the last movement is supposed to portray his more peaceful dreams and his approaching death.

The ingenuity of all this is wonderful, and the knowledge with which the complex scheme is wrought is imposing. In its actual musical appeal, the work is substantially a 'cello solo, expressing—like Berlioz's "Harold"—an individual character in many variable moods and conditions, these conditions being suggested by the orchestral background of "descriptive" music. This musical appeal is at many times direct and forceful, but that the main body of the work has any such effect as we are accustomed to associate with musical expression need not be affirmed. If there are beautiful passages, there are many more that strike one as merely dissonant and ugly. If it is a fact that music has passed beyond the region of emotion into that of intellectual ideas, this may be in the right line of development. Other compositions by Strauss that at first repelled we have come to like. Perhaps we may come to this. But certainly at the present stage, it was a relief to return to the sanity of Beethoven.

As a suggestion of the mere instrumental technic of Strauss, it may be worth while to record that "Don Quixote" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double bassoon, six horns, three trumpets, three trombones, one tenor tuba, one bass tuba, kettle drums, snare drums, bass drum, cymbals, triangle, tambourine, wind machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten 'cellos, eight double basses. Mr. Gericke directed all these forces with the utmost precision, and it may be assumed that no significant detail was lost.

The Smetana overture, with which the concert opened, calls for no new comment. Mr. Adamowski played the violin concerto—for so it should be called—agreeably and with some warmth of color, and after the confusion of Strauss came the pure delight of the seventh symphony. Mr. Gericke plays it without temperamental enthusiasm and with a seriousness that impaired its vitality; but his performance was admirably clear and coherent and the fine climax restored an atmosphere of hope and joy.

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BOSTON JOURNAL—SATURDAY, FEBRUARY 27, 1904

MOZART'S E FLAT MAJOR IS PLAYED

Joy and Peace Imparted by the Master at Friday Afternoon's Symphony Concert.

RUSSIAN LYRIC A SUCCESS

Schumann-Heink Added to the Laurels Already Won—She was in Good Voice.

A fine performance of Mozart's E flat major symphony, such as introduced the sixteenth Symphony program, always stirs wonderment that the composer, poor, harassed and scorned, could have found for it, and the other two which he wrote at about the same time, so much loveliness, gentle longing, healthy strength and simple-hearted cheer. Truly, he might have taken as his motto, "My mind to me a kingdom is," and added that he nowhere else held the smallest fief. In this score are delicate distant beauties, hearty companionships and large firmness, which not even Beethoven could exceed in wholesome and intimate humanity. It gives joy, peace and encouragement, and it can never be let die so long as men "feel as they were wont to feel."

At the extreme of the program stood the vehemently demonstrative overture to Chabrier's "Gwendoline," and the orchestra rendered vigorous treatment to the several episodes that symbolize the conquering assault of the Danes upon Britain, the fancies of Harold about the delights and honors of love, followed by the glories of Walhalla, which overbear even the direful tragedies to which the invasion leads. This supplied an exciting conclusion.

Truly a Russian Victory.

Midway was set the "Lyric Poem" of the young Russian, Th. Akimenko, who has cast it, nicely orchestrated, into two chief phases. It is at first warmly sentimental in a melody sympathetically stated by the violas, and then comes an urgent, stormy passege, which broadens, rises and hurries to quite a climax, but then thinks better of its opposition, subsides and gives place to the original theme and manner. It might be a song of a broad river cause, temporarily disturbed by rapids and torrents, or a calm June day crossed by a not too violent storm. It was well read and pleased.

Mme. Schumann-Heink was gladly received, much applauded and more than once recalled after her two numbers, each of which she had chosen judiciously and to advantage. Her dramatic disposition filled deeply the large lament of Andromache over Hector's corpse in the third part of Max Bruch's "Achilles." When this cantata (to call it so) was produced in 1885 at the Lower Rhine Festival, the part of the fond and wretched wife was sung by Mme. Joachim, who, great as she was, could hardly have been more true and strong in the pathos, the bitter outcry and the sharp shriek of pain than was Mme. Schumann-Heink, who tempered the great woe for which the dull beat of the funeral music prepares the mind with sensible reserve and dignity.

Where Woman Loves.

Later she showed the quiet, womanly tenderness of homely moods in two songs by Brahms, the "Gestille Sehnsucht," longing and pathetic, and the "Geistliches Wiegenlied," reverent and pious, yet naturally maternal. These songs were accompanied at the pianoforte by Mr. Zach, with carefully subordinated viola obligato by Mr. Ferit.

At the next concert an entr' acte from Vincent d'Indy's opera, "L'Etranger," will be offered as the novelty, and Mr. Busoni is announced to play, his choice at present resting on Saint-Saens' fifth piano concerto. Schumann, Liszt and Wagner will be the other composers.

BOSTON COURIER, FEBRUARY 27, 1904

——There was an unusually fine attendance at the Symphony rehearsal, Friday afternoon, Mme. Schumann-Heinck being the soloist, and appearing to great advantage in a thin black gown, with many jewels, and a black picture hat. In the audience were noted Mr. Maurice Farkoa, of London, and Miss Mason, of "Three Little Maids" company, Mrs. George Bullard, Mrs. George B. Shattuck, Mr. and Mrs. James R. Poor, Mr. and Mrs. Thomas Hall, Mrs. Neal Rantoul, Mrs. William F. Humphrey, Mrs. William P. Fay, Miss Beatrice Blake, Miss Olivia Thorndike, Miss May Kenney, Miss Priscilla Stackpole, Mrs. Bryce J. Allan, Miss Nathalie Matthews, Miss Margaret Manning, Miss Clara Shattuck, Miss Collette Dumaresq, Miss Susan T. Thayer, Miss Emily Sargent, Miss Mary Russell, Miss May L. Greenleaf, Miss Anna Berry, Miss Lena Stevenson, Miss Catherine Foote, Miss Marion Ladd, Mr. John Williams, Miss Mollie Sargent, Miss Barbara Higginson and Miss Estelle Kimball.

SUNDAY GLOBE, FEBRUARY 28, 1904

Mme Schumann-Heink was the soloist at the 16th Symphony rehearsal and concert, singing Andromache's lament from the Bruch opera, "Achilles," and two songs by Brahms, Messrs Fevir and Zach playing the viola and piano accompaniments of the two arias. Mozart's beautiful E-flat minor symphony opened the program, and the other selections being a lyric poem by Akimenko, first time here, and the overture to Chabrier's opera, "Gwendoline." The gifted German contralto sang with her usual breadth and fullness of tonal power and with every appearance of being delighted with her surroundings, for her wholesome good nature was not even clouded by the serious type of her selections. The "Lament of Andromache" was given with splendid effect, though doubtless something of lighter musical caliber would have better suited a majority of her auditors, but the art of the great contralto was not to be denied, for her organlike tones were as rich, vibrant and sonorous as could be desired, and her phrasing and expression seemed nearly flawless.

In the two songs by Brahms her sympathetic interpretations were even more pleasing than in the Bruch number, and she had fitting associates in Messrs Fevir and Zach, whose accompaniments on viola and piano were very fine. The applause, which was complimenary, after the first number was spontaneous and very hearty after the Brahms group, the popular artist being summoned back many times.

The lyric poem by Akimenko, which was not specially interesting, has some clever ideas of a desultory nature expressed in a musicianly way, without any marked suggestion of originality in matter or method. The orchestra played the piece smoothly and interpreted it according to Mr Gericke's reading.

The performance of Mozart's noble symphony may be praised unreservedly. It was musical poetry interpreted in the best vein of the orchestra, sympathetic and perfect in ensemble. The "Gwendoline" overture was given with due regard to its wild, tumultuous nature, the vigor of the performance according properly with the motif of the barbaric story.

Mr F. Busoni will be the soloist at this week's concerts, playing Saint-Saens' fifth concerto. The orchestral selections include Schumann's first symphony, the entr'acte from "L'Etranger," by Vincent d'Indy; Liszt's "Todtentanz" and an excerpt from "Die Meistersinger."

SUNDAY POST, FEBRUARY 28, 1904

THE SYMPHONY CONCERT

Mme. Schumann-Heink, the Soloist, Is Heard in a Group of Brahms's Songs—A Lyric Poem by Akimenko Heard for the First Time Here

The Symphony Orchestra returned from its tour and gave the customary rehearsal and concert with Mme. Schumann-Heink as the soloist. The programme was made up of Mozart's symphony in E flat, the Lament from Bruch's "Achilles," a lyric poem by Akimenko, heard for the first time here; the overture to Chabrier's "Gwendoline," and a group of songs by Brahms.

Mme. Schumann-Heink was in superb voice and was heard to better advantage than when appearing in opera. In the first piece the soloist was accompanied by the viola and the pianoforte, but in the "Cradle Song of the Virgin" the viola played the melody. Seldom has the lady created a more favorable impression.

The next rehearsal and concert will be given on Friday afternoon and evening of this week and the soloist will be F. Busoni, pianist.

SOCIETY AT THE SYMPHONY REHEARSAL

There was an unusually fine attendance at the Symphony rehearsal Friday afternoon, Mme. Schumann-Heink being the soloist, and appearing to great advantage in a thin black gown, with many jewels and a black picture hat. In the audience were noted Mr. Maurice Farkoe of London and Miss Mason of "Three Little Maids" company, Mrs. George Bullard, Mrs. George B. Shattuck, Mr. and Mrs. James R. Poor, Mr. and Mrs. Thomas Hall, Mrs. Neal Rantoul, Mrs. William F. Humphrey, Mrs. William P. Fay, Miss Beatrice Blake, Miss Olivia Thorndike, Miss May Kenney, Miss Priscilla Stackpole, Mrs. Bryce J. Allan, Miss Nathalie Matthews, Miss Margaret Manning, Miss Clara Shattuck, Miss Collette Dumaresq, Miss Susan Thayer, Miss Emily Sargent, Miss Mary Russell, Miss May L. Greenleaf, Miss Anna Berry, Miss Lena Stevenson, Miss Catherine Foote, Miss Marian Ladd, Mr. John Williams, Miss Mollie Sargent, Miss Barbara Higginson and Miss Estelle Kimball.

SUNDAY HERALD, SUNDAY, FEB. 28, 1904.

The 16th Symphony concert, Mr. Gericke conductor, was given last night in Symphony Hall. The programme was as follows:

Symphony in E flat.....Mozart
Andromache's Lament from "Achilles"..Bruch
Lyric Poem, op. 20.....Akimenko
(First time.)
Two songs with viola and pianoforte accompaniment, op. 91.....Brahms
(a) Longing at Rest.
(b) Cradle Song of the Virgin.
Overture to the opera "Gwendoline"..Chabriet

Of the three famous symphonies composed by Mozart in 1788, the one in E flat is the most old-fashioned, and readers of the fantastical and blood-curdling Hoffman, who was the first critic in Germany to appreciate fully the romantic genius of Beethoven, may well wonder at his rhapsody over this symphony. It is true that symphonies by Hayden and Mozart should be played by a small orchestra and in a small hall, where the bite of the strings is keenly felt, where the musical fluid quickly enwraps the hearer. Wood-wind instruments may be doubled in the modern full orchestra, and yet there is an absence of the proportion, which is everything in Mozart's music. The symphony in G minor has been so highly praised that it has met the fate of Aristides the Just: but how superior it is to this symphony, which in the first and second movements is square-toed in its formulas! The performance was precise and euphonious.

Akimenko's "Lyric Poem," composed in 1898, and published last year, was played here for the first time. The composer is a pupil of Rimsky-Korsakoff, but no matter how great a teacher may be he cannot put broad or beautiful musical ideas into a pupil's head. Akimenko has written little for orchestra; his works are chiefly piano pieces, small chamber pieces, and songs. This "poem" is built on a sentimental and commonplace theme, and the development of it is interesting only in a few passages of orchestral color. The manner in which material from the contrasting episode is afterward employed is amateurish and at times ugly.

Mrs. Schumann-Heink sang Andromache's lament over the body of Hector from Bruch's "Achilles." The music itself recalled the old story of the Frenchman whose wife died. Complimented on his grief at the funeral ceremonies at the house, the bereaved one asked anxiously: "Did you go to the grave?" "No," answered his friend, "but every one thought wou would go crazy at the house." "Ah," said the widower, "you should have seen me at the grave." Bruch's music has neither the noble antique spirit nor true modern intensity. Mrs. Schumann-Heink was in much better voice than at her late recital, and she sang with a far greater display of vocal artistry. Her mannerisms and failings were not in evidence, and on the whole her performance was the finest she has given here, either in opera or in concert. The two songs by Brahms were made endurable by the exquisite tone and sympathy of Mr. Ferir, who played the viola. The "Cradle Song" has a pretty refrain, but "Gestillte Sehnsucht" is without melody or mood. The singer was recalled again and again.

The orchestral feature of the evening was Chabrier's magnificent overture, which was played with appropriate fire and brilliance. The untimely death of this highly original composer was as great a loss to France as that of Bizet. He had superb ideas; he knew how to express them. His language was varied and supple in its eloquence; in his passion there was beauty as well as strength. For daring and successful rhythmical effects, he has never been surpassed, if equalled, and his orchestral palette blazed with gorgeousness. Would that we could hear more music like this overture! Would there were more music like it!

Mme. Schumann-Heinck was the soloist at the Symphony rehearsal Friday afternoon, and admirably well she looked in a black chiffon gown over black silk, the bodice brightened with diamonds, and a black picture hat. There was an especially large number of smart young girls in the audience, among them Miss Priscilla Stackpole, Miss Nathalie Matthews, Miss Collette Dumaresq, Miss Susan Thayer, Miss Barbara Higginson, Miss Estelle Kimball, Miss May Kenney, Miss Beatrice Blake, Miss Clara Shattuck, Miss Lena Stevenson, Miss Katharine Foote, Miss Marion Ladd, Miss May Greenleaf and Miss Olivia Thorndike. Also were there Mr. Maurice Farkoa, who sings such delicious French songs in the "Three Little Maids," and who is such a social favorite in London; Mrs. William Endicott, Jr., Mrs. Neal Rantoul, Mrs. George Bullard and Miss Maude Adams, looking exceedingly pretty, who was with a party including her leading man, Mr. Ainley of London.

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BOSTON JOURNAL—SATURDAY, FEBRUARY 27, 1904

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At the extreme of the program stood the vehemently demonstrative overture to Chabrier's "Gwendoline," and the orchestra rendered vigorous treatment to the several episodes that symbolize the conquering assault of the Danes upon Britain, the fancies of Harold about the delights and honors of love, followed by the glories of Walhalla, which overbear even the direful tragedies to which the invasion leads. This supplied an exciting conclusion.

Truly a Russian Victory.

Midway was set the "Lyric Poem" of the young Russian, Th. Akimenko, who has cast it, nicely orchestrated, into two chief phases. It is at first warmly sentimental in a melody sympathetically stated by the violas, and then comes an urgent, stormy passege, which broadens, rises and hurries to quite a climax, but then thinks better of its opposition, subsides and gives place to the original theme and manner. It might be a song of a broad river cause, temporarily disturbed by rapids and torrents, or a calm June day crossed by a not too violent storm. It was well read and pleased.

Mme. Schumann-Heink was gladly received, much applauded and more than once recalled after her two numbers, each of which she had chosen judiciously and to advantage. Her dramatic disposition filled deeply the large lament of Andromache over Hector's corpse in the third part of Max Bruch's "Achilles." When this cantata (to call it so) was produced in 1885 at the Lower Rhine Festival, the part of the fond and wretched wife was sung by Mme. Joachim, who, great as she was, could hardly have been more true and strong in the pathos, the bitter outcry and the sharp shriek of pain than was Mme. Schumann-Heink, who tempered the great woe for which the dull beat of the funeral music prepares the mind with sensible reserve and dignity.

Where Woman Loves.

Later she showed the quiet, womanly tenderness of homely moods in two songs by Brahms, the "Gestille Sehnsucht," longing and pathetic, and the "Geistliches Wiegenlied," reverent and pious, yet naturally maternal. These songs were accompanied at the pianoforte by Mr. Zach, with carefully subordinated viola obligato by Mr. Ferit.

At the next concert an entr' acte from Vincent d'Indy's opera, "L'Etranger," will be offered as the novelty, and Mr. Busoni is announced to play, his choice at present resting on Saint-Saens' fifth piano concerto. Schumann, Liszt and Wagner will be the other composers.

BOSTON COURIER, FEBRUARY 27, 1904

[illegible] there was an unusually fine attendance at the Symphony rehearsal Friday afternoon, Mme. Schumann-Heink being the soloist, and appearing to great advantage in a thin black gown, with many jewels, and a black picture hat. In the audience were noted Mr. Maurice Farkoa of London and Miss Mason of "Three Little Maids" company, Mrs. George Bullard, Mrs. George B. Shattuck, Mr. and Mrs. James R. Poor, Mr. and Mrs. Thomas Hall, Mrs. Neal Rantoul, Mrs. William F. Humphrey, Mrs. William P. Fay, Miss Beatrice Blake, Miss Olivia Thorndike, Miss May Kenney, Miss Priscilla Stackpole, Mrs. Bryce J. Allan, Miss Nathalie Matthews, Miss Margaret Manning, Miss Clara Shattuck, Miss Collette Dumaresq, Miss Susan Thayer, Miss Emily Sargent, Miss Mary Russell, Miss May L. Greenleaf, Miss Anna Berry, Miss Lena Stevenson, Miss Catherine Foote, Miss Marion Ladd, Mr. John Williams, Miss Mollie Sargent, Miss Barbara Higginson and Miss Estelle Kimball.

SUNDAY GLOBE—FEBRUARY 28, 1904.

Mme Schumann-Heink was the soloist at the 16th Symphony rehearsal and concert, singing Andromache's lament from the Bruch opera, "Achilles," and two songs by Brahms, Messrs Fevir and Zach playing the viola and piano accompaniments of the two arias. Mozart's beautiful E-flat minor symphony opened the program, and the other selections being a lyric poem by Akimenko, first time here, and the overture to Chabrier's opera, "Gwendoline." The gifted German contralto sang with her usual breadth and fullness of tonal power and with every appearance of being delighted with her surroundings, for her wholesome good nature was not even clouded by the serious type of her selections. The "Lament of Andromache" was given with splendid effect, though doubtless something of lighter musical caliber would have better suited a majority of her auditors, but the art of the great contralto was not to be denied, for her organlike tones were as rich, vibrant and sonorous as could be desired, and her phrasing and expression seemed nearly flawless.

In the two songs by Brahms her sympathetic interpretations were even more pleasing than in the Bruch number, and she had fitting associates in Messrs Fevir and Zach, whose accompaniments on viola and piano were very fine. The applause, which was complimenary, after the first number was spontaneous and very hearty after the Brahms group, the popular artist being summoned back many times.

The lyric poem by Akimenko, which was not specially interesting, has some clever ideas of a desultory nature expressed in a musicianly way, without any marked suggestion of originality in matter or method. The orchestra played the piece smoothly and interpreted it according to Mr Gericke's reading.

The performance of Mozart's noble symphony may be praised unreservedly. It was musical poetry interpreted in the best vein of the orchestra, sympathetic and perfect in ensemble. The "Gwendoline" overture was given with due regard to its wild, tumultuous nature, the vigor of the performance according properly with the motif of the barbaric story.

Mr F. Busoni will be the soloist at this week's concerts, playing Saint-Saens' fifth concerto. The orchestral selections include Schumann's first symphony, the entr'acte from "L'Etranger," by Vincent d'Indy; Liszt's "Todtentanz" and an excerpt from "Die Meistersinger."

SUNDAY POST, FEBRUARY 28, 1904

THE SYMPHONY CONCERT

Mme. Schumann-Heink, the Soloist, Is Heard in a Group of Brahms's Songs—A Lyric Poem by Akimenko Heard for the First Time Here

The Symphony Orchestra returned from its tour and gave the customary rehearsal and concert with Mme. Schumann-Heink as the soloist. The programme was made up of Mozart's symphony in E flat, the Lament from Bruch's "Achilles," a lyric poem by Akimenko, heard for the first time here; the overture to Chabrier's "Gwendoline," and a group of songs by Brahms.

Mme. Schumann-Heink was in superb voice and was heard to better advantage than when appearing in opera. In the first piece the soloist was accompanied by the viola and the pianoforte, but in the "Cradle Song of the Virgin" the viola played the melody. Seldom has the lady created a more favorable impression.

The next rehearsal and concert will be given on Friday afternoon and evening of this week and the soloist will be F. Busoni, pianist.

SOCIETY AT THE SYMPHONY REHEARSAL

There was an unusually fine attendance at the Symphony rehearsal Friday afternoon, Mme. Schumann-Heink being the soloist, and appearing to great advantage in a thin black gown, with many jewels and a black picture hat. In the audience were noted Mr. Maurice Farkoe of London and Miss Mason of "Three Little Maids" company, Mrs. George Bullard, Mrs. George B. Shattuck, Mr. and Mrs. James R. Poor, Mr. and Mrs. Thomas Hall, Mrs. Neal Rantoul, Mrs. William F. Humphrey, Mrs. William P. Fay, Miss Beatrice Blake, Miss Olivia Thorndike, Miss May Kenney, Miss Priscilla Stackpole, Mrs. Bryce J. Allan, Miss Nathalie Matthews, Miss Margaret Manning, Miss Clara Shattuck, Miss Collette Dumaresq, Miss Susan Thayer, Miss Emily Sargent, Miss Mary Russell, Miss May L. Greenleaf, Miss Anna Berry, Miss Lena Stevenson, Miss Catherine Foote, Miss Marian Ladd, Mr. John Williams, Miss Mollie Sargent, Miss Barbara Higginson and Miss Estelle Kimball.

SUNDAY HERALD

SUNDAY, FEB. 28, 1904.

The 16th Symphony concert, Mr. Gericke conductor, was given last night in Symphony Hall. The programme was as follows:

Symphony in E flat.....Mozart
Andromache's Lament from "Achilles"..Bruch
Lyric Poem, op. 20.....Akimenko
(First time.)
Two songs with viola and pianoforte accompaniment, op. 91.....Brahms
(a) Longing at Rest.
(b) Cradle Song of the Virgin.
Overture to the opera "Gwendoline"..Chabrier

Of the three famous symphonies composed by Mozart in 1788, the one in E flat is the most old-fashioned, and readers of the fantastical and blood-curdling Hoffman, who was the first critic in Germany to appreciate fully the romantic genius of Beethoven, may well wonder at his rhapsody over this symphony. It is true that symphonies by Hayden and Mozart should be played by a small orchestra and in a small hall, where the bite of the strings is keenly felt, where the musical fluid quickly enwraps the hearer. Wood-wind instruments may be doubled in the modern full orchestra, and yet there is an absence of the proportion, which is everything in Mozart's music. The symphony in G minor has been so highly praised that it has met the fate of Aristides the Just: but how superior it is to this symphony, which in the first and second movements is square-toed in its formulas! The performance was precise and euphonious.

Akimenko's "Lyric Poem," composed in 1898, and published last year, was played here for the first time. The composer is a pupil of Rimsky-Korsakoff, but no matter how great a teacher may be he cannot put broad or beautiful musical ideas into a pupil's head. Akimenko has written little for orchestra; his works are chiefly piano pieces, small chamber pieces, and songs. This "poem" is built on a sentimental and commonplace theme, and the development of it is interesting only in a few passages of orchestral color. The manner in which material from the contrasting episode is afterward employed is amateurish and at times ugly.

Mrs. Schumann-Heink sang Andromache's lament over the body of Hector from Bruch's "Achilles." The music itself recalled the old story of the Frenchman whose wife died. Complimented on his grief at the funeral ceremonies at the house, the bereaved one asked anxiously: "Did you go to the grave?" "No," answered his friend, "but every one thought wou would go crazy at the house." "Ah," said the widower, "you should have seen me at the grave." Bruch's music has neither the noble antique spirit nor true modern intensity. Mrs. Schumann-Heink was in much better voice than at her late recital, and she sang with a far greater display of vocal artistry. Her mannerisms and failings were not in evidence, and on the whole her performance was the finest she has given here, either in opera or in concert. The two songs by Brahms were made endurable by the exquisite tone and sympathy of Mr. Ferir, who played the viola. The "Cradle Song" has a pretty refrain, but "Gestillte Sehnsucht" is without melody or mood. The singer was recalled again and again.

The orchestral feature of the evening was Chabrier's magnificent overture, which was played with appropriate fire and brilliance. The untimely death of this highly original composer was as great a loss to France as that of Bizet. He had superb ideas; he knew how to express them. His language was varied and supple in its eloquence; in his passion there was beauty as well as strength. For daring and successful rhythmical effects, he has never been surpassed, if equalled, and his orchestral palette blazed with gorgeousness. Would that we could hear more music like this overture! Would there were more music like it!

Mme. Schumann-Heinck was the soloist at the Symphony rehearsal Friday afternoon, and admirably well she looked in a black chiffon gown over black silk, the bodice brightened with diamonds, and a black picture hat. There was an especially large number of smart young girls in the audience, among them Miss Priscilla Stackpole, Miss Nathalie Matthews, Miss Collette Dumaresq, Miss Susan Thayer, Miss Barbara Higginson, Miss Estelle Kimball, Miss May Kenney, Miss Beatrice Blake, Miss Clara Shattuck, Miss Lena Stevenson, Miss Katharine Foote, Miss Marion Ladd, Miss May Greenleaf and Miss Olivia Thorndike. Also were there Mr. Maurice Farkoa, who sings such delicious French songs in the "Three Little Maids," and who is such a social favorite in London; Mrs. William Endicott, Jr., Mrs. Neal Rantoul, Mrs. George Bullard and Miss Maude Adams, looking exceedingly pretty, who was with a party including her leading man, Mr. Ainley of London.

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DAILY ADVERTISER,

FEBRUARY 29, 1904.

THE SYMPHONY CONCERT.

Programme.

Symphony in E flat major (K. 543).....Mozart
Andromache's Lament, from "Achilles." (Part II., No. 3), op. 50. "The dawn still lingers".....Max Bruch
Mme. Schumann-Heink.
Lyric Poem, for Orchestra, op. 20 (First time).....Th. Akimenko
Two Songs with Viola and Piano accompaniment, op. 91.....Brahms
(a) "Longing at Rest."
(b) "Cradle Song of the Virgin."
Mme. Schumann-Heink.
Overture to the Opera "Gwendoline".....Emil Chabrier

The symphony which began the programme was the first in which the clarinette was introduced and has therefore been called the "Clarinette Symphony." It was one of a group of 3, and its companions, the "Jupiter" and the ever-glorious G minor symphony, were both greater than this work in E flat. But it still charms, and the fact that Mr. Gericke was recalled to the platform after its conclusion proves that Mozart is not quite obsolete, even in these days of vivid tone-coloring.

The work was read with much vigor, particularly its finale, and Mr. Gericke evidently enjoyed bringing out its dainty points. Nevertheless, the symphonies of Mozart, outside of the 3 mentioned, are becoming obsolete and do not wear as well as Haydn's pleasant musical prattle.

Mme. Schumann-Heink was in noble voice and sang the unpleasant aria of Andromache, as evolved by the warlike Bruch, with incredible fervor. The frenzied grief that permeates this number requires the footlight flavor, which was so out of place in Mme. Schumann-Heink's recent recital of German "Lieder." The vocalist was great in her declamatory effects and gave the subsequent monotony of grief and despair with impressive majesty. The work is, however, not one of Bruch's best. The plaint of Ingeborg, in his masterpiece, "Frithjof," is infinitely more pathetic.

In Mme. Schumann-Heink's subsequent numbers, by Brahms, a success was won by the instrumentalists as well as the vocalist. But Brahms is not a passionate composer, and the first of these two songs, which dealt with longing, might as well have dealt with mathematics, for all that its emotional power was concerned. We can understand why the intense Tschaikowsky considered Brahms a mediocrity posing as a genius. Composers are seldom the best judges of other composers.

But there was genius in the serene and lofty "cradle song of the virgin," and Mme. Schumann-Heink sang it most effectively. Her rich voice blended beautifully with the dark, mournful tones of the viola, and Mr. Ferir played the latter instrument with most sympathetic quality of tone. Recall followed recall at the end of this song, vocally the gem of the concert.

We may here announce in very large head-lines,—"Another Russian Defeat"! !—for Akimenko's lyric poem for orchestra was at the best a Pyrrhic victory, a "success d'estime." But in the field of music the Russians seldom suffer defeat. Their melodic charm is a constant rebuke to the Germans, for they manage to retain tune, while making as bold flights in orchestration as any Teuton of them all!

Almost every true Russian work has a melodic foundation. Akimenko, too, has not left the melodic path, but there seems to be less of inspiration in his climaxes and less of coherency in his treatment than we find in the works of his Muscovite brethren.

Chabrier's "Gwendoline" overture was given with much power. It has some very broad climaxes and some effective contrasts, but we do not find the sure hand, the delicate touches of a Bizet, in its measures. We have not as much faith in the modern French school as in the Russian. There is not the firm folk-song foundation, for one thing, and there is too much of straining for effect, for another. Chabrier is not so extreme as D'Indy or Debussy, nor so clear and shapely as Widor.

What a leap the French have made in the past century! Not so long ago they had perfect grace and daintiness, as shown in the works of a Boieldieu; Ambroise Thomas was the last of that tribe; now they try to out-Wagner Wagner. The "Gwendoline" overture deserves praise that it does not indulge in the fierce Gallic extremes of the present.

Louis C. Elson.

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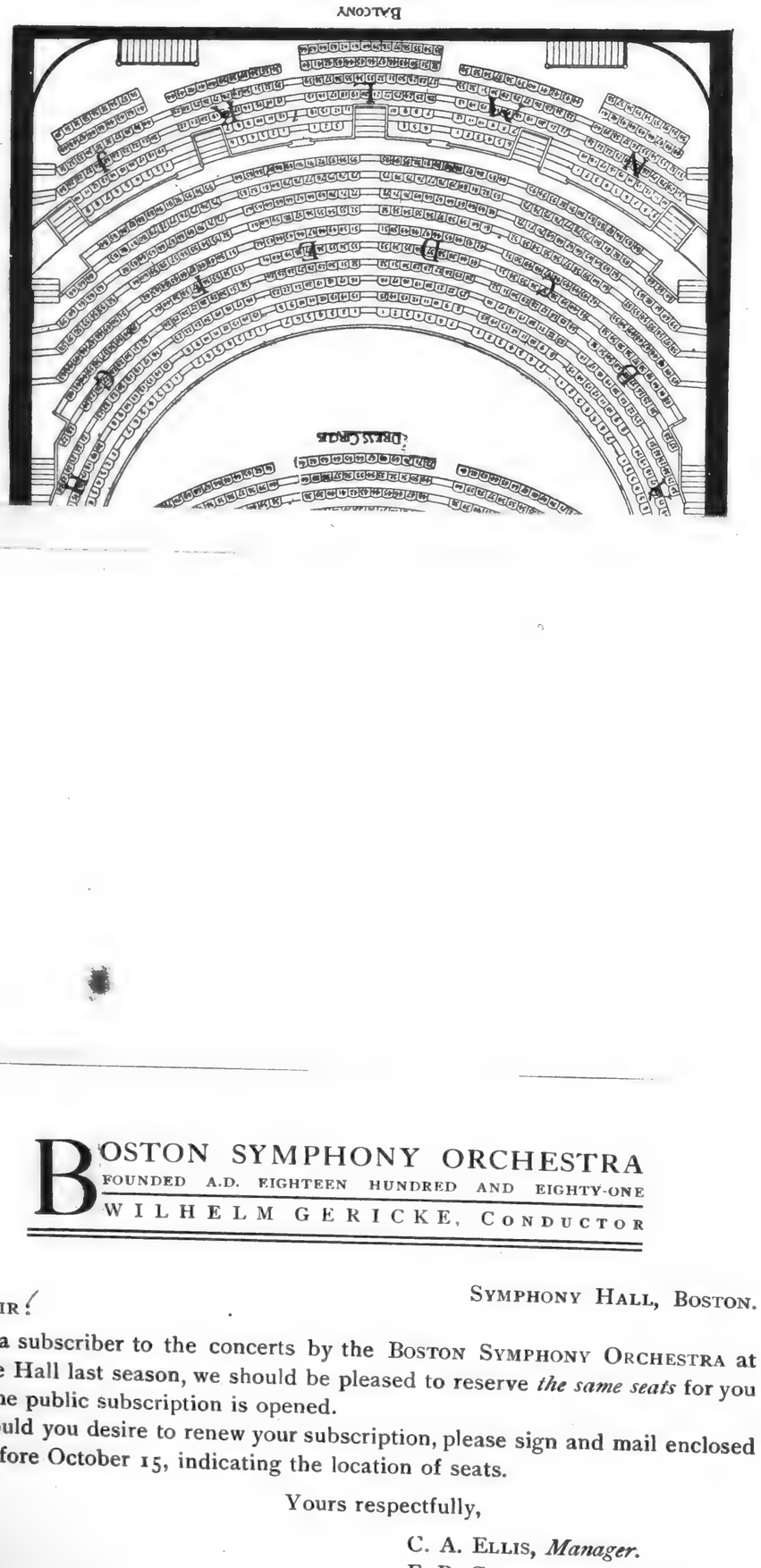

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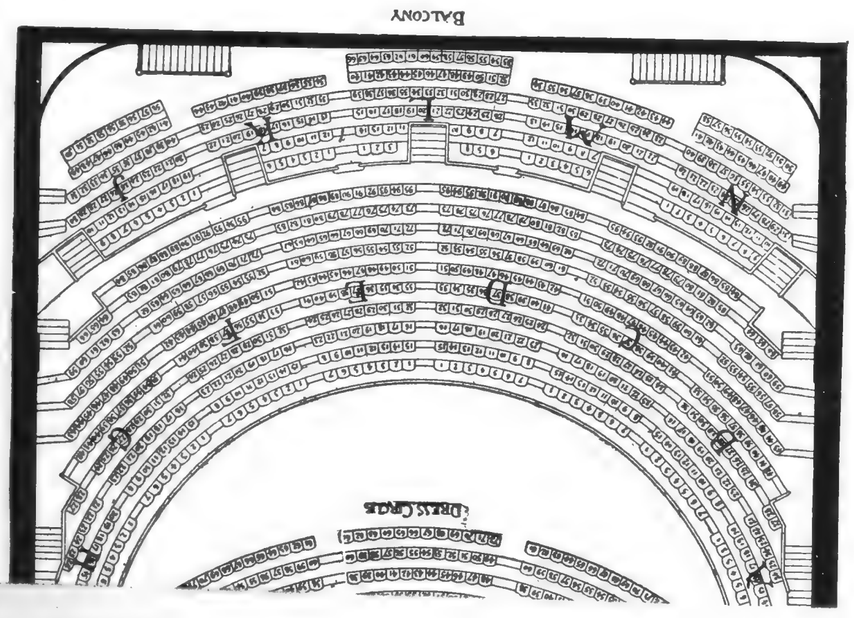

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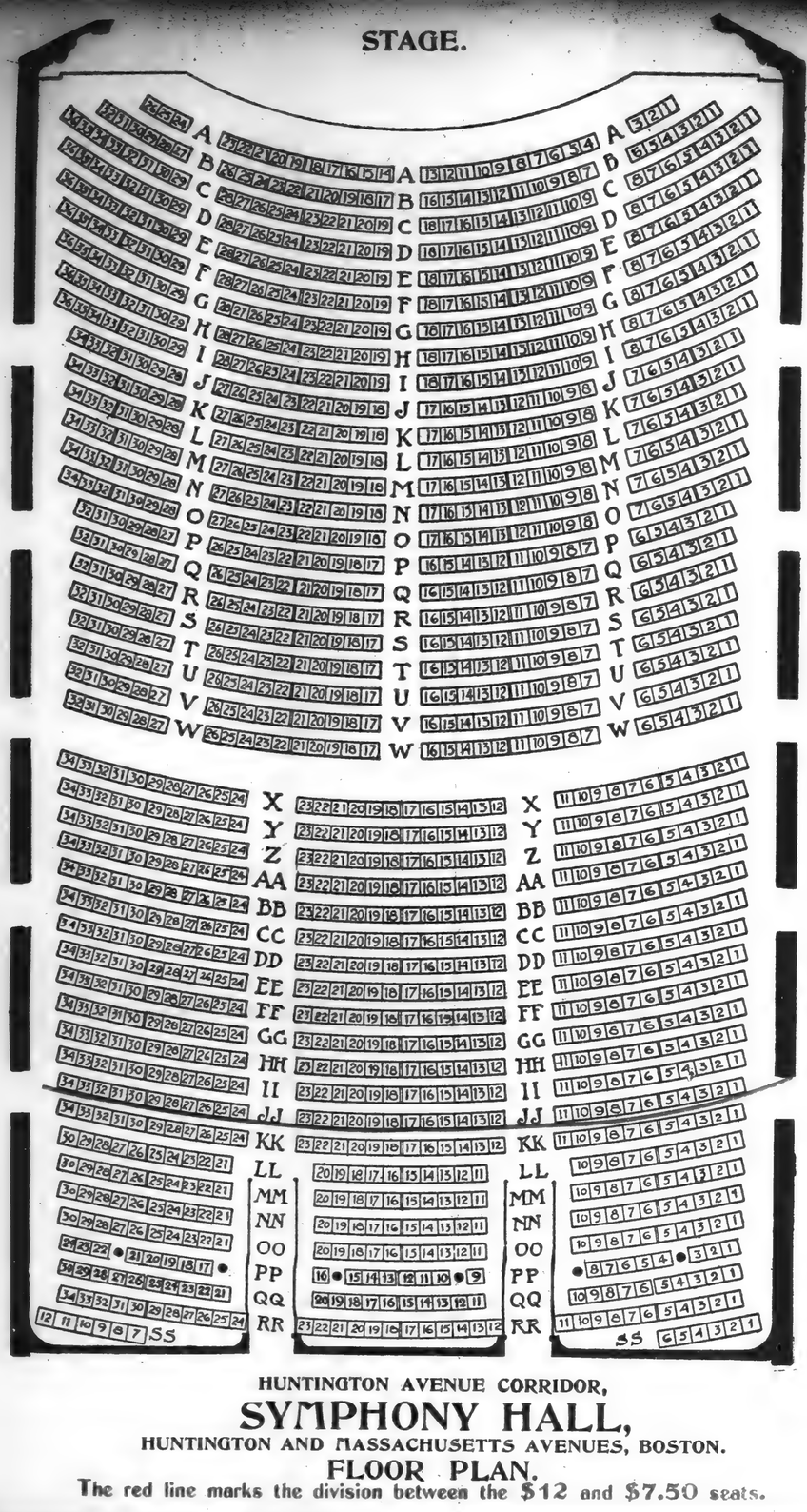

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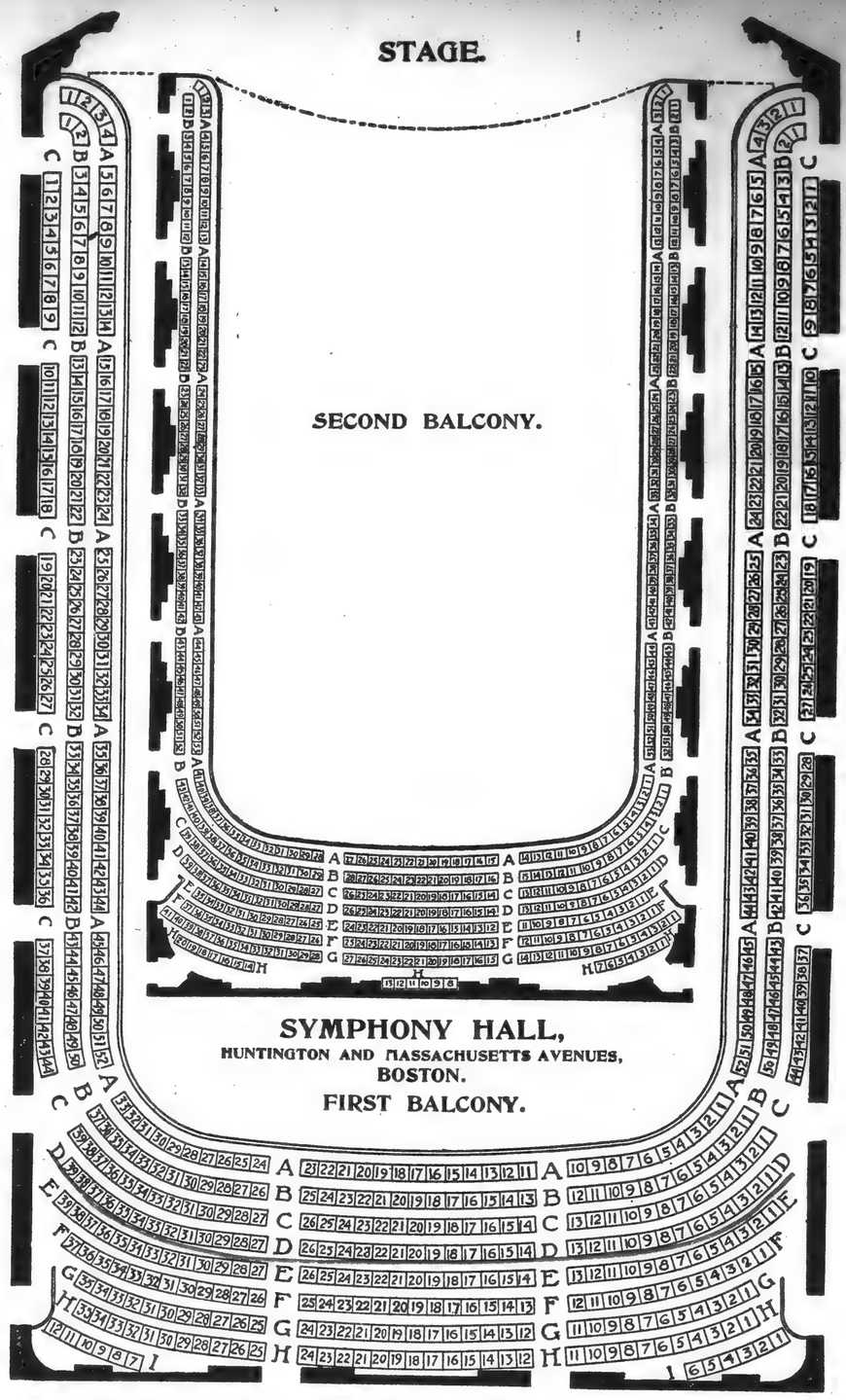

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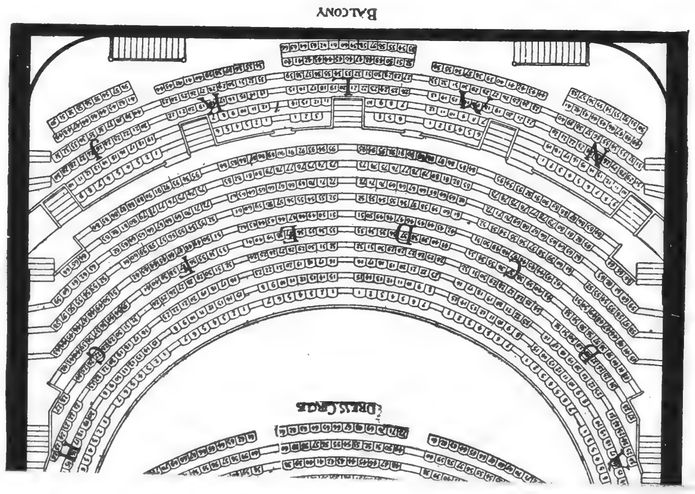

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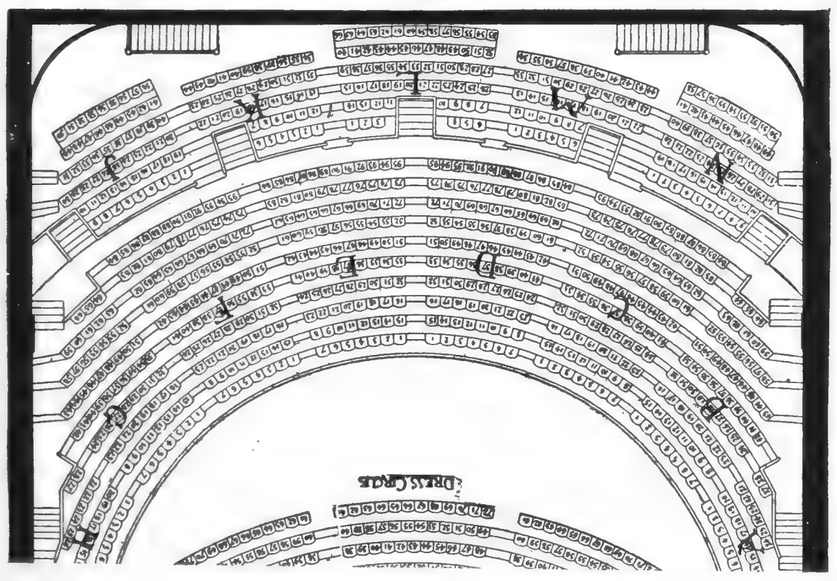

BOSTON SYMPHONY ORCHESTRA
FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R COMEE, *Assistant Manager.*

BOSTON SYMPHONY ORCHESTRA
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Yours respectfully,

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F. R COMEE, *Assistant Manager.*

[103]

FIVE CONCERTS

THURSDAY EVENINGS AT 8.15

NOVEMBER 5
DECEMBER 10
JANUARY 14
FEBRUARY 18
MARCH 17 and

FIVE MATINEES

SATURDAY AFTERNOONS AT 2.30

NOVEMBER 7
DECEMBER 12
JANUARY 16
FEBRUARY 20
MARCH 19

Season tickets, with reserved seats for the series of five matinees or five concerts, **$7.50, $6, $5,** and **$3,** and boxes **$50** and **$40,** according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

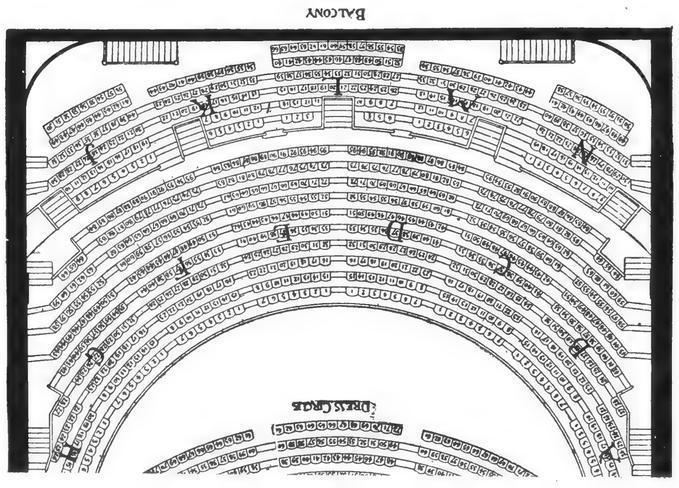
☞ **The programmes for the afternoon and evening series will be entirely different.**

SOLO ARTISTS

MME. MELBA
Positively her only appearance in New York this season
MME. GADSKI
MR. GILIBERT
MR. BUSONI
MISS MACCARTHY
MISS MEAD
MR. ARBOS
MR. KRASSELT

AND OTHERS TO BE ANNOUNCED

(OVER)



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Yours respectfully,

C. A. ELLIS, *Manager.*
F. R COMEE, *Assistant Manager.*

1037

SYMPHONY HALL
HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-THIRD SEASON, 1903-1904

The Boston Symphony Orchestra

94 Performers. Mr. WILHELM GERICKE, Conductor

"This company of great artists gives a distinction to whatever

"Something more than mere virtuosity in its noble interpretation."— *Philadelphia Press.*

"To speak frankly, New York has found the Boston concerts a safe vehicle for admiration."— *New York Sun.*

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"This virtuoso organization spread a noble feast."— *New York Tribune.*

"The visit of the Boston Symphony Orchestra has left a feeling of admiration and gratitude keener, more tender, and more fragrant than ever before."— *New York Tribune.*

1902-1903

Ninety-four performers
Mr. WILHELM GERICKE
CONDUCTOR

The Boston Symphony Orchestra

CARNEGIE HALL
NEW YORK
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR

Dress Circle

BOSTON SYMPHONY ORCHESTRA
FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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F. R COMEE, *Assistant Manager.*

1031

SYMPHONY HALL

HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-THIRD SEASON, 1903-1904

The Boston Symphony Orchestra

94 Performers. Mr. WILHELM GERICKE, Conductor

CARNEGIE HALL

NEW YORK

TWENTY-THIRD SEASON

NINETEEN HUNDRED THREE AND FOUR

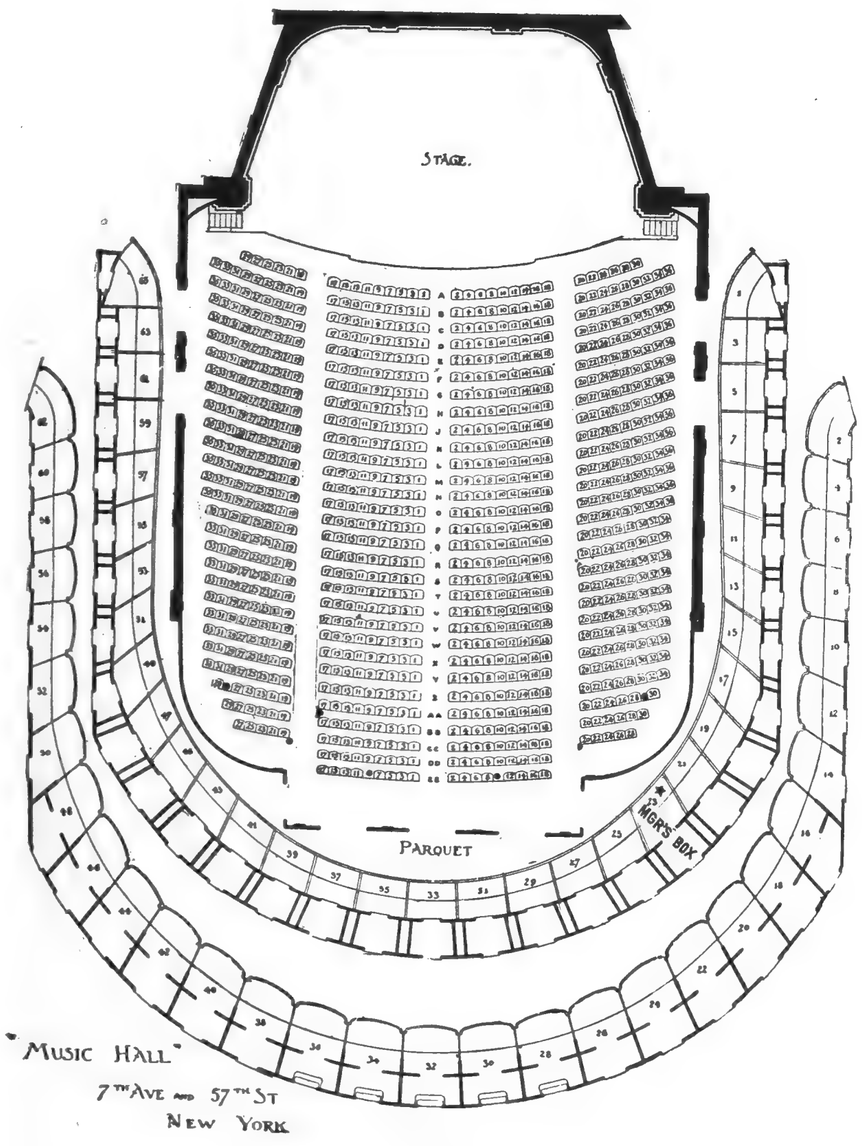

DIAGRAM.

BOSTON SYMPHONY ORCHESTRA

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

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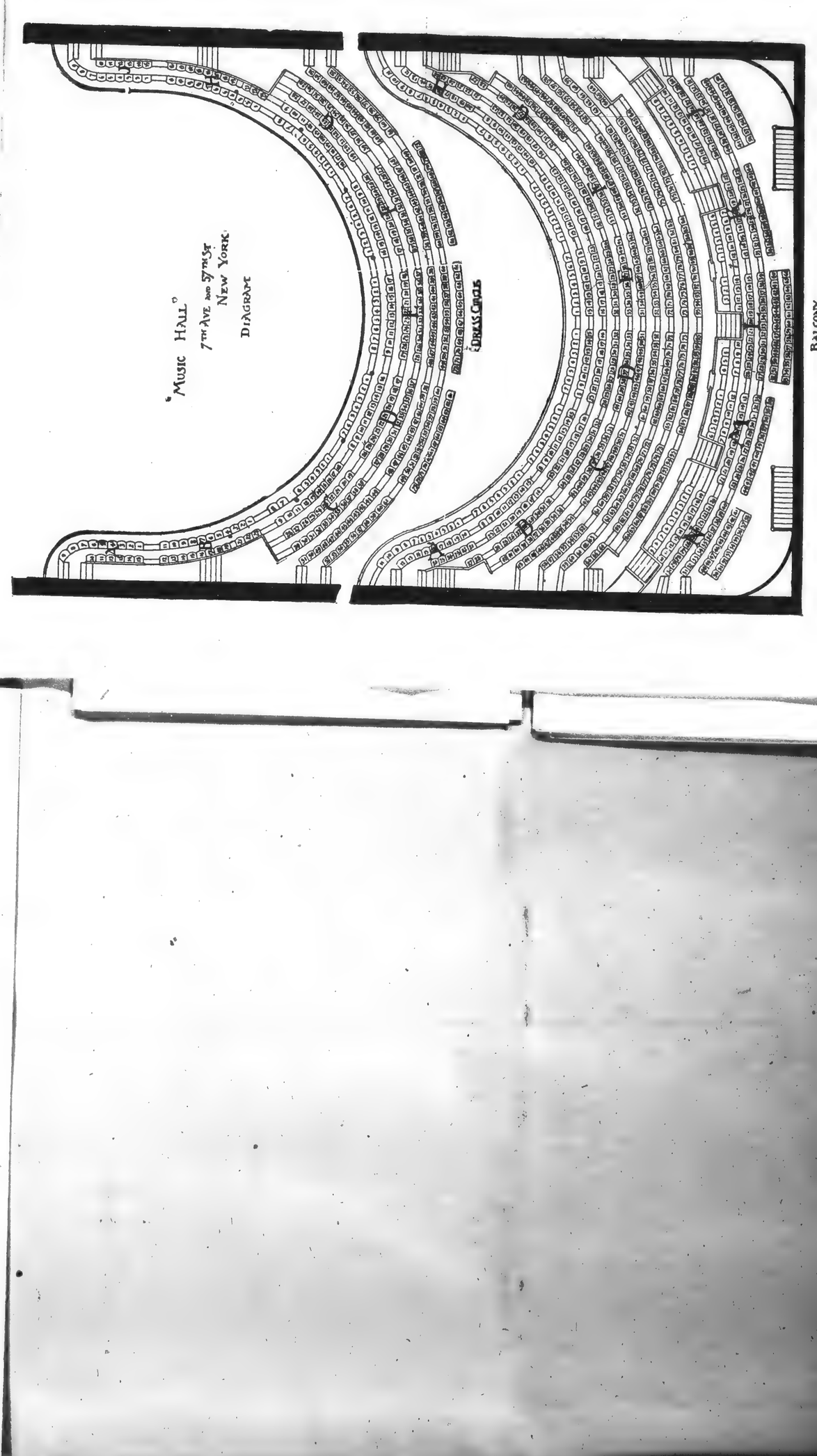

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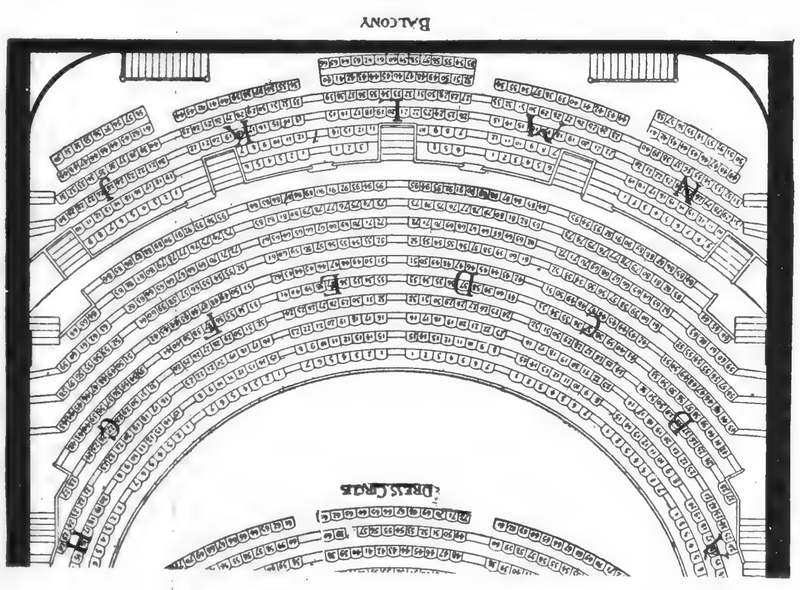
NINETEEN HUNDRED THREE AND FOUR



NEW YORK, September 21, 1903.

I hereby subscribe for ..... season tickets for the series of five { Thursday Evening / Saturday Afternoon } Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.

Location desired, as near as possible

.....

☞ **Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.**

SYMPHONY HALL, BOSTON,
Tuesday, October 13, 1903

Boston Symphony Orchestra

NEW YORK CONCERTS

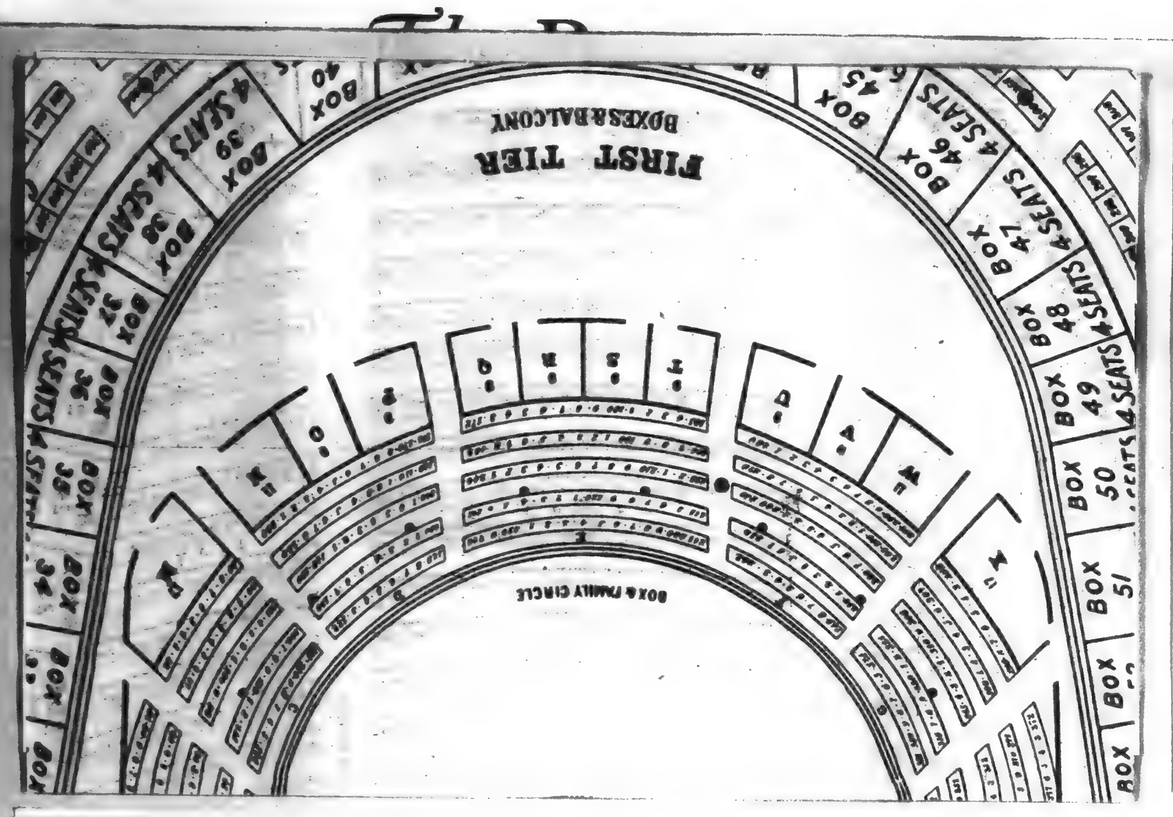
We beg to courteously remind you as a subscriber of last season that your tickets are held at the box office, Carnegie Hall, subject to your renewal previous to our sale to the general public next Friday morning, October 16.

As there is every indication of a very heavy sale on Friday, if you wish to retain your seats kindly send check to C. A. Ellis, Box Office, Carnegie Hall, before the above date.

CHARLES A. ELLIS, *Manager.*
FREDERIC R. COMEE, *Assistant Manager.*

3

ACADEMY of MUSIC
PHILADELPHIA
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR



BOSTON SYMPHONY ORCHESTRA
FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

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Yours respectfully,

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F. R. COMEE, *Assistant Manager.*

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[104]

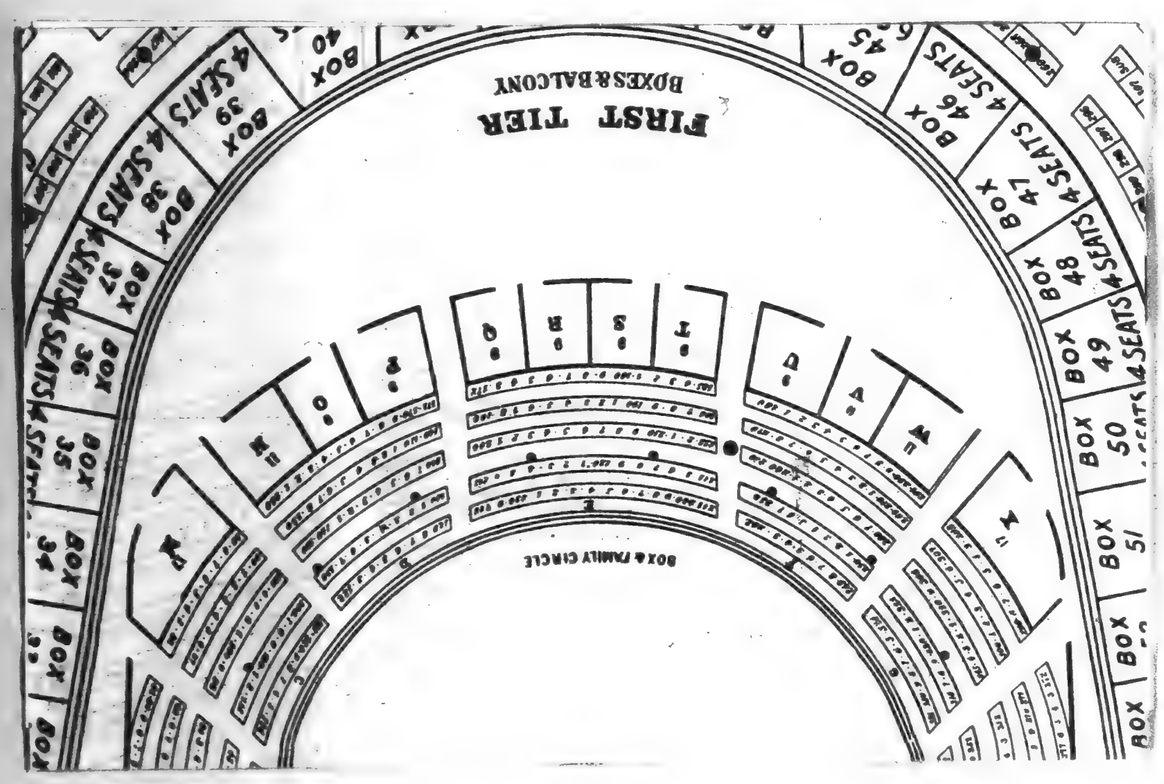
ACADEMY *of* MUSIC
PHILADELPHIA
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR

The Boston Symphony Orchestra

Ninety-four performers
MR. WILHELM GERICKE
CONDUCTOR

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

C. A. ELLIS, MANAGER — F. R. COMEE, ASSISTANT MANAGER



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TWO SERIES OF

FIVE CONCERTS EACH

First Series Monday Evenings at 8.15	Second Series Wednesday Evenings at 8.15
November 2	November 4
December 7	December 9
January 11	January 13
Friday Evening, February 19	February 17
March 14	March 16

The scale of prices will be the same for each series.

Proscenium boxes seating eight, and boxes seating six and four, will be sold at **$75, $63,** and **$42,** respectively, for the series of five concerts. Season tickets, with reserved seats for the series of five concerts, **$7, $5,** and **$3.50,** according to location.

The public sale of tickets for the first series will open Monday morning, October 12, and for the second series on the following Wednesday morning, October 14, at the Heppe Piano Rooms, 1115 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

SOLO ARTISTS

MME. MELBA

MME. GADSKI

MME. SCHUMANN-HEINK

MISS AUS DER OHE

MR. BAUER

MR. BUSONI

MISS MEAD

MR. ARBOS

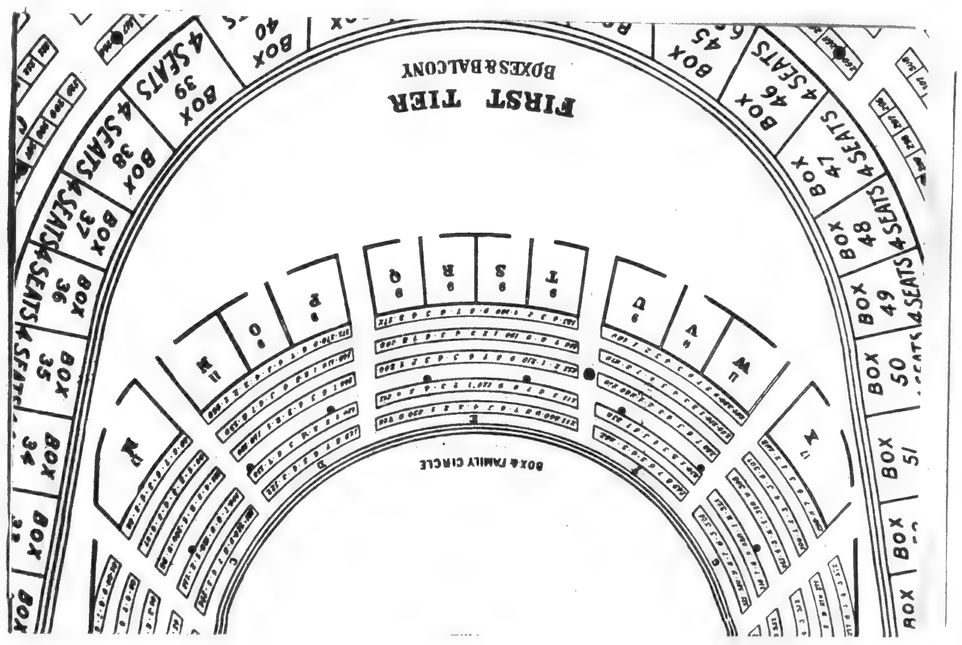
MR. KRASSELT

AND OTHERS

SPECIAL ANNOUNCEMENT

Both series of concerts will be the same in character and equally attractive, but with different programmes and soloists.

Season ticket holders of last season will be allowed to retain *the same* seats for both the first and second series, payment for the same to be made on or before Saturday, October 10, for the first series, and Monday, October 12, for the second series, by cash, money order, or check, made payable to Miss H. Harris, to whom all renewals of seats should be sent, at 1115 Chestnut Street.



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WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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BOSTON SYMPHON
FOUNDED A.D. EIGHTEEN HU
WILHELM GERI

DEAR SIR:

As a subscriber to the first (Monday
BOSTON SYMPHONY ORCHESTRA at the Acade
be pleased to reserved *the same seats* for you
opened.

Should you desire to renew your subscri
order before October 10, indicating the locati

Yours res

BOSTON SYMPHON
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WILHELM GERI

DEAR MADAM:

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Yours resp

BOSTON SYMPHONY ORCHESTRA
FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

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Yours

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SYMPHONY HALL, BOSTON.

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FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

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Boston Symphony Orchestra at the Academy
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Yours respec

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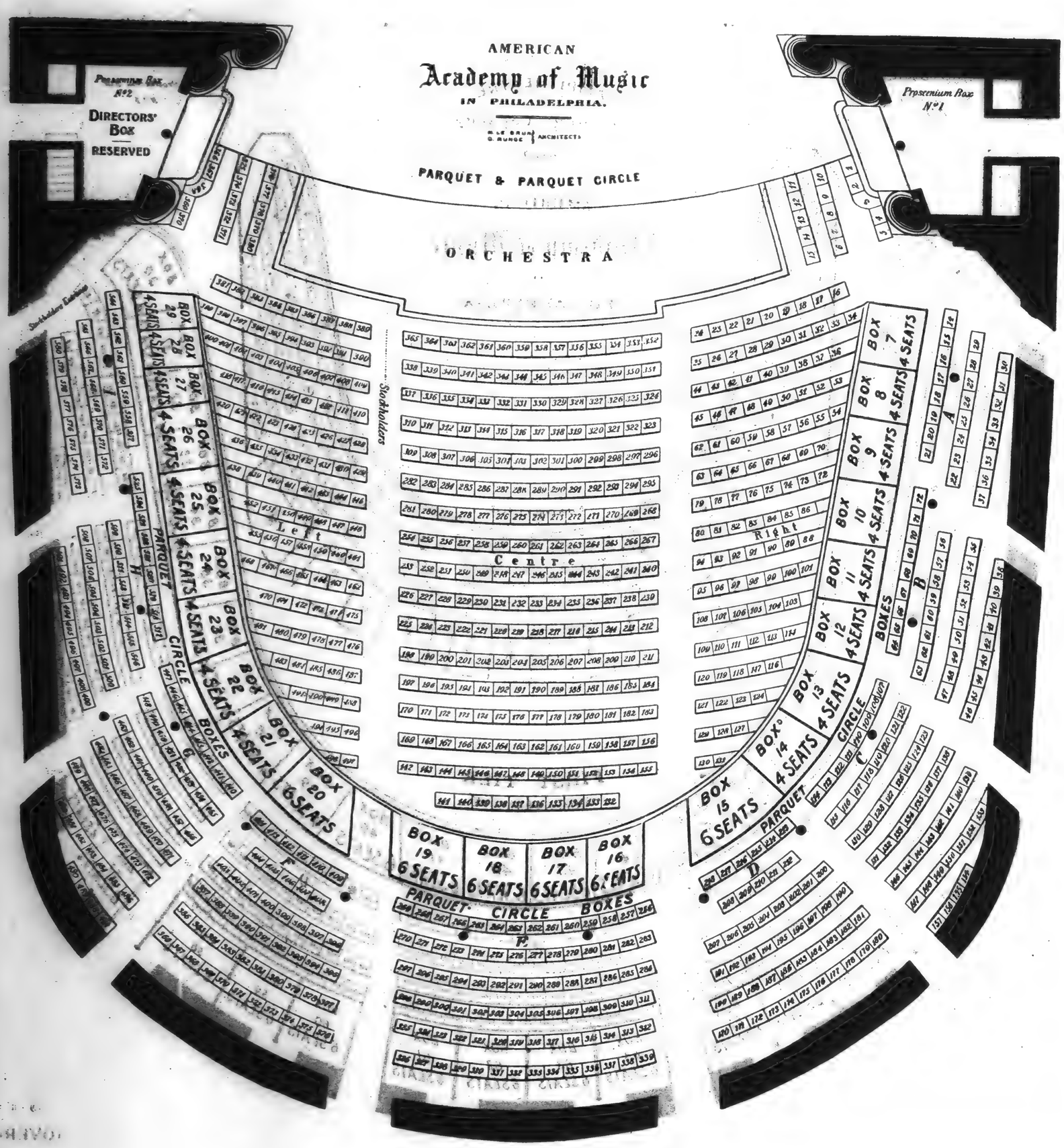

STON SYMPHONY ORCHESTRA
UNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
ILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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BOSTON SYM
FOUNDED A.D. EIG
WILHELM

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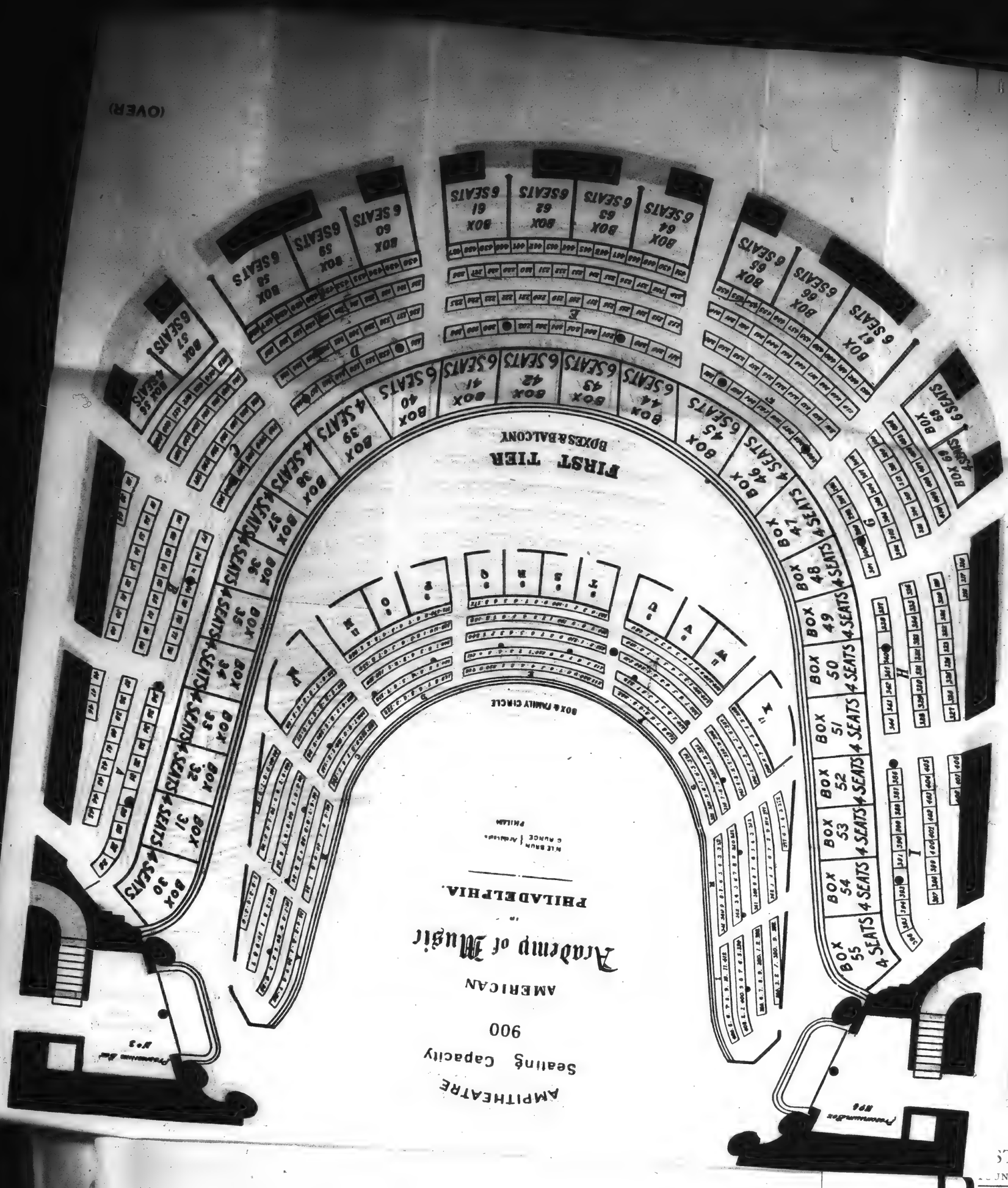

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WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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Yours respectfully,

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F. R. COMEE, *Assistant Manager.*

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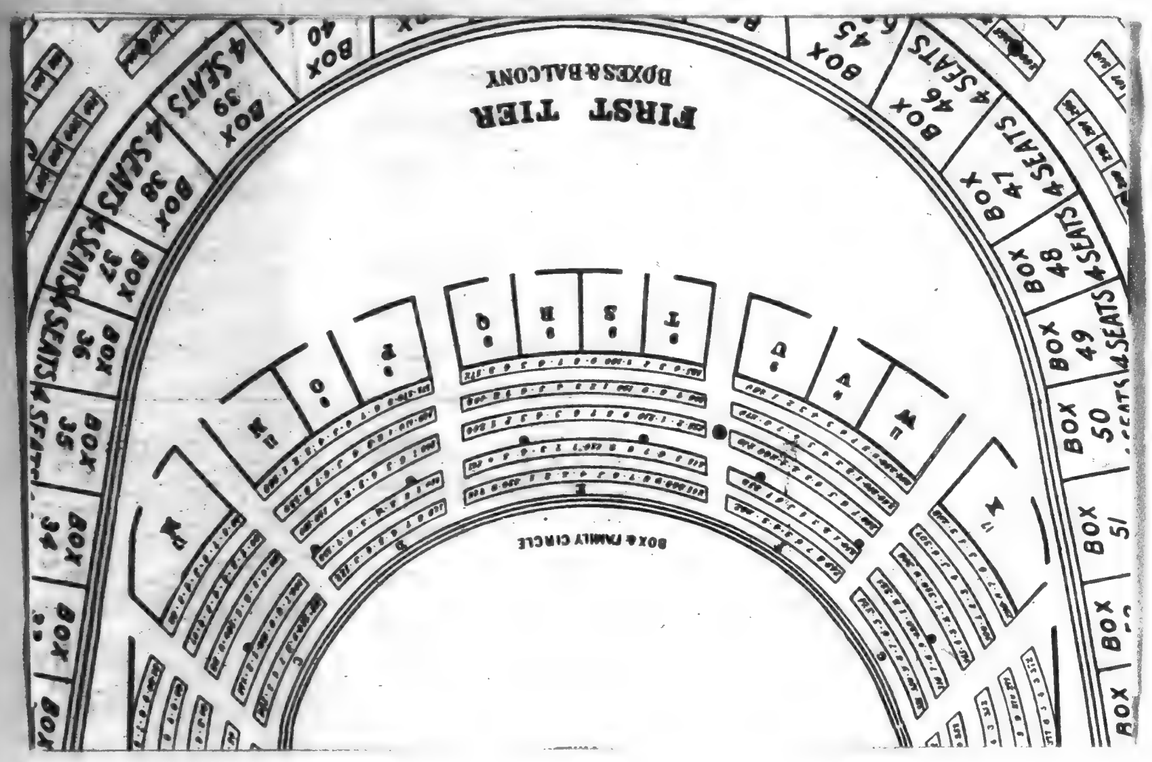
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR



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Location of seats last season .....

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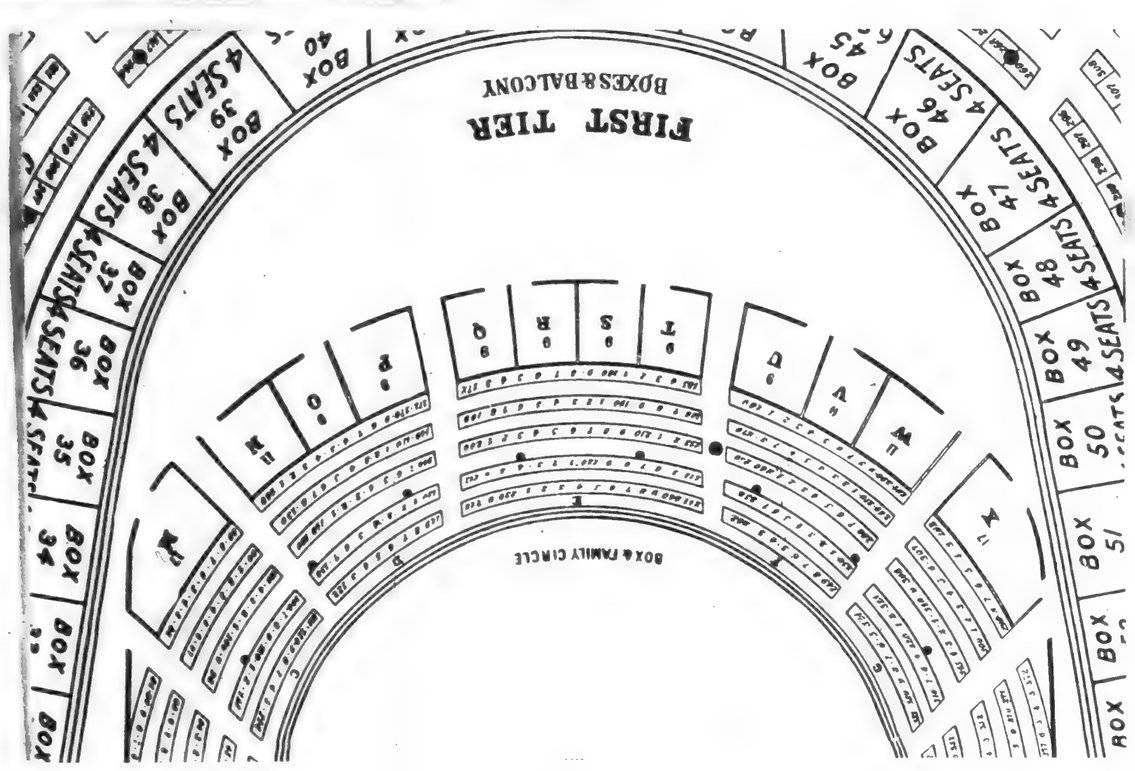

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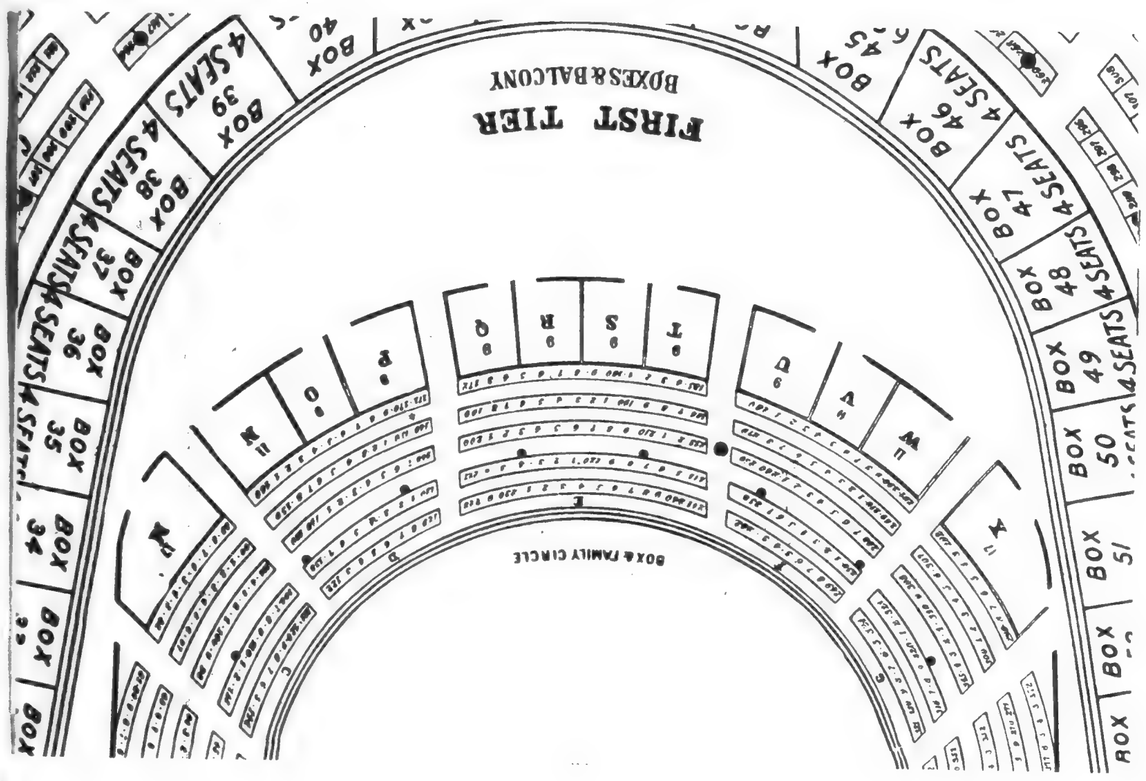

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Location of seats last season

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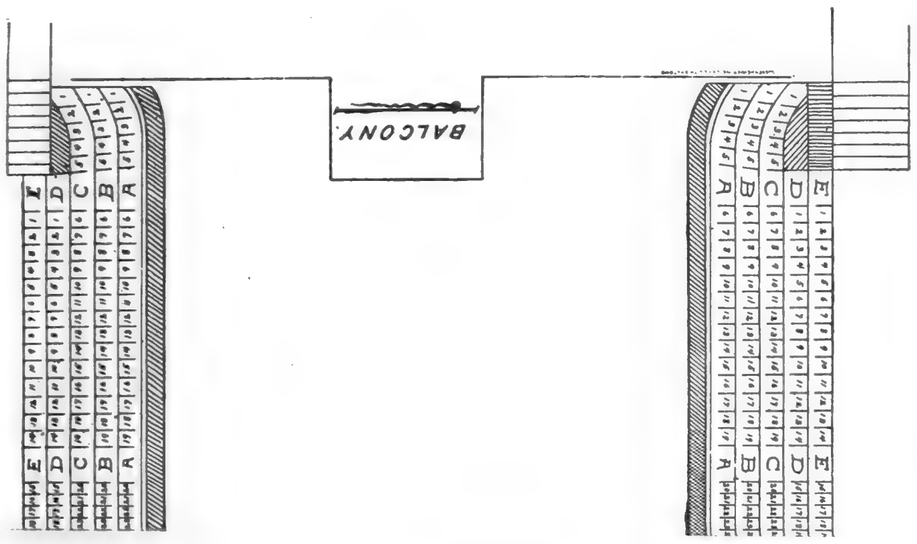
NINETEEN HUNDRED THREE AND FOUR



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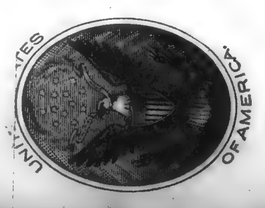

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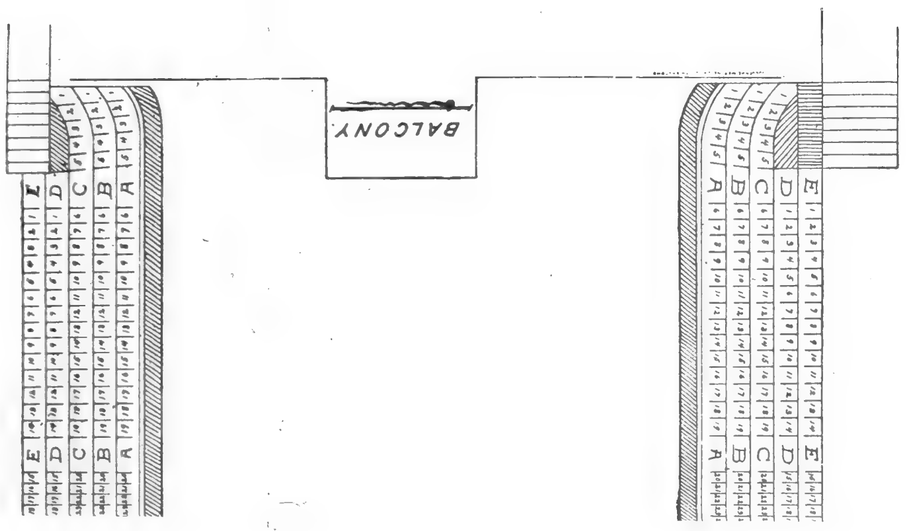

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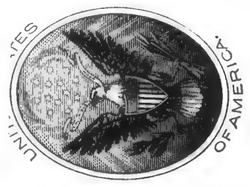

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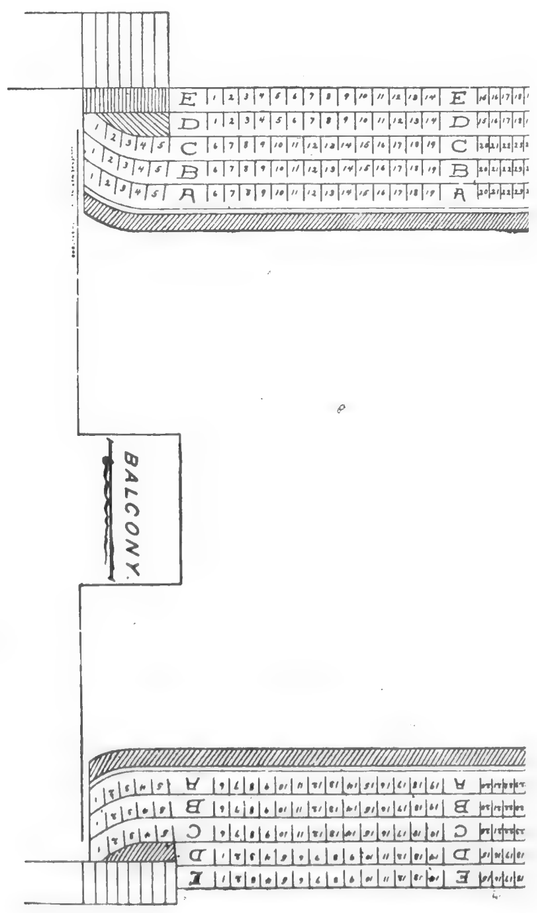
BALTIMORE
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR



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Mme. GADSKI.
Mr. BUSONI.
Mme. SCHUMANN-HEINK.
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BALTIMORE
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR

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Ninety-four performers
MR. WILHELM GERICKE
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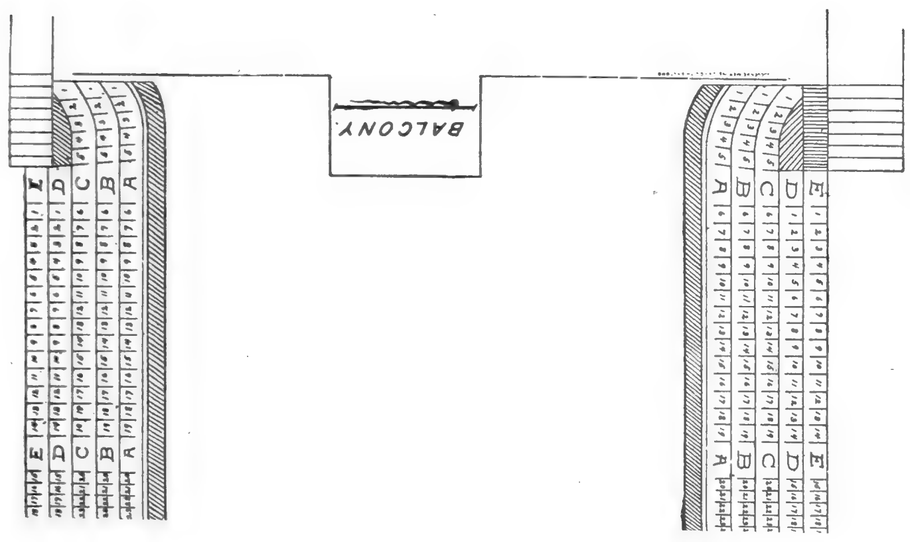

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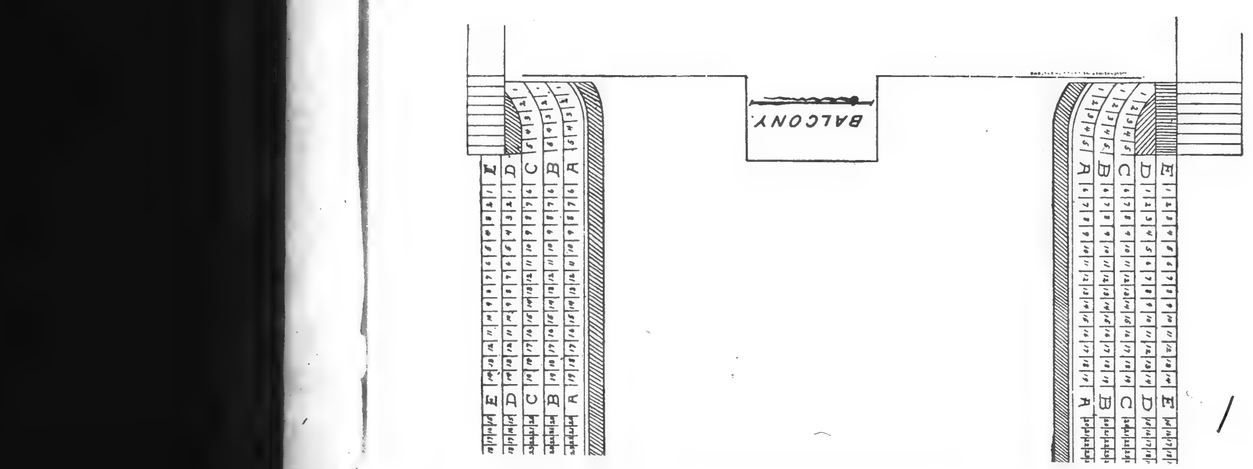
Her only appearance in Baltimore this season

MME. GADSKI

MME. SCHUMANN-HEINK

MR. BUSONI

MISS MEAD



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MUSIC HALL
BALTIMORE
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR

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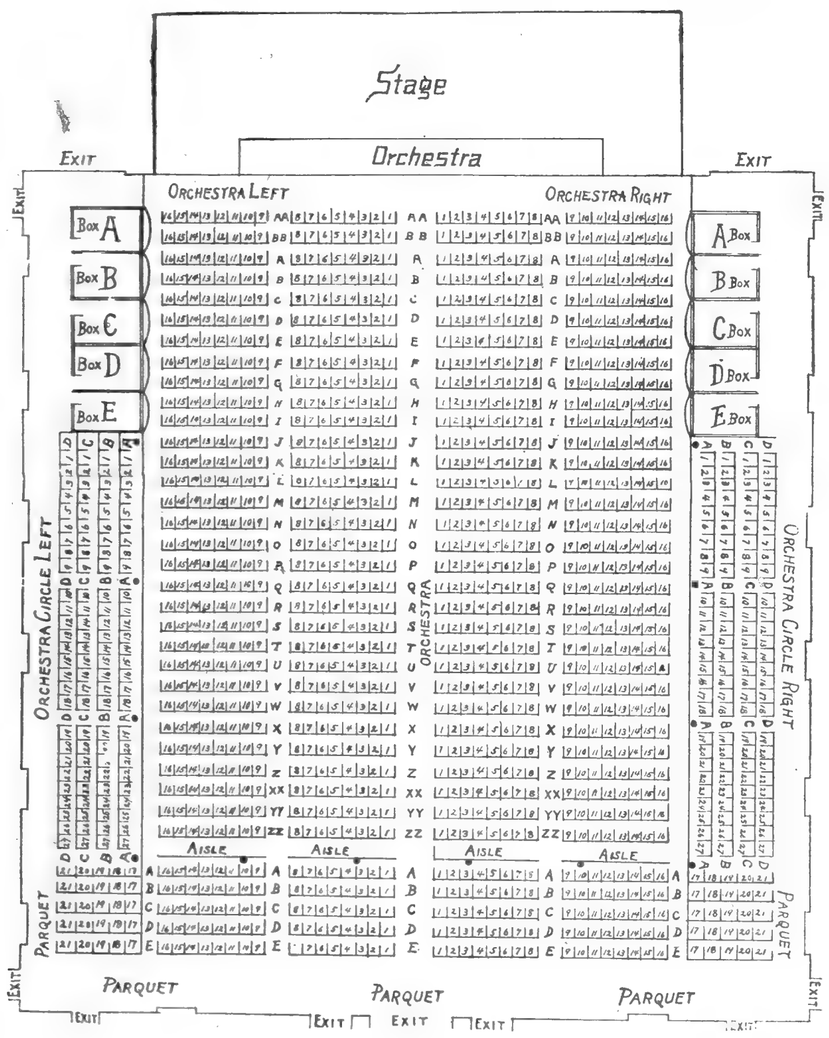

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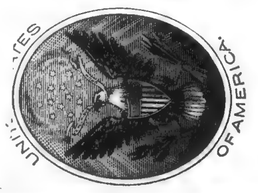

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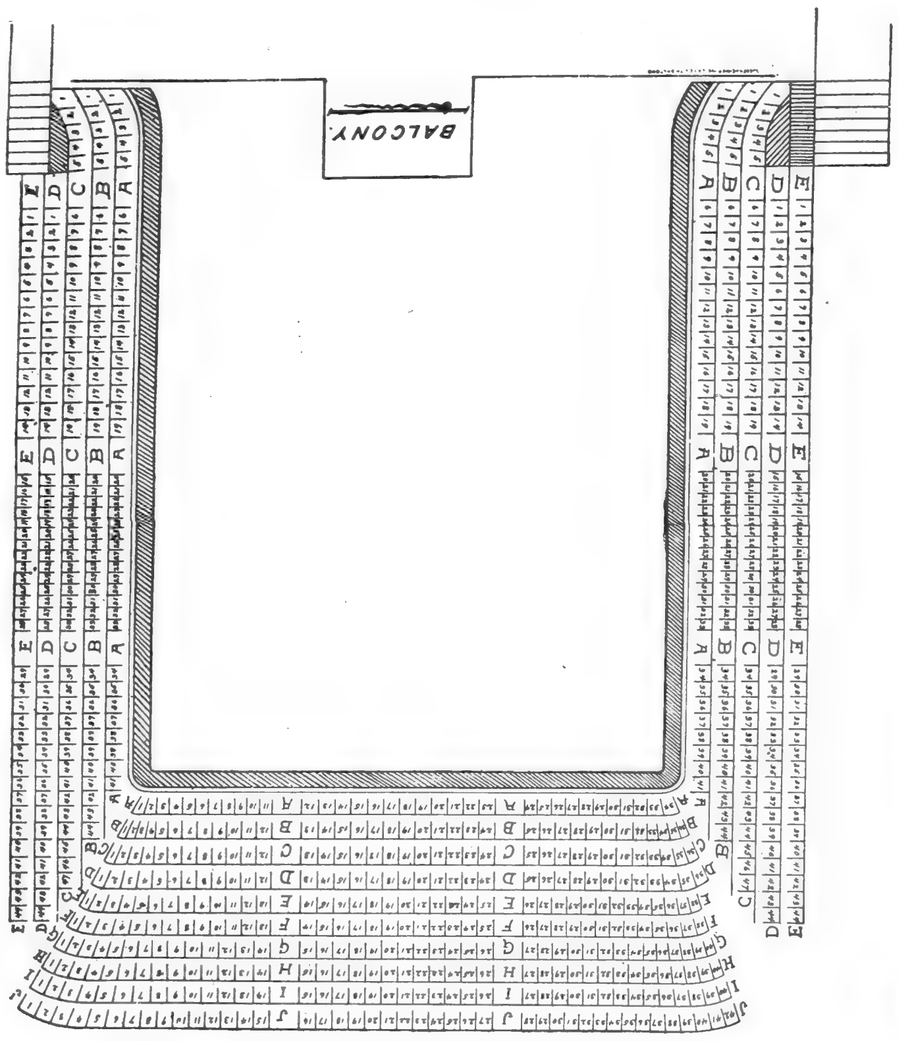

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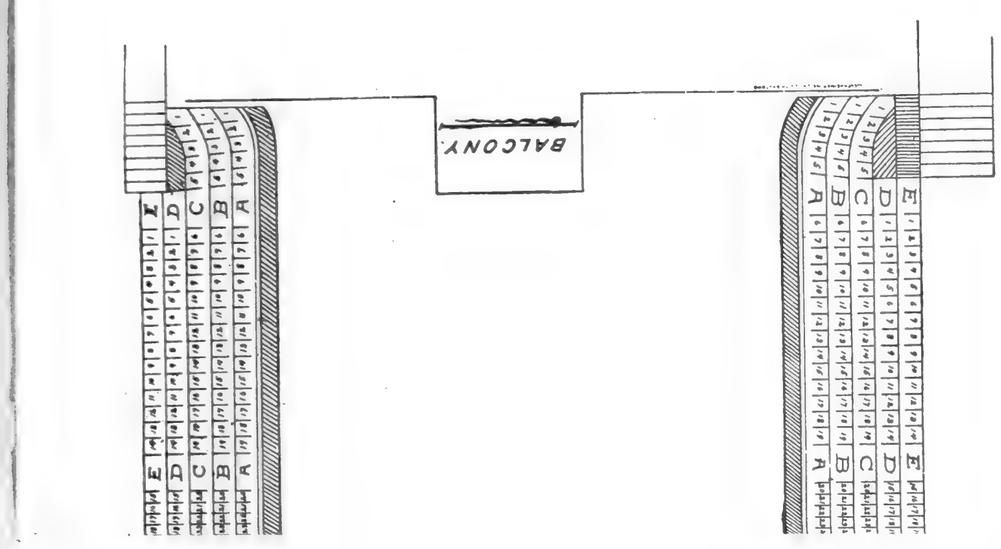


BALTIMORE, October 1, 1903.

I hereby subscribe for season tickets for the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at Music Hall.

Location of seats last season

Should you desire to renew your subscription, please sign and mail enclosed order before October 8, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

[105]

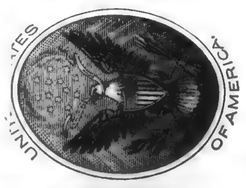
THE SPACE ABOVE IS RESERVED FOR POSTMARK.

POSTAL CARD.

THE SPACE BELOW IS FOR THE ADDRESS ONLY.

P. O. Box.....

Baltimore, Md.



ANDERS THEATRE
CAMBRIDGE
TWENTY-THIRD SEASON
NINETEEN HUNDRED THREE AND FOUR

C. W. SEVER & Co.,

University Bookstore,

Harvard Square,

Cambridge, Mass.

mailed by Symphony

The Boston Symphony Orchestra Concerts

SPECIAL ANNOUNCEMENT TO SEASON TICKET HOLDERS

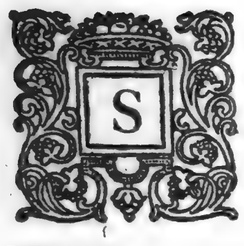
THE BROOKLYN PHILHARMONIC CONCERTS

BY THE

BOSTON SYMPHONY ORCHESTRA.

On account of the destruction by fire of the Brooklyn Academy of Music, the Boston Symphony Concerts of December 11th, January 15th, February 15th and March 18th will be given at the Baptist Temple, corner Schermerhorn street and Third avenue, one-half block from Flatbush avenue.

The Academy of Music had 1,660 numbered seats, and 60 sittings in boxes.
The Baptist Temple has 1,716 numbered seats. Omitting therefore the amphi-



ANDERSTHEATRE CAMBRIDGE

TWENTY–THIRD SEASON

NINETEEN HUNDRED THREE AND FOUR

The Boston Symphony Orchestra

Seventy performers

MR. WILHELM GERICKE

CONDUCTOR

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

C. A. ELLIS, MANAGER — F. R. COMEE, ASSISTANT MANAGER

C. W. SEVER & Co.,

University Bookstore,

Harvard Square,

Cambridge, Mass.

600 mailed to Subscribers

The Boston Symphony Orchestra Concerts

SPECIAL ANNOUNCEMENT TO SEASON TICKET HOLDERS

The destruction by fire of the Brooklyn Academy of Music compels the management of the Boston Symphony Orchestra to give elsewhere the remaining four Concerts on Friday Evening, December 11th and January 15th; Monday Evening, February 15th, and Friday Evening, March 18th.

Acting jointly with the Officers of the Brooklyn Institute of Arts and Sciences, and of the Brooklyn Philharmonic Society,

THE BAPTIST TEMPLE,

Third Ave. and Schermerhorn St.,

has been selected as the audience room—of all those available—best adapted to the concerts and most easily adjusted to the original seating of the Academy of Music.

On or before Wednesday, December 9th, tickets as near to the original location as possible will be mailed to the holders of season tickets.

Under circumstances obviously beyond control, the Management respectfully asks the indulgence of the Subscribers:

FRANKLIN W HOOPER,
Director, Brooklyn Institute of Arts and Sciences.

JOHN S. FROTHINGHAM,
Secretary, Brooklyn Philharmonic Society.

MRS. CAMDEN C. DIKE,
President, Ladies' Auxiliary Board.

CHARLES A. ELLIS,
FREDERIC R. COMEE,
For Boston Symphony Orchestra.

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TEN CONCERTS

THURSDAY EVENINGS AT 7.45

OCTOBER 29
NOVEMBER 19
DECEMBER 3
DECEMBER 17
JANUARY 7
JANUARY 28
FEBRUARY 11
MARCH 10
APRIL 7
APRIL 21

SPECIAL ANNOUNCEMENT

SEASON TICKETS for the ten concerts, **$7.50.**
The sale will be conducted according to the plan in use for several years in other cities.
Subscribers of last season may secure the *same seats* by filling out and mailing the enclosed blank, with check payable to C. W. Sever & Co., on or before October 20, 1903. On receipt of check, tickets will be mailed.
The unclaimed seats will be offered for sale in the usual manner at Sever's University Bookstore, Harvard Square, Cambridge, on Saturday morning, October 24, 1903, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

SOLO ARTISTS

MR. BUSONI

MR. ARBOS

MISS MAUD MacCARTHY

MISS OLIVE MEAD

MR. KRASSELT

AND OTHERS TO BE ANNOUNCED

C. W. SEVER & Co.,

University Bookstore,

Harvard Square,

Cambridge, Mass.

1881–1903

C. W. SEVER & Co.,
University Bookstore,
Harvard Square,
Cambridge, Mass.

[106]

mailed to Subscribers

The Boston Symphony Orchestra Concerts

SPECIAL ANNOUNCEMENT TO SEASON TICKET HOLDERS

THE BROOKLYN PHILHARMONIC CONCERTS

BY THE

BOSTON SYMPHONY ORCHESTRA.

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BY THE

BOSTON SYMPHONY ORCHESTRA.

1881–1903

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The Baptist Temple has 1,716 numbered seats. Omitting therefore the amphitheatre in the top of the Academy of Music, the Baptist Temple will seat comfortably as many as the Academy of Music, lacking four.

Those holding season tickets to the Philharmonic Concerts will have assigned to them seats in the Baptist Temple corresponding, as nearly as possible, in location to those occupied by them in the Academy. This assignment of seats will be made by a Committee representing the Philharmonic Society and the Institute, and the interests of each individual subscriber will be carefully conserved.

The Baptist Temple is supplied with orchestra chairs, is well lighted, and has good acoustic properties.

The patrons of the Philharmonic Concerts are to be congratulated that so good an Auditorium, so well located, has been secured for the Boston Symphony Concerts. Reserved Seat Tickets will be mailed to old subscribers on or before Wednesday, December 9th, to take the place of tickets now held by them. Any subscriber who fails to receive a ticket before December 10th is respectfully requested to call at the office of the Institute, 502 Fulton street, to secure in person such tickets as are due him.

Persons who have purchased tickets for the single concert of December 11th will be able to exchange at the office of the Institute their Academy tickets for tickets in the Baptist Temple, to correspond with the location in that auditorium.

The patrons of the Philharmonic concerts, appreciating the emergency that exists, will doubtless be willing to make some sacrifice of individual comfort in order that the giving of the Philharmonic Concerts in Brooklyn may be continued in the future as in the past.

FRANKLIN W. HOOPER,
Director Brooklyn Institute of Arts and Sciences.

JOHN S. FROTHINGHAM,
Secretary of the Philharmonic Society.

MRS. CAMDEN C. DIKE,
President Women's Auxiliary Board.

CHARLES A. ELLIS, Manager,
FREDERIC R. COMEE, Assistant Manager,
} Boston Symphony Orchestra.

mailed to subscribers

The Boston Symphony Orchestra Concerts

SPECIAL ANNOUNCEMENT TO SEASON TICKET HOLDERS

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180 DEVONSHIRE ST.
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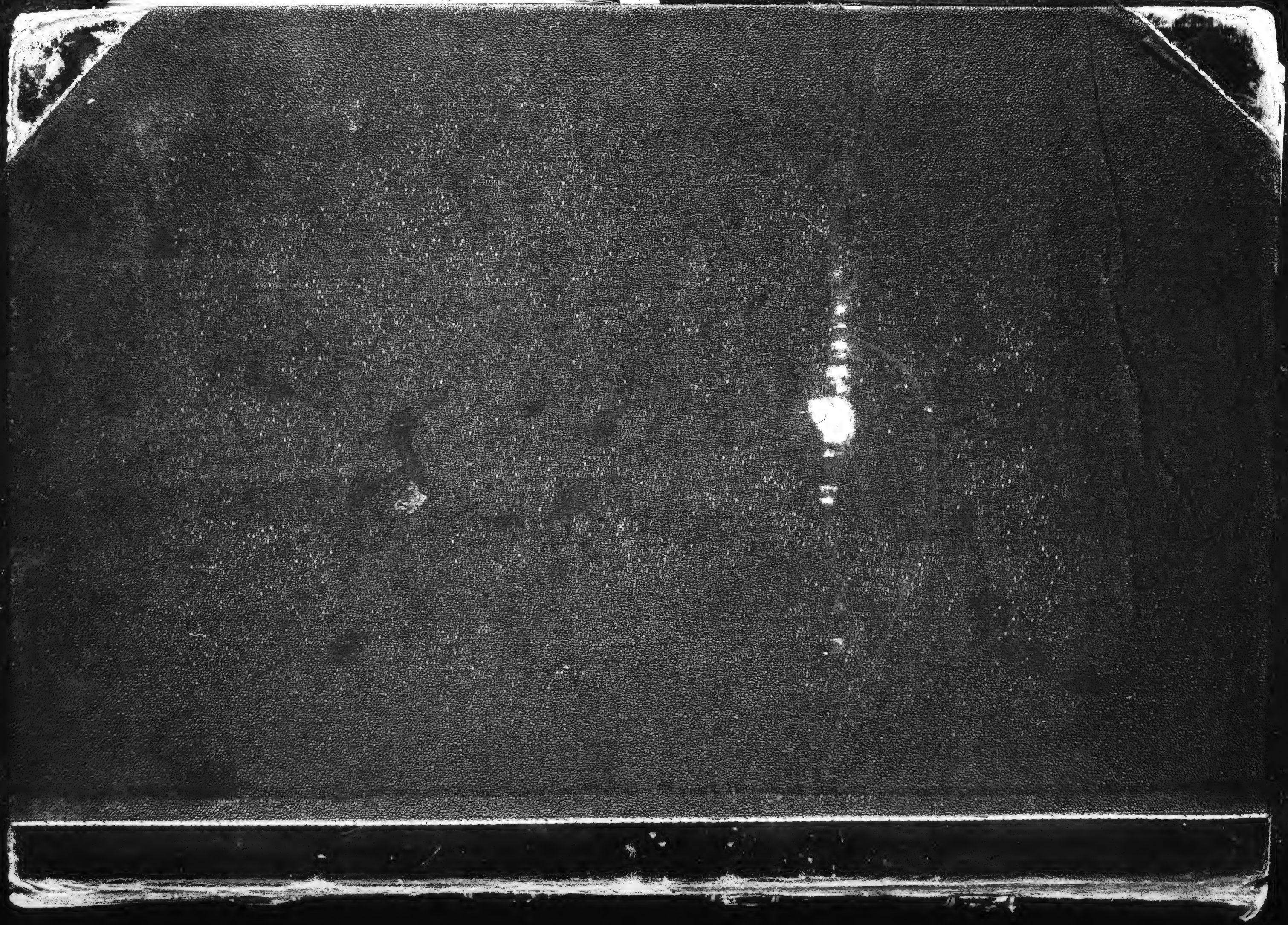

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Invoice & Scrap
BOOK

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TICKET

BOSTON SYMPHONY ORCHESTRA

SALES

Soloists: Miss MURIEL FOSTER, Mme. JOHANNAH CADSKI, Mme. LOUISE HOMER, Miss EDITH WALKER, Mrs. GRACE B. WILLIAMS, Mr. L. B. MERRILL, Mr. THEODORE VAN YORX, Mr. EUGEN D'ALBERT, Mme. FANNY BLOOMFIELD-ZEISLER, Mr. C. BUONAMICI, Mr. RAFAEL JOSEFFY, Mr. VLADIMIR DE PACHMANN, Mr. C. RUBNER, Mr. ERNEST SCHELLING, Mr. H. GEBHARD, Mr. FRITZ KREISLER, Miss MARIE NICHOLS, Mr. EUGEN YSAYE, Mr. T. ADAMOWSKI, Mr. C. BARLEBEN, Mr. WILLY HESS, Mr. H. SCHMEDES, Mr. RUDOLF KRASSELT, and Mr. PADEREWSKI

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at SYMPHONY HALL

Huntington and Massachusetts Avenues

Next Monday, Beginning at 10 o'Clock

Auction Sale of $7.50 Seats for Rehearsals,	Tuesday, October 4, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts,	Thursday, October 6, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts,	Friday, October 7, at 10 A. M.

SYMPHONY HALL

Huntington and Massachusetts Avenues

THE BOSTON SYMPHONY ORCHESTRA

94 PERFORMERS

MR. WILHELM GERICKE, CONDUCTOR

TWENTY-FOURTH SEASON, 1904-1905

24 CONCERTS

On Consecutive Saturday Evenings from Oct. 15, 1904, to April 29, 1905, Omitting Nov. 5, Dec. 10, 1904, Jan. 14, Feb. 18, and March 18, 1905, and

24 PUBLIC REHEARSALS

On CONSECUTIVE FRIDAY AFTERNOONS from Oct. 14, 1904, to April 28, 1905, Omitting Nov. 4, Dec. 9, 1904, Jan. 13, Feb. 17, and March 17, 1905

Soloists: Miss MURIEL FOSTER, Mme. JOHANNA GADSKI, Mme. LOUISE HOMER, Miss EDITH WALKER, Mrs. GRACE B. WILLIAMS, Mr. L. B. MERRILL, Mr. THEODORE VAN YORX, Mr. EUGEN D'ALBERT, Mme. FANNY BLOOMFIELD-ZEISLER, Mr. C. BUONAMICI, Mr. RAFAEL JOSEFFY, Mr. VLADIMIR DE PACHMANN, Mr. C. RUBNER, Mr. ERNEST SCHELLING, Mr. FRITZ KREISLER, Miss MARIE NICHOLS, Mr. EUGENE YSAYE; Mr. T. ADAMOWSKI, Mr. C. BARLEBEN, Mr. WILLY HESS, Mr. H. SCHMEDES, Mr. RUDOLF KRASSELT, and Mr. PADEREWSKI.

TICKETS for the Series of Concerts and for the Series of Rehearsals, **12.00** *and* **7.50** *according to location.*

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The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **Friday,** Oct. 7, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought, or They Will Be Immediately Resold

---

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Mme. LOUISE HOMER,
Miss EDITH WALKER,
Mrs. GRACE B. WILLIAMS,
Mr. L. B. MERRILL,
Mr. Theodore Van Yorx,
Mr. EUGEN D'ALBERT,
Mme. FANNIE BLOOMFIELD-ZEISLER
Mr. C. BUONAMICI,
Mr. RAFAEL JOSEFFY,
Mr. Vladimir DePachmann,
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Mr. ERNEST SCHELLING,
Mr. H. GEBHARD,
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s27 29 30

SYMPHONY HALL

Huntington and Massachusetts Avenues

TWENTY-FOURTH SEASON 1904-05

THE BOSTON SYMPHONY ORCHESTRA

94 PERFORMERS

MR. WILHELM GERICKE, Conductor.

TWENTY-FOUR CONCERTS

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Huntington and Massachusetts Avenues

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BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$12 REHEARSALS.

FLOOR,

Premium,

Name,

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BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$12 REHEARSALS.

First Bal. Right

Premium,

Name,

1199.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$12 REHEARSALS.

First Bal. Left,

Premium,

Name,

1399.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$12 REHEARSALS.

First Bal. Centre,

Premium,

Name,

299.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 REHEARSALS.

FLOOR,

Premium,

Name,

499.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

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First Bal. Centre,

Premium,

Name,

799.

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$12 CONCERTS.

FLOOR,

Premium,

Name,

999.

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Season 1904-1905.

$12 CONCERTS.

First Bal. Right

Premium,

Name,

COLORED PAPER

PROGRAMMES.

FIRST CONCERT, OCTOBER 14 and 15.

IN MEMORY OF ANTON DVORAK.

Dvorak
- Overture to "Othello"
- Aria from "Stabat Mater"
  Mme. LOUISE HOMER
- Suite in D major, Op. 39
- Quartette from "Stabat Mater"
  Mrs. GRACE B. WILLIAMS
  Mme. LOUISE HOMER
  Mr. THEODORE VAN YORX
  Mr. L. B. MERRILL
- Symphony No. 5, "From the New World"

SECOND CONCERT, OCTOBER 21 and 22.

Beethoven . . . . . Symphony in B-flat major, No. 4

Joachim . . . . . Hungarian Concerto for Violin
Mr. WILLY HESS
(First appearance in America.)

Paul Dukas . . . . . Scherzo, "L'Apprenti Sorcier"
(First time.)

Wagner . . . . . Overture, "Tannhäuser"

THIRD CONCERT, OCTOBER 28 and 29.

Weber . . . . . Overture, "Oberon"

Bach . . . . . Three Movements, orchestrated by W. GERICKE

Chopin . . . . . Concerto for Pianoforte in F minor, No. 1
Mr. VLADIMIR DE PACHMANN

Joseph Suk . . . . . Symphony in E major, Op. 14
(First time.)

It is the intention to present the following novelties during the season:—

Hugo Wolf . . . . . Symphonic Poem, "Penthesilea"

Saint-Saëns . . . . . Symphony No. 1

Liszt . . . . . "Vogelpredigt des heiligen Franz von Assisi"

J. Fauré . . . . . "Pellias and Mellisande"

Van Der Stucken . . . . . "Pax Triumphans"

Debussy . . . . . Prelude, "L'Après-midi d'une Faune"

Converse . . . . . Two Pieces for Piano and Orchestra

R. Caetani . . . . . Prélude Symphonique, Op. 11

C. Goldmark . . . . . Overture

Sinding . . . . . Suite, Op. 35

Rimsky-Korsakoff . . . . . "Sadkow"

Hadley . . . . . Symphony

Gluck (Mottl) . . . . . Ballet Music from Suite II.

Guy Ropartz . . . . . Fantasie in D major

Schillings . . . . . "Der Vespertag"

SYMPHONY HALL
HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-FOURTH SEASON, 1904-1905

The Boston Symphony Orchestra

94 Performers. Mr. WILHELM GERICKE, Conductor

TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS from October 15, 1904, to April 29, 1905, omitting November 5, December 10, 1904, January 14, February 18, and March 18, 1905, and

Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS from October 14, 1904, to April 28, 1905, omitting November 4, December 9, 1904, January 13, February 17, and March 17, 1905.

SOLOISTS

Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Mrs. Grace B. Williams, Mr. L. B. Merrill, Mr. Theodore Van Yorx, Mr. Eugen D'Albert, Mme. Fanny Bloomfield-Zeisler, Mr. C. Buonamici, Mr. Rafael Joseffy, Mr. Vladimir De Pachmann, Mr. C. Rubner, Mr. Ernest Schelling, Mr. Fritz Kreisler, Miss Marie Nichols, Mr. Eugene Ysaye, Mr. T. Adamowski, Mr. C. Barleben, Mr. Willy Hess, Mr. H. Schmedes, Mr. Rudolf Krasselt, and Mr. Paderewski.

TICKETS for the series of CONCERTS and for the series of REHEARSALS, $12.00 and $7.50, according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Symphony Hall, MONDAY, October 3, at 10 a.m.

The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, TUESDAY, October 4, at 10 a.m.

The $12 Seats for the Concerts will be sold at auction at Symphony Hall on THURSDAY, October 6, at 10 a.m.

The $7.50 Seats for the Concerts will be sold in like manner at the same place on FRIDAY, October 7, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

TICKETS WILL BE DELIVERED IN THE HALL, AND MUST BE PAID FOR AS SOON AS BOUGHT, OR THEY WILL BE IMMEDIATELY RESOLD

(OVER)

1199.
BOSTON SYMPHONY ORCHESTRA.
Season 1904-1905.
$12 CONCERTS.
First Bal. Left,
Premium,
Name,

[illegible]
$12 CONCERTS.
First Bal. Centre,
Premium,
Name,

499.
[illegible]
Season 1904-1905.
$7.50 CONCERTS.
First Bal. Centre,
Premium,

299.
BOSTON SYMPHONY ORCHESTRA.
Season 1904-1905.
$7.50 CONCERTS.
FLOOR,
Premium,
Name,

6

COLORED PAPER

PROGRAMMES.

FIRST CONCERT, OCTOBER 14 and 15.

IN MEMORY OF ANTON DVORAK.

Dvorak

SECOND CONCERT, OCTOBER 21 and 22.

Beethoven

Lachner

Paul Dukas

Wagner

THIRD CONCERT, OCTOBER 28 and 29.

Weber

Bach

Chopin

Joseph Suk

It is the intention to present the following [illegible] during the season:

Hugo Wolf

Saint Saens

Liszt

Franz

Richard Strauss

Brahms

Goldmark

Dvorak

Tschaikowsky

Grieg

Charles Martin Loeffler

Rubinstein

Elgar

SYMPHONY HALL

HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-FOURTH SEASON, 1904-1905

The Boston Symphony Orchestra

94 Performers. Mr. WILHELM GERICKE, Conductor

TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS from October 15, 1904, to April 29, 1905, omitting November 5, December 10, 1904, January 14, February 18, and March 18, 1905, and

Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS from October 14, 1904, to April 28, 1905, omitting November 4, December 9, 1904, January 13, February 17, and March 17, 1905.

SOLOISTS

Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Mrs. Grace B. Williams, Mr. L. B. Merrill, Mr. Theodore Van Yorx, Mr. Eugen D'Albert, Mme. Fanny Bloomfield Zeisler, Mr. C. Buonamici, Mr. Rafael Joseffy, Mr Vladimir De Pachmann, Mr. C. Rubner, Mr. Ernest Schelling, Mr. Fritz Kreisler, Miss Marie Nichols, Mr. Eugene Ysaye, Mr. T. Adamowski, Mr. C. Barleben, Mr. Willy Hess, Mr. H Schmedes, Mr. Rudolf Krasselt, and Mr. Paderewski.

TICKETS for the series of CONCERTS and for the series of REHEARSALS, $12.00 and $7.50, according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Symphony Hall, MONDAY, October 3, at 10 a.m.

The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, TUESDAY, October 4, at 10 a.m.

The $12 Seats for the Concerts will be sold at auction at Symphony Hall on THURSDAY, October 6, at 10 a.m.

The $7.50 Seats for the Concerts will be sold in like manner at the same place on FRIDAY, October 7, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the Choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be put up at so much per seat as sold.

TICKETS WILL BE DELIVERED IN THE HALL AND MUST BE PAID FOR AS SOON AS SOLD, OR THEY WILL BE IMMEDIATELY RESOLD

(OVER)

1199.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$12 CONCERTS.

First Bal. Left,

Premium,

Name,

1399.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$12 CONCERTS.

First Bal. Centre, ...

Premium, ...

Name, ...

499.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

First Bal. Centre, ...

Premium, ...

Name, ...

299.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

FLOOR,

Premium, ...

Name, ...

[6]

599.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

Second Bal. Right, ...

Premium, ...

Name, ...

699.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

Second Bal. Left, ...

Premium, ...

Name, ...

[illegible]

Season 1904-1905.

$7.50 CONCERTS.

Second Bal. Centre, ...

Premium, ...

Name, ...

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

BOSTON, October 6, 1904.

AUCTION SALE of $12 Season Tickets for the SATURDAY EVENING CONCERTS, at Symphony Hall, this (**THURSDAY**) morning, at TEN o'clock.

UNITED STATES OF AMERICA

THE SPACE ABOVE IS RESERVED FOR POSTMARK.

POSTAL CARD.

THE SPACE BELOW IS FOR THE ADDRESS ONLY.

POSTAGE ONE CENT. 1843-McKINLEY-1901.

UNITED STATES OF AMERICA

THE SPACE ABOVE IS RESERVED FOR POSTMARK.

POSTAL CARD.

THE SPACE BELOW IS FOR THE ADDRESS ONLY.

POSTAGE ONE CENT. 1843-McKINLEY-1901.

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

BOSTON, October 3, 1904.

AUCTION SALE of $12 Season Tickets for the FRIDAY AFTERNOON PUBLIC REHEARSALS, at Symphony Hall, this (**MONDAY**) morning, at TEN o'clock.

599.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

Second Bal. Right,

Premium,

Name,

999.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

Second Bal. Centre,

Premium,

Name,

699.

BOSTON SYMPHONY ORCHESTRA.

Season 1904-1905.

$7.50 CONCERTS.

Second Bal. Left,

Premium,

Name,

Boston Transcript

THURSDAY, SEPTEMBER 22, 1904

Boston Symphony Orchestra

Year after year the concerts and public rehearsals of the Boston Symphony Orchestra, maintained always at the highest standard of artistic excellence, appeal to the cultured public as occasions of rare musical enjoyment, and the thousands of music-lovers who are accustomed to listen to the performances annually await with eager interest the announcement of dates of ticket sales to arrange for securing their favorite seats. Details as to soloists who will appear and orchestral works to be performed the coming season have not been announced, but it may safely be said the list of solo-artists will be a strong and attractive one, and that the programmes will contain a fair proportion of novelties and new compositions, together with a wide variety of standard works.

The performances will be given as usual on Friday afternoons and Saturday evenings, beginning Oct. 14 and ending April 29, with omissions in the weeks when the orchestra is on its monthly tour to New York, Philadelphia, Baltimore and Brooklyn.

The season ticket sale will be held on Monday and Tuesday, Oct. 3 and 4, for the rehearsals, and on Thursday and Friday, Oct. 6 and 7 for the concerts. The sale will take place at Symphony Hall, beginning at 10 A. M. and continuing through each day.

SUNDAY HERALD

Published Every Sunday in the Year.
VOL. CXVI., NO. 80.

SUNDAY, SEPT. 18, 1904.

BOSTON SYMPHONY ORCHESTRA.

It seems a safe statement that you can count on the fingers of one hand the institutions in Boston in which its people take greater pride than in the Boston Symphony orchestra. Conceded everywhere to be the model organization in this country, and as good as any abroad, it has given in this city alone in its 23 years' existence, 19 in the old Music Hall and four in the new Symphony Hall, the striking total of 1141 concerts of a quality almost beyond criticism.

The sale of season tickets will begin at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, for the 24 Friday afternoon rehearsals, and on Wednesday and Thursday, Oct. 6 and 7, for the 24 Saturday evening concerts. The sales will begin at 10 o'clock A. M. and continue through the day.

SUNDAY HERALD

Published Every Sunday in the Year.
VOL. CXVI., NO. 73.

SUNDAY, SEPT. 11, 1904.

THE SYMPHONY SEASON.

It seems hardly possible that the coming season is the 24th in the existence of the Boston Symphony orchestra, and it is also equally worthy of comment that Mr. Gericke at the end of this season, by virtue of his 12 years' service, five in his former regime and seven under the present term, will have directed the orchestra for exactly one-half its career. The other 12 years were divided into three with Georg Henschel, four with Arthur Nikisch and five with Emil Paur. But through all these years, to old friends and to the newcomers of another generation, the Boston Symphony orchestra remains always the same splendid organization, perhaps the peer of any orchestra in the world.

Complete details as to programmes, soloists and new compositions will be announced at an early date. The auction sales of season tickets will begin at Symphony Hall on Monday, Oct. 3, continue through the week, omitting Wednesday, Oct. 5, and close on Friday, Oct. 7.

WORCESTER FESTIVAL.

The 47th annual festival of the

BOSTON DAILY ADVERTISER

Established 1813.

BOSTON SYMPHONY ORCHESTRA.

The members of the Boston Symphony orchestra will be called together for rehearsals early next month and the 24th season of the famous organization will begin Oct. 14 and 15. Mr. Gericke who is still at his summer home in Maine has devoted much time and thought to the arrangement of the programmes to be offered the great audiences that assemble from week to week for these superb concerts. His first programme will be devoted to the music of Dvorak and will include vocal numbers by a quartette of singers specially engaged.

The presence in this country of an unusual number of celebrated artists will enable the management to present an exceptionally strong list of soloists during the winter and a brilliant musical season may be anticipated

The Boston Journal

FOUNDED 1833

As striking evidence of the practically unchanged personnel to which the Boston Symphony Orchestra owes in large part its artistic success as an organization, it is worthy of note that the great majority of European artists brought into its ranks when Mr. Gericke reorganized the orchestra early in his regime, beginning twenty years ago, will welcome his return to the conductor's desk the coming season. The only changes from last season in this wonderful aggregation of cultured musicians is the new concert master, Mr. Hess, and a new first clarinetist, Mr. Grisez.

Boston Transcript

TUESDAY, SEPTEMBER 13, 1904

Symphony Hall will open its doors Oct. 14, when the concert season will begin with the first public rehearsal of the twenty-fourth season of the Boston Symphony Orchestra. This celebrated organization was the pioneer, and is the most successful of permanent orchestras in this country. It is safe to assert that no better orchestra exists anywhere, and the thousands of subscribers who attend its superb performance have cause to anticipate an exceptionally enjoyable musical season this winter. Many musical celebrities have been engaged and will appear as soloists in these concerts, among whom none will awaken greater interest than the Orchestra's new concertmeister, Professor Willy Hess, whose record as concertmeister of several of the great European orchestras attests the wisdom of his selection. The Orchestra will number ninety-four performers, and with the exception of the new concertmeister and a new first clarinet there will be no changes of importance in its membership. The ticket sales will be held at Symphony Hall, Oct. 3, 4, 6 and 7.

The Boston Post

The Representative Democratic Paper of New England

Boston Symphony Orchestra.

Symphony hall will open its doors Oct 14, when the concert season will begin with the first public rehearsal of the 24th season of the Boston symphony orchestra. Many musical celebrities have been engaged and will appear as soloists in these concerts, among whom none will awaken greater interest than the orchestra's new concertmeister, Prof Willy Hess, whose record as concertmeister of several of the great European orchestras attests the wisdom of his selection.

The orchestra will number 94 performers and with the exception of the new concertmeister and a new first clarinet there will be no changes of importance in its membership. The ticket sales will be held at Symphony hall, Oct 3, 4, 6 and 7.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVI., NO. 75.

TUESDAY, SEPT. 13, 1904.

BOSTON SYMPHONY ORCHESTRA.

Symphony Hall will open its doors on Oct. 14, when the concert season will begin with the first public rehearsal of the 24th season of the Boston Symphony Orchestra. Many musical celebrities have been engaged and will appear as soloists in these concerts, among whom none will awaken greater interest than the orchestra's new concertmeister, Prof. Willy Hess, whose record as concertmeister of several of the great European orchestras attests the wisdom of his selection. The orchestra will number 94 performers, and, with the exception of the new concertmeister and a new first clarinet, there will be no changes of importance in its membership. The ticket sales will be held at Symphony Hall Oct. 3, 4, 6 and 7.

The Boston Journal

FIRST SYMPHONY CONCERT IS FIXED FOR OCT. 14

Conductor Gericke Will Devote the Program to Dvorak's Work.

The members of the Boston Symphony Orchestra will be called together for rehearsals early next month and the twenty-fourth season of the famous organization will begin with performances at Symphony Hall, Oct. 14 and 15. Mr. Gericke's first program will be devoted to the music of Dvorak and will include vocal numbers by a quartet of singers specially engaged. Season tickets for the Friday afternoon rehearsals and the Saturday evening concerts will be sold at auction as usual. The ticket sales will be held at Symphony Hall, Oct. 3, 4, 6 and 7.

Boston Sunday Globe.

SUNDAY, SEPT 11, 1904.

The Boston symphony orchestra, 94 performers, will gather together from Europe and all parts of this country in a few weeks for the 24th season, 19 in the old Music hall and the fifth in the new Symphony hall. Mr Gericke will again direct the orchestra for the 12th year, five in his first regime, and the seventh in his present term of service. With the exception of the new first violin and concert master and a new first clarinet, the orchestra will remain the same as last season. The auction sales of season tickets will begin at Symphony hall Monday, Oct 3, continue through the week, omitting Wednesday, Oct 5, and close Friday, Oct 7.

The Handel and Haydn society will soon take up the work of rehearsal for the regular season. The voice com-

The Boston Post

The Representative Democratic Paper of New England

SUNDAY MORNING, SEPTEMBER 11, 1904.

SYMPHONY ORCHESTRA

It seems hardly possible that the coming season will be the 24th in the existence of the Boston Symphony Orchestra, and it is also equally worthy of comment that Mr. Gericke, at the end of this season, by virtue of his 12 years' service, five in his former regime and seven under the present term, will have directed the orchestra for exactly one-half its career. The other 12 years were divided into three with Georg Henschel, four with Arthur Nikisch and five with Emil Paur.

But through all these years, to old frfends and to the newcomers of another generation, the Boston Symphony Orchestra remains always the same splendid organization, perhaps the peer of any orchestra in the world.

Complete details as to programmes, soloists and new compositions will be announced at an early date. The auction sales of season tickets will begin at Symphony Hall on Monday. Oct. 3, continue through the week, omitting Wednesday, Oct. 5, and close on Friday, Oct.

Boston Transcript

SATURDAY, SEPTEMBER 10, 1904

ber of years ago Mr. [illegible] humble member of one of his companies. Mr. Elton, although an Englishman, prefers to make his home in this country and spends his summers at his villa on the Hudson.

The Boston Symphony Orchestra, ninety-four performers, will gather together from Europe and all parts of this country in a few weeks for the twenty-fourth season, the nineteenth in the old Music Hall and the fifth in the new Symphony Hall. Mr. Gericke will again direct the orchestra for the twelfth year, five in the first régime and seven in his present term of service. With the exception of the new first violin and concert-master and a new first clarinet, the orchestra will remain the same. Complete details as to programmes, soloists and new compositions will be announced at an early date. The auction sales of season tickets will begin at Symphony Hall on Monday, Oct. 3, continue through the week, omitting Wednesday, Oct. 5, and close on Friday, Oct. 7.

[illegible]

Boston Transcript

SATURDAY, SEPTEMBER 17, 1904

It seems a safe statement that you can count on the fingers of one hand the institutions in Boston in which its people take greater pride than in the Boston Symphony Orchestra. Conceded everywhere to be the model organization in this country and as good as any abroad, it has given in this city alone in its twenty-three years' existence (nineteen in the old Music Hall and four in the new Symphony Hall), the striking total of 1141 concerts of a quality almost beyond criticism. The sale of season tickets will begin at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, for the twenty-four Friday afternoon rehearsals, and on Wednesday and Thursday, Oct. 6 and 7, for the twenty-four Saturday evening concerts. The sales will begin at ten o'clock A. M. and continue through the day.

Considerable interest is shown in the coming production in November of the new two-act comic opera, "The Lark

Boston Daily Globe.

TUESDAY, SEPT 13, 1904.

BOSTON SYMPHONY ORCHESTRA

The members of the Boston Symphony Orchestra will be called together for rehearsals early next month, and the 24th season of the famous organization will begin with performances at Symphony Hall, Oct. 14 and 15. Mr. Gericke, who is still at his summer home in Maine, has devoted much time and thought to the arrangement of the programmes to be offered the great audiences that assemble from week to week for these superb concerts.

The presence in this country of an unusual number of celebrated artists will enable the management to present an exceptionally strong list of soloists during the winter.

Season tickets for the Friday afternoon rehearsals and the Saturday evening concerts will be sold at auction as usual.

The ticket sales will be held at Symphony Hall, Oct. 3, 4, 6 and 7.

BOSTON DAILY ADVERTISER

Established 1813.

THE SYMPHONY CONCERTS.

Seldom, if ever, in the history of the Boston Symphony Orchestra has an announcement been made regarding a season which has included more or stronger attractions than these put forward as the features of the concerts of the coming months.

The remarkable list of soloists secured for the coming season includes Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Mrs. Grace Williams, L. B. Merrill, Theodore Van Yorx, Eugen D'Albert, Mme. Fanny Bloomfield-Zeisler, C. Buonamici, Rafael Joseffy, Vladimir De Pachmann, C. Rubner, Ernest Schelling, Fritz Kreisler, Miss Marie Nichols, Eugene Ysaye, T. Adamowski, C. Barleben, Willy Hess, H. Schmedes, Rudolf Krasselt and Paderewski.

The auction sale of seats for the public rehearsals occurs at Symphony hall on Monday and Tuesday of next week, beginning at 10 a.m., and that for seats for the concerts on Thursday and Friday following, at the same hour.

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MUSICIANS IN SYMPHONY HAD TO JOIN UNION

Strike Threatened at Worcester Concerts, and All But One Man Yielded.

By refusing to play with non-union men, in the Boston Symphony Orchestra concerts, to be given in Worcester this week, the members of the American Federation of Musicians have forced six of the non-union men in the orchestra to join the organization, and the seventh man, Secretary Keleher declares, will either be a member of the union in good standing before the concerts are held or he will be missing when the performance commences.

A strike of the union men was narrowly averted, owing to the new men refusing to yield. T. C. Keleher, recording secretary of Boston Union No. 9, has given out the following statement:

"This matter has been settled in a way that may be considered a triumph for union musicians. We have been assured by the committee of the Worcester County Musical Association that none but federated musicians will play the engagement. There were several Symphony Orchestra men who did not belong to the federation, and against whom we objected, but of these I now have six applications for membership in our local union, and I feel safe in saying that the seventh man will be in good standing with the union before the first concert in Worcester.

"We have to insist that all musicians with whom we play an engagement belong to the union or we would be heavily fined. These fines would be imposed by members of the local union at Worcester, and would go into the treasury of the national federation. These fines might be $25, $50 or $100, levied against every Boston union musician who played with the non-union musicians. If the Worcester union musicians came to Boston and played an engagement with non-union players it would be our business to levy fines against them in the same manner."

Charles A. Ellis, manager of the orchestra asserts that the orchestra as an organization will not play at Worcester, but that about fifty of the ninety-four members will do so. The regular orchestra season will not open until October. Any labor trouble he said was the concern of the men themselves.

The Boston Journal

FOUNDED 1833

Published Every Week Day at The Journal Building, 262-268 Washington St.

BRILLIANT ARRAY OF MUSICAL STARS

List of Soloists Secured for the Symphony Orchestra Concerts Defies Comparison.

The announcement of the soloists who will appear at the concerts of the Boston Symphony Orchestra during the coming season gives assurance that these fine musical entertainments will continue to be of great charm and value to music lovers. The list includes almost all of the notable artists who are to visit America this winter, as well as many resident players and singers of high rank, as follows:

Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Mrs. Grace B. Williams, Mr. L. B. Merrill, Mr. Theodore van Yorx, Mr. Eugen D'Albert, Mr. Rafael Joseffy, Mr. Vladimir de Pachmann, Mr. C. Rubner, Mr. Ernest Schelling, Mr. Fritz Kreisler, Miss Marie Nichols, Mr. Eugene Ysaye, Mr. A. Adamowski, Mr. C. Barleben, Mr. Willy Hess, Mr. H. Schmedes, Mr. Rudolf Krasselt and Mr. Paderewski.

The auction sales for season seats, which are always such interesting and typically Bostonese events, will begin at Symphony Hall Oct. 4, when the $12 seats for the rehearsals will be sold. On Tuesday the cheaper rehearsal seats will be run off, while on Oct. 6 and 7 will be put up the two grades of Saturday evening concert seats.

Boston Transcript

THURSDAY, SEPTEMBER 29, 1904

The unusual interest shown in the concerts of the Boston Symphony Orchestra gives promise of large attendance at the sales of seats for these events next week. The announcements of the prominent attractions of the season indicate that patrons will have a rich musical feast and one well worthy the high repute of this organization. The auction sales occur at Symphony Hall on Monday and Tuesday and Thursday and Friday of next week, beginning each day at ten o'clock, and continuing until the seats put on sale for the day are all bid off.

Boston Daily Globe.
TUESDAY, SEPT 27, 1904.

Symphony Concert Season.

The preliminary announcements regarding the Symphony concert season promise to fully sustain the high standard established in the long and honorable history of this organization by its public performances. It has come to be a recognized fact that the promises made regarding the Boston Symphony orchestra's concerts will be fulfilled to the letter, and in this confidence, so honestly won, is found a logical reason for the loyalty with which the public has continued these many years to contribute to the support of this great Boston institution. The programs will include a vast array of all that is best in the modern and classical schools of composition, and their presentation, under Mr Gericke's baton, can be awaited with pleasant anticipation.

The remarkable list of soloists includes Miss Muriel Foster, Mme Johanna Gadski, Mme Louise Homer, Miss Edith Walker, Mrs Grace B. Williams, Mr L. B. Merrill, Mr Theodore Van Yorx, Mr Eugen d'Albert, Mme Fanny Bloomfield-Zeisler, Mr C. Buonamici, Mr Rafael Joseffy, Mr Vladimir DePachmann, Mr C Rubner, Mr Ernest Schelling, Mr Fritz Kreisler, Miss Marie Nichols, Mr Eugene Ysaye, Mr T. Adamowski, Mr C Barleben, Mr Willy Hess, Mr H. Schmedes, Mr Rudolf Kraeselt and Mr Paderewski.

The auction sale of seats for the public rehearsals occurs at Symphony hall Monday and Tuesday of next week, beginning at 10 a m, and that for seats for the concerts on Thursday and Friday following at the same hour.

May Irwin's New Play

The Boston Post
The Representative Democratic Paper of New England

SYMPHONY CONCERT

The preliminary announcements regarding the Symphony concert season have created an intense interest in musical circles and the attractions planned for these events promise to fully sustain the high standard established in the long and honorable history of this organization by its public performances. The programmes of the coming season will include a vast array of all that is best in the modern and classical schools of composition and their presentation, under Mr. Gericke's baton, can be awaited with pleasant anticipation.

The remarkable list of soloists secured for the coming season includes Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Mrs. Grace B. Williams, Mr. L. B. Merrill, Mr. Theodore Van Yorx, Mr. Eugen D'Albert, Mme. Fanny Bloomfield-Zeisler, Mr. C. Buonamici, Mr. Rafael Joseffy, Mr. Vladimir De Pachmann, Mr. C. Rubner, Mr. Ernest Schelling, Mr. Fritz Kreisler, Miss Marie Nichols, Mr. Eugene Ysaye, Mr. T. Adamowski, Mr. C. Barleben, Mr. Willy Hess, Mr. H. Schmedes, Mr. Rudolf Krasselt and Mr. Paderewski.

The auction sale of seats for the public rehearsals occurs at Symphony Hall on Monday and Tuesday of next week, beginning at 10 a. m., and that for seats for the concerts on Thursday and Friday following at the same hour.

The Boston Post
The Representative Democratic Paper of New England

BOSTON SYMPHONY ORCHESTRA

There is no feature of the musical season in Boston which is awaited with more eager and pleasurable anticipation than the symphony concerts. Few cities of the world are favored with a permanent musical organization which has reached so high a standard of attainment in performance as the Boston Symphony Orchestra. Conductor Gericke's plans for the coming season of orchestral entertainment are nearly completed, and details as to programmes and soloists provided by the management, and novelties to be performed, will soon be announced.

The season's performances will consist of the usual Friday afternoon public rehearsals, and the Saturday evening concerts, 24 each, beginning Oct. 14 and ending April 29, with several omissions during the absence of the orchestra in other cities.

The auction sale of seats will take place at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, for the rehearsals, and on Thursday and Friday, Oct. 6 and 7, for the concerts, beginning at 10 a. m.

BOSTON DAILY ADVERTISER

BOSTON SYMPHONY ORCHESTRA.

The announcement of works scheduled for performance and details of soloists who will be heard at the forthcoming concerts of the Boston Symphony Orchestra is awaited with keen interest by the musical public. This will be the 24th season of the orchestra.

Wilhelm Gericke will wield the baton, as usual, this being the 7th year of his second term as conductor, and that he will be ably seconded by his new concertmaster and first violin, Mr. Hess, with the latter's European reputation, leaves little room for doubt.

One other new-comer, Mr. Grisez, first clarinet, completes the changes in personnel from last season.

The performances the coming season will consist of the usual 24 rehearsals and 24 concerts, to be given on Friday afternoons and Saturday evenings consecutively—except for occasional intermissions when the orchestra is on tour—beginning Oct. 14 and ending Apr. 29.

The auction sale of seats is announced for the week after next, for the rehearsals, on Monday and Tuesday, Oct. 3 and 4; and for the concerts on the following Thursday and Friday, Oct. 6 and 7. The sale will [illegible] a.m. and continue through the

BOSTON SYMPHONY ORCHESTRA.

Announcements of the Famous Organization That Has Been Most Important in Making Musical History in America During the Past 23 Years.

NEW CONCERT MASTER

And Some of the Soloists of the Coming Symphony Season.

The 24th season of the Boston symphony orchestra begins with the 2186th performance and the 1142d in Boston Friday afternoon, Oct 14.

Such striking totals indicate most clearly and conclusively that this organization is making the musical history of America and in a most satisfactory and complete manner. A second generation of patrons can attest with their elders to the high standard of performance, for, with a slight variation of the old proverb, the proof of the performance is in the playing. And 23 years of hearing good music played in the best way has resulted in a most exacting clientele, who demand and always get the very highest achievements of which the orchestra is capable.

A personnel practically unchanged for more years than most other American orchestras have existed is a potent factor in the splendid ensemble, and it is a pleasure to announce that a new concert master and first violin, Mr Willy Hess, and a new first clarinet, Mr Georges Grises, are the only changes of sufficient importance to deserve mention.

There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, beginning Oct 14 and 15. The orchestra will make the customary five trips to New York, Brooklyn, Philadelphia and Baltimore, necessitating the omission of the performances which would otherwise be given on Nov 4 and 5, Dec 9 and 10, Jan 13 and 14, Feb 17 and 18 and March 17 and 18. There will be the usual Harvard university concerts in Sanders theatre, Cambridge.

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The Boston Post
The Representative Democratic Paper of New England

BOSTON SYMPHONY ORCHESTRA

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Boston Daily Globe.
TUESDAY, SEPT 27, 1904.

Symphony Concert Season.

The preliminary announcements regarding the Symphony concert season promise to fully sustain the high standard established in the long and honorable history of this organization by its public performances. It has come to be a recognized fact that the promises made regarding the Boston Symphony orchestra's concerts will be fulfilled to the letter, and in this confidence, so honestly won, is found a logical reason for the loyalty with which the public has continued these many years to contribute to the support of this great Boston institution. The programs will include a vast array of all that is best in the modern and classical schools of composition, and their presentation, under Mr Gericke's baton, can be awaited with pleasant anticipation.

The remarkable list of soloists includes Miss Muriel Foster, Mme Johanna Gadski, Mme Louise Homer, Miss Edith Walker, Mrs Grace B. Williams, Mr L. B. Merrill, Mr Theodore Van Yorx, Mr Eugen d'Albert, Mme Fanny Bloomfield-Zeisler, Mr C. Buonamici, Mr Rafael Joseffy, Mr Vladimir DePachmann, Mr C Rubner, Mr Ernest Schelling, Mr Fritz Kreisler, Miss Marie Nichols, Mr Eugene Ysaye, Mr T. Adamowski, Mr C Barleben, Mr Willy Hess, Mr H. Schmedes, Mr Rudolf Krasselt and Mr Paderewski.

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May Irwin's New Play

The Boston Post
The Representative Democratic Paper of New England

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The Boston Post
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BOSTON SYMPHONY ORCHESTRA

There is no feature of the musical season in Boston which is awaited with more eager and pleasurable anticipation than the symphony concerts. Few cities of the world are favored with a permanent musical organization which has reached so high a standard of attainment in performance as the Boston Symphony Orchestra. Conductor Gericke's plans for the coming season of orchestral entertainment are nearly completed, and details as to programmes and soloists provided by the management, and novelties to be performed, will soon be announced.

The season's performances will consist of the usual Friday afternoon public rehearsals, and the Saturday evening concerts, 24 each, beginning Oct. 14 and ending April 29, with several omissions during the absence of the orchestra in other cities.

The auction sale of seats will take place at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, for the rehearsals, and on Thursday and Friday, Oct. 6 and 7, for the concerts, beginning at 10 a. m.

BOSTON DAILY ADVERTISER

BOSTON SYMPHONY ORCHESTRA.

The announcement of works scheduled for performance and details of soloists who will be heard at the forthcoming concerts of the Boston Symphony Orchestra is awaited with keen interest by the musical public. This will be the 24th season of the orchestra.

Wilhelm Gericke will wield the baton, as usual, this being the 7th year of his second term as conductor, and that he will be ably seconded by his new concertmaster and first violin, Mr. Hess, with the latter's European reputation, leaves little room for doubt.

One other new-comer, Mr. Grisez, first clarinet, completes the changes in personnel from last season.

The performances the coming season will consist of the usual 24 rehearsals and 24 concerts, to be given on Friday afternoons and Saturday evenings consecutively—except for occasional intermissions when the orchestra is on tour—beginning Oct. 14 and ending Apr. 29.

The auction sale of seats is announced for the week after next, for the rehearsals, on Monday and Tuesday, Oct. 3 and 4; and for the concerts on the following Thursday [illegible], Oct. 6 and 7. The sale will [illegible] a.m. and continue through the

BOSTON SYMPHONY ORCHESTRA.

Announcements of the Famous Organization That Has Been Most Important in Making Musical History in America During the Past 23 Years.

NEW CONCERT MASTER

And Some of the Soloists of the Coming Symphony Season.

The 24th season of the Boston symphony orchestra begins with the 2186th performance and the 1142d in Boston Friday afternoon, Oct 14.

Such striking totals indicate most clearly and conclusively that this organization is making the musical history of America and in a most satisfactory and complete manner. A second generation of patrons can attest with their elders to the high standard of performance, for, with a slight variation of the old proverb, the proof of the performance is in the playing. And 23 years of hearing good music played in the best way has resulted in a most exacting clientele, who demand and always get the very highest achievements of which the orchestra is capable.

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PRECISION℠ RESOLUTION TARGETS

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THE SYMPHONY ORCHESTRA AND ITS FAMOUS SOLOISTS

wenty-Fourth Season of the Celebrated Boston Orchestra—Character of Programmes as Indicated by Those of Other Years; Annual Musical Festival at Worcester; the Gloucester Festival—Old and New Operas—Personals.

HE 24th season of the Boston Symphony orchestra, 94 performers, Mr. Wilhelm Gedicke conductor, will open with the public rehearsal of Oct. 14 and the concert of Oct. 15.

Willy Hess and Mr. Grises will be ated with the orchestra for the ime. Mr. Hess, the new concert r, was born at Mannheim on July 0. He studied the violin with his and with Joachim. At the age of was concert master at Frankfort-Main, and he kept this position 1886, when he was called as concert r to Rotterdam. In 1888 a like po- was offered him in England. In e went to Cologne, where he was rt master of the Guerzenich con- first violin and leader of the enich quartet and violin teacher e Cologne Conservatory. About a ago Mr. Hess accepted an invita- to settle in London as a teacher. as a widespread European reputa- as a virtuoso. He will, naturally, e first violin of a string quartet in on. Mr. Georges Grises of Paris be the first clarinet.

other respects the orchestra will be same—that is to say, a band of ers that is unsurpassed in the musi- world, and we doubt whether it is alled. There are few orchestras that established on such a sure founda- there are few orchestras, if there y one, in which so many virtuoso ers of the first rank are so well dis- ned for the purposes of perfect en- ble. It should also be remembered Mr. Gericke, who has been the one trainer of the orchestra, who has it the distinguishing and pre-emi- qualities of sonority, balance, pro- on, finesse in detail, is the conduc- of 12 of the 24 seasons.

Programmes of the Season.

has not been the custom of the man- ment to announce before the begin- of a season the chief works to be performed. The programmes of the last sons may in this instance give an of the character of those of the s in the past, the classic, the dern and the ultra-modern composers will be represented.

The maker of programmes has a most difficult task, and in whatever city he may live, in Berlin, London, Paris, Chicago, St. Petersburg, there is always complaint. Some in the audience would not listen to any music save that by the long approved masters. To them even Schumann is an experimenter, not always to be applauded. The younger are as unreasonably impatient; they would hear only the latest works of the most adventurous. Then there are some who would have an American represented at each concert, simply because he is an American, and without regard to the quality of his music.

They that protest against novelties allege that many new pieces introduced during the last three years were of a disappointing character. "Why should we not always listen to music that we know is good?" They forget that many contemporaries of the composers of this "good" music protested at the time against the "eccentrics" and the "revolutionaries" who now are ranked as conservatives. The music lovers of this city have a right to know what is now doing. Richard Strauss, Mahler, Debussy, d'Indy, Dukas and other men now living should be something more than names in a city that prides itself on its musical interest. Saint-Saens wrote an opera, "The Barbarians." It is doubtful whether the opera will ever be performed in this country. Mr. Gericke introduced the overture. It gave little pleasure; it will never be ranked among the composer's best works. But should not the musicians and the music-lovers of Boston have had the opportunity of judging for themselves concerning the merits of this overture? Concerts devoted exclusively for a season to the acknowledged masterpieces of classic composers would be intolerable. Even the greatest works lose through undue familiarity. The moderns have their rights. The most outrageously modern may yet turn out to be a sane and conservative classic. Honor should be paid to all that have a reasonable claim on the attention. If a new symphonic poem excites fierce discussion, if it is to some the abomination of desolation and to others a thing of wondrous beauty, so much the better for conductor, orchestra and audience. Smug and constant approval is a symptom of stagnation in art.

Coming Soloists.

Some of the soloists announced for the coming season will no doubt be also heard in recital, but a great soloist needs a great orchestra and the excitement and the brilliance of a great audience to call forth the full display of his powers. The concert stage is then his field of triumph; concerto is his battle horse on which he rides to glory.

The singers will be Mme. Johanna Gadski, Mrs. Louise Homer, Miss Muriel Foster, probably Miss Edith Walker, Mrs. Grace B. Williams, Mr. Theodore Van Yorx, Mrs. S. B. Merrill. Mme. Cadski will not sing in opera in America this season, but she will make a concert tour throughout the country. She sang with pronounced success in operas by Mozart and Wagner at the Munich Festival this last summer. Mrs. Homer is well known and warmly appreciated in Boston. She is the chief singer at the Worcester festival this week. Miss Foster, who is highly esteemed in England—she has also sung in Germany—was heard here toward the end of last season. Her second appearance will be awaited with interest. Miss Edith Walker, a noble and commanding singer in opera, will make her first appearance in this city in concert. Her artistry in Mr. Conried's company was one of the features of last season. The local singers will be used ensemble.

The pianists will be Messrs. d'Albert, Buonomici, Joseffy, De Pachmann, Ruebner, Schelling. D'Albert, who first visited Boston in company with Sarasate, and afterward gave some memorable performances, has of late years been busied chiefly with composition, yet he has played from time to time in European cities and the reports of his performance are such as to revive the interest which he wakened here during his preceding visits. Mr. Buonamici is a pianist who should be heard more frequently. He has abundant technic, dash, enthusiasm. The name of Joseffy is always a lodestone, and it is a pleasure to note that he has determined to enter again the lists in which he has so often triumphed.

Vladimir de Pachmann.

And what shall be said at this late day of Vladimir de Pachmann, the supreme interpreter of Chopin, the composer of all composers for the piano? Let us listen for a moment to the eulogy pronounced not long ago by Mr. Arthur Symons:

"When Pachmann plays Chopin the music sings itself, as if without the intervention of an executant, of one who stands between the music and our hearing. The music has to intoxicate him before he can play with it; then he becomes its comrade, in a kind of very serious game; himself, in short, that is to say, inhuman. • • • • Pachmann gives you pure music, not states of soul or of temperament, not interpretations, but echoes. He gives you the notes in their own atmosphere, where they live for him in an individual life, which has nothing to do with emotions or ideas. Thus he does not need to translate out of two languages: first, from sound to emotion, temperament, what you will; then from that back again to sound. The notes exist; it is enough that they exist. They mean for him just the sound, and nothing else. You see his fingers feeling after it, his face calling to it, his whole body imploring it. Sometimes it comes upon him in such a burst of light that he has to cry aloud, in order that he may endure the ecstasy. You see him speaking to the music; he lifts his finger, that you, too, may listen for it not less attentively. But it is always the thing itself that he evokes for you, as it rises flower-like out of silence and comes to exist in the world. Every note lives, with the whole vitality of its existence. • • • • Chopin had no intentions. He was a man, and he suffered; and he was a musician, and he wrote music; and very likely George Sand and Majorca, and his disease, and Scotland, and the woman who sang to him when he died, are all in the music; but that is not the question. The notes sob and shiver, stab you like a knife, caress you like the fur of a cat; and are beautiful sound, the most beautiful sound that has been called out of the piano. Pachmann calls it out for you, disinterestedly, easily, with ecstasy, inevitably; you do not realize that he has had difficulties to conquer, that music is a thing for acrobats and athletes. He smiles to you, that you may realize how beautiful the notes are, when they trickle out of his fingers like singing water; he adores them and his own playing, as you do, and as if he had nothing to do with them but to pour them out of his hands."

Truly a poetic praise.

Mr. Ruebner and Others.

Mr. Cornelius Ruebner, the successor of Mr. MacDowell at Columbia University, was born at Copenhagen in 1853. He studied with Reinecke and Gade at Leipsic, practised his profession for a time at Baden-Baden, and in 1892 settled at Carlsruhe, where he conducted the Philharmonic Society. He has composed a symphonic poem, "Friede, Kampf und Sieg," a festival overture, a piano trio, songs and piano pieces.

The Herald spoke of Mr. Schelling last Sunday. A pupil of Paderewski, he has been highly praised for his piano playing in London and in continental cities.

The violinists will be Miss Marie Nichols and Messrs. Ysaye, Kreisler, Hess, Adamowski, Schmedes and Barleben. Miss Nichols is a Bostonian by adoption and she was taught in this city by Mr. Emil Mollenhauer. She studied also for a time in Berlin with Halir and in Paris with Debroux. She was already an accomplished violinist when she went to Europe, and she had played with orchestras in several American cities. Her performances in Berlin, Paris and London excited the lively admiration of the critics. She is one of the soloists at the Worcester Festival this week. Mr. Ysaye and Mr. Kreisler will be most heartily welcomed. Each in his own way is a great artist. Messrs. Barleben and Schmedes will play for the first time at these concerts, and Mr. Hess will make his first appearance in this country. Mr. Rudolf Krasselt, the first 'cellist, is also one of the soloists.

The Circuit Concerts.

This orchestra, founded and maintained by Maj. Henry L. Higginson with a disinterested and a noble purpose, is something more than an honor to the city that is its abiding place. Its fame is national, one might well say international, although the orchestra has not yet crossed the Atlantic. Other cities than Boston eagerly await its concerts. There will be 10—five matinees and five evenings—in New York, 10 in Philadelphia, five in Brooklyn and five in Baltimore, three in Hartford and three in Providence and one concert in Worcester, New Haven, Springfield, Poughkeepsie, Albany, Troy, Portland, Northampton—44 concerts in all outside of Boston; nor should the concerts in Cambridge be overlooked.

That these concerts are an educational force is a fact recognized by some of the leading educational institutions. The Cambridge concerts are under the auspices of Harvard University; the concert in New Haven is given in Woolsey Hall, Yale University; President Faunce of Brown is interested in the success of the concerts in Providence, President Seelye of Smith College is likewise interested in Northampton, and Vassar College is most liberally represented at the concert given in Poughkeepsie.

Nor is it merely the soloist, however distinguished he or she may be, that crowds the halls in the cities of the circuit. The appearance of an Ysaye or a de Pachmann is indeed a musical event, but the great virtuoso, the one long anticipated and gratefully remembered, is the orchestra itself.

The auction sales for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 6 and 7, each sale commencing at 10 A. M. and continuing through the day. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Sassoli, harpist; Mr. Van Hoose, tenor, and Mr. Gillibert, baritone. Melba will sing in four performances with Mr. Conried's company at the Metropolitan Op[illegible]

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BOSTON HERALD

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VOL. CXVI., NO. 84.

THURSDAY, SEPT. 22, 1904.

BOSTON SYMPHONY ORCHESTRA.

Among the unique features of the annual symphony season in Boston none is more striking in its significance than the feeling of absolute confidence manifested by its devotees in the satisfying nature of the entertainment which awaits them. Everybody knows that the coming musical feast will at least equal its predecessors, and is pretty certain to exceed them. Hence the curious fact that the annual announcement of the auction sale of seats for the season's performances of the Boston Symphony orchestra is awaited by the musical public with even more eager expectancy than the details as to programme and soloists, which it is taken for granted are safe in the hands of Conductor Gericke and the orchestra management.

The orchestra's 24th season of performances will consist of the annual 24 rehearsals and a like number of concerts, given on consecutive Friday afternoons and Saturday evenings, respectively, beginning Oct. 14 and ending April 29, with occasional omissions when the organization is on its customary monthly tour to other cities. Details as to soloists, novelties and notable works to be performed will shortly be made public.

The sale of season tickets will be held at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, for the afternoon performances, and on Thursday and Friday, Oct. 6 and 7, for the evening concerts, beginning at 10 A. M.

Boston Transcript

WEDNESDAY, SEPTEMBER 28, 1904.

As a forerunner of one of the winter's staple delights comes the announcement of the soloists to appear and many of the novelties to be presented during the twenty-fourth season of the Symphony Orchestra. With the average Boston individual going to these concerts annually, quite as a matter of course, it is hardly necessary for the management to send these advance agents through the mails; still, it is well probably to allow the concert public to have besides all the pleasure the performances afford them, the joy of anticipation. And this joy may be given all the license it wants in this instance, for the array of soloists is perhaps the most brilliant ever composed for a symphony season, and the novelties to be heard are sufficient in numbers and in promised interest to gratify even those who have in past seasons been apparently much exercised because the moderns were forgotten in the worship of the old masters.

Boston Transcript

TUESDAY, SEPTEMBER 27, 1904

The preliminary announcements regarding the symphony concert season have created an intense interest in musical circles and the attractions planned for these events promise fully to sustain the high standard established in the long and honorable history of this organization by its public performances. It has come to be a recognized fact that the promises made for the Boston Symphony Orchestra's concerts will be fulfilled to the letter, and in this confidence, so honestly won, is found a logical reason for the loyalty with which the public has continued these many years to contribute to the support of this great Boston institution. The programmes of the coming season will include a vast array of all that is best in the modern and classical schools of composition and their presentation, under Mr. Gericke's baton, can be awaited with pleasant anticipation. The remarkable list of soloists secured for the coming season includes Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Mrs. Grace B. Williams, Mr. L. B. Merrill, Mr. Theodore Van Yorx, Mr. Eugen D'Albert, Mme. Fanny Bloomfield-Zeisler, Mr. C. Buonamici, Mr. Rafael Joseffy, Mr. Vladimir de Pachmann, Mr. C. Rubner, Mr. Ernest Schelling, Mr. Fritz Kreisler, Miss Marie Nichols, Mr. Eugene Ysaye; Mr. T. Adamowski, Mr. C. Barleben, Mr. Willy Hess, Mr. H. Schmedes, Mr. Rudolf Krasselt and Mr. Paderewski. The auction sale of seats for the public rehearsals occurs at Symphony Hall on Monday and Tuesday of next week beginning at 10 A. M. and that for seats for the concerts on Thursday and Friday following, at the same hour.

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...BER 25, 1904

BOSTON SYMPHONY ORCHESTRA

(Photos copyrighted by Aime Dupont.)

SOLOISTS IN THE COMING SERIES OF SYMPHONY ORCHESTRA CONCERTS.

The 24th season of the Boston Symphony Orchestra will begin with the 2186th performance and the 1142d in Boston on Friday afternoon, Oct. 14. Such striking totals indicate clearly and conclusively that this organization is making the musical history of America and in a most satisfactory and complete manner. A second generation of patrons can attest with their elders to the high standard of performance, for, with a slight variation of the old proverb, the proof of the performance is the playing. And 23 years of hearing good music played in the best way has resulted in a most exacting clientele, who demand and always get the very highest achievements of which the orchestra is capable. A personnel practically unchanged for more years than most other American orchestras have existed is a potent factor in the splendid ensemble, and it is a pleasure to announce that a new concert master and first violin, Willy Hess, and a new first clarinet, Georges Grisez, are the only changes of sufficient importance to deserve mention.

There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts, beginning on Oct. 14 and 15. The orchestra will make the customary five trips to New York, Brooklyn, Philadelphia and Baltimore, necessitating the omission of the performances which would otherwise be given on Nov. 4 and 5, Dec. 9 and 10, Jan. 13 and 14, Feb. 17 and 18 and March 17 and 18. There will be the usual Harvard University concerts in Sanders Theatre, Cambridge.

Three concerts guaranteed by 30 ladies and gentlemen, headed by President Faunce of Brown University, will be given in Providence, R. I., and three concerts also guaranteed by a public-spirited citizen are booked for Hartford, Conn. Yale University duplicates her courtesy of last year and allows the use of her beautiful new Woolsey Hall for a concert in March. Smith College, with a most commendable enterprise and the ambition to feature her department of music, repeats her guarantee of last season. Two concerts, one each in Troy and Albany, are undertaken by a prominent musician to whom the concert-goers of these two cities have been indebted for similar events for several years.

The list of soloists is, as usual, as attractive as can be secured, including many of the greatest artists in the world. It will come as a very pleasant and possibly startling surprise that Ignace Paderewski will be the soloist toward the close of the season and some time during the month of April in the Boston series. Of the lady singers, Mme. Gadski and Mme. Louise Homer are too well known to Symphony patrons to require further exploiting here; Miss Muriel Foster, the beautiful English contralto, will undoubtedly duplicate the charming impression made last season, and Miss Edith Walker of the Metropolitan opera company of New York adds much strength to the list. Of the pianists there are Mr. D'Albert, who comes to this country after several years' absence; Mr. De Pachmann, possibly the greatest Chopin player living; Mr. Joseffy and Mme. Bloomfield-Zeisler, who are always favorites; Mr. Buonamici, who received such a flattering reception at his previous appearance with the orchestra; Mr. Ernest Schelling, a pupil of Paderewski, and Mr. Rubner, who comes from Europe to take the position as the head of the department of music of Columbia College, vacated by Mr. E. A. McDowell. For violinists there are Mr. Ysaye, whose last appearance with the Boston Symphony Orchestra was 10 years ago; Mr. Fritz Kreisler, whose remarkable triumph two years ago will be readily recalled; Miss Marie Nichols, a Boston artist who has already gained distinction; Mr. Willy Hess, the new concert master of the orchestra, and Mr. T. Adamowski, Mr. C. Barleben and Mr. H. Schmedes, also from the ranks of the orchestra. It is also sure to be a welcome announcement that Mr. Rudolf Krasselt, the first violoncellist of the orchestra, will again appear as a soloist during the season.

The sale of season tickets for the 24 Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, and for the 24 Saturday evening concerts on Thursday and Friday, Oct. 6 and 7; each sale beginning at 10 a. m. and continuing throughout the day.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVI., NO. 91.

THURSDAY, SEPT. 29, 1904.

THE SYMPHONY CONCERTS.

The interest shown in the concerts of the Boston Symphony orchestra gives promise of large attendance at the sales of seats for these events next week. The announcements of the prominent attractions of the season indicate that patrons will have a rich musical feast and one well worthy the high repute of this organization. The auction sales occur at Symphony Hall on Monday, Tuesday, Thursday and Friday of next week, beginning each day at 10 o'clock and continuing until the seats put on sale for the day are all bid off.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVI., NO. 93.

SATURDAY, OCT. 1, 1904.

SYMPHONY CONCERT TICKETS.

The annual sales at auction of the seats for the public rehearsals and concerts of the Boston Symphony orchestra, to be held at Symphony Hall on Monday, Tuesday, Thursday and Friday of next week, will undoubtedly again show the intense interest in these events on the part of the musical public hereabout. An exceptionally brilliant list of soloists has been announced for the coming season and Conductor Gericke has a great number of new compositions to present in his programmes. The sales begin at 10 o'clock each morning.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVI., NO. 95.

MONDAY, OCT. 3, 1904.

SYMPHONY TICKET SALES.

At Symphony Hall, this morning at 10 o'clock, will begin the auction sale of seats which heralds the opening of the Boston Symphony orchestra's 24th season. There are many indications of an unusually spirited bidding for the seats which the dictates of fashion or fancy have fixed upon as the choice locations.

The sale will continue through four days of this week—Monday and Tuesday for the afternoon rehearsals, Thursday and Friday for the evening concerts. The seats open to competition will be shown on a diagram and marked off as sold. No more than four seats will be sold on one bid, and bids will be accepted only for seats in their regular order, not for the choice. All tickets will be delivered in the hall and must be paid for when bought or they will be resold immediately.

The Boston Post

The annual sales at auction of the seats for the public rehearsals and concerts of the Boston Symphony Orchestra, to be held at Symphony Hall on Monday, Tuesday, Thursday and Friday of next week, will, without doubt, again show the intense interest in these events on the part of the musical public hereabout. An exceptionally brilliant list of soloists has been announced for the coming season. The sales begin at 10 o'clock each morning.

Boston Transcript

SATURDAY, SEPTEMBER 24, 1904

BOSTON SYMPHONY ORCHESTRA

Season of 1904-1905—Willy Hess, the New Concertmaster

The twenty-fourth season of the Boston Symphony Orchestra begins with the 2186th performance and the 1142d in Boston on Friday afternoon, Oct. 14. Such striking totals indicate most clearly and conclusively that this organization is making the musical history of America and in a most satisfactory and complete manner. A second generation of patrons can attest with their elders to the high standard of performance, for, with a slight variation of the old proverb, the proof of the performance is in the playing. And twenty-three years of hearing good music played in the best way has resulted in a most exacting clientele, who demand and always get the very highest achievements of which the orchestra is capable. A personnel practically unchanged for more years than most other American orchestras have existed is a potent factor in the splendid ensemble, and it is a pleasure to announce that a new concert master and first violin, Mr. Willy Hess, and a new first clarinet, Mr. Georges Grisez, are the only changes of sufficient importance to deserve mention.

There will be the usual twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts beginning on Oct. 14 and 15. The orchestra will make the customary five trips to New York, Brooklyn, Philadelphia and Baltimore, necessitating the omission of the performances which would otherwise be given on Nov. 4 and 5, Dec. 9 and 10, Jan. 13 and 14, Feb. 17 and 18 and March 17 and 18. There will be the usual Harvard University concerts in Sanders Theatre, Cambridge. Three concerts guaranteed by thirty ladies and gentlemen, headed by President Faunce of Brown University, will be given in Providence, R. I., and three concerts also guaranteed by a public-spirited citizen are booked for Hartford, Conn. Yale University duplicates her courtesy of last year and allows the use of her beautiful new Woolsey Hall for a concert in March. Smith College, with a most commendable enterprise and the ambition to feature her department of music, repeats her guarantee of last season. Two concerts, one each in Troy and Albany, are undertaken by a prominent musician to whom the concert goers of these two cities have been indebted for similar events for several years.

The list of soloists as usual is as attractive as can be secured, including many of the greatest artists in the world. It will come as a very pleasant and possibly startling surprise that Mr. Ignace Paderewski will be the soloist toward the close of the season and some time during the month of April in the Boston series. Of the lady singers Mme. Gadski and Mme. Louise Homer are too well known to Symphony patrons to require further exploiting here; Miss Muriel Foster, the beautiful English contralto, will undoubtedly duplicate the charming impression made last season, and Miss Edith Walker of the Metropolitan Opera Company of New York adds much strength to the list. Of the pianists there are Mr. D'Albert, who comes to this country after several years' absence; Mr. De Pachmann, possibly the greatest Chopin player living, Mr. Joseffy and Mme. Bloomfield-Zeisler, who are always favorites, Mr. Buonamici who received such a flattering reception at his previous appearance with the orchestra; Mr. Ernest Schelling, a pupil of Paderewski, and Mr. Rubner, who comes from Europe to take the position as the head of the department of music at Columbia College vacated by Mr. E. A. MacDowell; for violinists there are Mr. Ysayë, whose last appearance with the Boston Symphony Orchestra was ten years ago; Mr. Fritz Kreisler, whose remarkable triumph two years ago will be readily recalled; Miss Marie Nichols, a Boston artist who has already gained distinction; Mr. Willy Hess, the new concert master of the orchestra, and Mr. T. Adamowski, Mr. C. Barleben and Mr. H. Schmedes, also from the ranks of the orchestra. It is also sure to be a welcome announcement that Mr. Rudolf Krasselt, the first violoncellist of the orchestra, will again appear as soloist during the season.

The sale of season tickets for the twenty-four Friday afternoon public rehearsals will be held at Symphony Hall on Monday and Tuesday, Oct. 3 and 4, and for the twenty-four Saturday evening concerts on Thursday and Friday, Oct. 6 and 7; each sale beginning at 10 A. M. and continuing throughout the day.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Mr. Willy Hess, who will soon take up his residence in Boston, to assume the position of concertmaster of the Boston Symphony Orchestra, comes from London, where he is well known through his connection with the Halle Orchestra and the Royal Academy of Music, where he has just resigned his position as professor.

Born in Mannheim in 1859, his family left for America in 1865, and resided here for seven years, during which time young Hess pursued his studies. In 1872 his father left America for Holland, where his young son began his public appearances. On one occasion, the boy, then thirteen, distinguished himself by leading the celebrated "Harfen Quartet." The proverb, "A rolling stone gathers no moss," does not appear to apply to Mr. Hess, who has certainly had experience of many lands, but has not suffered thereby. On the contrary, he seems to have gained a knowledge of men and music which stands him in good stead today.

At the end of twelve months another move was made, this time to Germany, where Heidelberg was chosen as a place of residence. The young violinist toured extensively through Germany, Holland, Belgium and France. In Paris he was fortunate enough to attract the notice of Vieuxtemps, who not only interested himself in the lad, but conducted the orchestra for him at his first Philharmonic concert there.

In 1876 it was decided that he should go to Berlin for two years to profit by instruction from Joachim, and at the end of this time he received the valuable appointment of leader of the Opera and Museum's orchestra at Frankfurt-am-Maine. Eight happy years, of work and interest, were passed in this city where, in addition to his orchestral duties and teaching, Mr. Hess also found time to found a quartet and a trio with Kwast and Hugo Becker.

In 1886 he accepted a post at the conservatory in Rotterdam as professor and leader of the orchestra, and also succeeded to the well-known string quartet formerly led by Professor Wirth. After two years Sir Charles Halle secured his services for the Halle Orchestra in Manchester in the place of Ludwig Straus, an appointment which kept him in England for seven years. In addition to his work in Manchester he also led for the Philharmonic Society in Liverpool, and travelled a great deal, playing at various concerts.

In 1895 Mr. Hess again returned to the fatherland, this time to the conservatory at Cologne, where he stayed till his recent appointment to the Royal Academy of Music. Not the least interesting part of his work in Cologne was the leadership of the famous Gurzenich Quartet and concerts.

Certainly want of interest and variety has no part in the life of this artist. His rooms are crowded with autographed photographs, his friends seem to be legion, and his reminiscences are highly entertaining. Life in Frankfort, from a musical point of view—in constant companionship with Rubinstein, Brahms, Clara Schumann, and the many artists attracted to the town—offered great enjoyment to a young musician, and left memories not easily forgotten.

In England, Mr. Hess's musicianly qualities were much appreciated by the royal family. He played many times at Clarence House for the late Duke of Edinburgh, and has special remembrance of one evening spent there with Paderewski and Hollman. After playing one night at a Royal Amateur Orchestral Society's concert, the present king (then Prince of Wales) personally congratulated him, and himself decorated the artist with the honorary badge of membership. On one memorable occasion he was summoned to Osborne by the late Queen while leading at the Chester Festival.

Mr. Hess was impressed with Queen Victoria's kindness and love of music, and he mentions the fact that her majesty not only addressed him in faultless German, but carried on a conversation with the other artists in French and Italian equally well.

The Grand Duke of Luxembourg conferred on Mr. Hess the Order of the Ritterkranz von Adolph, and from the German emperor he received the title of Konigliche Preussische Professor on the celebration of the fiftieth anniversary of the Cologne Conservatory, where on the death of Dr. Wullner, he filled the place of director till the appointment of Fritz Steinbach.

Many interesting tours were made with the Max Pauer and the Grunfeld trio, in which Mr. Hess replaced the well-known virtuoso, Florian Zajic. The violinist and Max Pauer also utilized one summer holiday in organizing a concert tour in Norway, during which they travelled as far north as Tromsoe, and in company with the artist of the Illustrated London News, visited Nansen's yacht, the Fram.

As a conductor, Mr. Hess shows marked ability, having acted in that capacity as deputy for Halle, for Gernsheim, in Holland, and for three summers wielding the baton for the Gurznich Orchestra. The artist is the fortunate possessor of a magnificent Guadagnini violin, which he acquired some years ago, and the instrument is highly treasured by its owner.

BOSTON DAILY ADVERTISER

Established 1813.

SYMPHONY SEAT SALE.

Highest Premium Bid Was $95 for $12 Friday Afternoon.

About 300 persons attended the sale of $12 symphony orchestra seats for Friday afternoons. Bidding started at $2 premium for A1, and the seat was finally knocked down at $17. Last year an $11 premium was obtained for this seat, and in 1902 the premium for A1 was $11.50.

The bidding for the end seats in the first few rows lacked enthusiasm, but when center seats were reached competition became very spirited.

Seats in row A ranged from $18.50 to $13. Seats in row B near the end averaged about $12, while center seats sold as nigh as $29.50. The range in row D was $41 to $11.

Last year the highest price paid for a $12 Friday afternoon seat was $77, for M 19; the highest price during the previous year was $305.

The highest premium bid was $95 for H 18, sold to a Mr. Pratt.

Other high bids were: $92 for K 18, and $86 each for seats I 19, 20, 21, and 22, also taken by Mr. Pratt.

THE BOSTON JOURNAL

Notes Of The Musical World

After the preliminary announcement of the dates, soloists and other details of the coming season by the Boston Symphony Orchestra, which have recently been made public, symphony patrons naturally await with interest the announcement of the first three concert programs, which are given below. Mr. Wilhelm Gericke, who will again direct the orchestra for the seventh season of his present regime, has given much time and study in the preparation of these programs. It is a most interesting and significant statistic that with the five years of his first term—from 1884 to 1889—Mr. Gericke at the close of the coming season will have held the position of conductor for twelve years, exactly one-half the twenty-four years' existence of the organization.

It is the intention of Conductor Gericke to present some most attractive novelties throughout the season, chosen from the following list:

Hugo Wolf, symphonic poem, "Penthesilea;" Saint-Saens, Symphony No. 1; Liszt, "Vogelpredigt des heiligen Franz von Assisi;" J. Faure, "Pellias and Melisande;" Van Der Stucken, "Pax Triumphans;" Debussey, prelude, "L'Apreemidi d'une Faune;" Converse, two pieces for piano and orchestra; R. Caetani, Prelude Symphonique, op II.; C. Goldmark, overture; Sinding, suite, op. 35; Rimsky-Korsakoff, "Sadkow;" Hadley, symphony; Gluck (Mottl), ballet music from Suite II.; Guy Ropartz, Fantasie in D major, and Shillings, "Der Vespertag."

The programs for the first three concerts are as follows: First concert (in memory of Dvorak, and consisting of works by him): Overture to "Othello," aria from "Stabat Mater," Mme. Louise Homer; Suite in D major, op. 39; quartet from "Stabat Mater," Mrs. Grace B. Williams, Mme. Louise Homer, Mr. Theodore Van Yorx, Mr. L. B. Merrill; Symphony No. 5, "From the New World." Second concert: Beethoven, Symphony in B flat major, No. 4; Joachim, Hungarian Concerto for violin, Mr. Willy Hess; Paul Dukas, Scherzo l'Apprenti Sorcier (first time); Wagner, overture, "Tannhauser." Third concert: Weber, overture, "Oberon;" Bach, three movements orchestrated by W. Gericke; Chopin, concerto for pianoforte in F minor, Mr. Vladimir de Pachman; Joseph Suk, Symphony in E major, op. 14 (first time).

The auction sales of season tickets begin next Monday morning, Oct. 3, in Symphony Hall at 10 o'clock. The $12 seats for the twenty-four Friday afternoon public rehearsals will be sold on Monday; the $7.50 seats for the same series on Tuesday; there will be no sale on Wednesday; the $12 seats for the twenty-four Saturday evening concerts will be sold on Thursday, and the $7.50 seats for the same series, which will be offered on Friday, will end the sale.

BOSTON DAILY ADVERTISER

Established 1813.

B. Reynolds of Boston.

BOSTON SYMPHONY ORCHESTRA.

After the preliminary announcement of the dates, soloists and other details of the coming season by the Boston Symphony Orchestra, which have recently been made public, symphony patrons naturally await with interest the announcement of the first 3 concert programmes which are given below.

It is the intention of Conductor Gericke to present some most attractive novelties throughout the season.

The programme for he first 3 concerts are.—

First concert, Oct. 14, 15—Overture to "Othello"; aria from "Stabat Mater," Mme. Louise Homer; suite in D major, op. 39; in memory of Anton Dvorak, quartette from "Stabat Mater"—Mrs. Grace Williams, Mme. Louise Homer, Theodore Van Yorx, L B. Merrill; symphony No. 5, "From the New World."

Second concert, Oct. 21 and 22—Symphony in B flat major, No. 4, Beethoven; Hungarian concerto for violin, Mr. Willy Hess, Joachim; Scherzo L Apprenti Sorcier (first time), Paul Dukas; overture, "Tannhauser," Wagner.

Third concert, Oct. 28 and 29—Overture, "Oberon," Weber; three movements, orchestrated by W. Gericke. Bach; concerto for pianofort in F minor, Vladimir De Pachmann, Chopin; symphony in E major, op. 14 (first time), Joseph Suk.

The auction sales of season tickets begin next Monday morning, Oct. 3, in Symphony hall, at 10 o'clock. The $12 seats for the 24 Friday afternoon public rehearsals will be sold on Monday; the $7.50 seats for the same series on Tuesday; there will be no sale on Wednesday; the $12 seats for the 24 Saturday evening concerts will be sold on Thursday, and the $7.50 seats for the same series, which will be offered on Friday, will end the sale.

Boston Transcript

SATURDAY, OCTOBER 1, 1904

Boston Symphony Orchestra

After the preliminary announcement of the dates, soloists and other details of the coming season by the Boston Symphony Orchestra, which have recently been made public, symphony patrons naturally await with interest the announcement of the first three concert programmes which are given below.

Mr. Wilhelm Gericke, who will again direct the orchestra for the seventh season of his present régime, has given much time and study to the preparation of these programmes. It is a most interesting and significant statistic that with the five years of his first term, from 1884 to 1889, Mr. Gericke at the close of the coming season will have held the position of conductor for twelve years, exactly one-half the twenty-four years' existence of the organization. When one recalls his invaluable services in the early years in building and shaping the orchestra into the almost flawless technical condition which it has steadily maintained ever since, and again when the remarkable total of over eleven hundred concerts will have been conducted by Mr. Gericke at the close of the coming season, it is only simple justice to acknowledge his tremendous influence and endeavor toward the best in music. Always mindful of the magnificent material at his disposal, thanks to the lavish generosity of a public-spirited founder and patron, Mr. Gericke deserves the admiration and gratitude of thousands of concert-goers throughout the United States for his unswerving loyalty and devotion to the highest ideals. It is the intention of Conductor Gericke to present some most attractive novelties throughout the season chosen from the following list:

Hugo Wolf: Symphonic Poem, "Penthesilea."
Saint-Saëns: Symphony No. 1.
Liszt: "Vogelpredigt des heiligen Franz von Assisi."
J. Fauré: "Pellias and Mellisande."
Van Der Stucken: "Pax Triumphans."
Debussy: Prelude, "L'Après-midi d'une Faune."
Converse: Two pieces for Piano and Orchestra.
R. Cætani: Prelude Symphonique, Op. II.
C. Goldmark: Overture.
Sinding: Suite, Op. 35.
Rimsky-Korsakoff: "Sadkow."
Hadley: Symphony.
Gluck (Mottl): Ballet Music from Suite II.
Guy Ropartz: Fantasie in D major.
Schillings: "Der Vespertag."

The programmes for the first three concerts are as follows:

I. CONCERT, OCT. 14 AND 15

Overture to "Othello."
Aria from "Stabat Mater."
Mme. Louise Homer.
Suite in D major, Op. 39.
In memory of Anton Dvorak: Quartette from "Stabat Mater."
Mrs. Grace B. Williams, Mme. Louise Homer, Mr. Theodore Van Yorx, Mr. L. B. Merrill.
Symphony No. 5, "From the New World."

II. CONCERT, OCT. 21 AND 22

Beethoven: Symphony in B-flat major, No. 4.
Joachim: Hungarian Concerto for Violin.
Mr. Willy Hess.
Paul Dukas: Scherzo L'Apprenti Sorcier.
(First time.)
Wagner: Overture, "Tannhauser."

III. CONCERT, OCT. 28 AND 29

Weber: Overture, "Oberon"
Bach: Three Movements orchestrated by W. Gericke.
Chopin: Concerto for Pianoforte in F minor.
Mr. Vladimir De Pachmann.
Joseph Suk: Symphony in E major, Op. 14.
(First time.)

The auction sales of season tickets begin next Monday morning, October 3, in Symphony Hall at 10 o'clock. The $12 seats for the twenty-four Friday afternoon public rehearsals will be sold on Monday; the $7.50 seats for the same series on Tuesday; there will be no sale on Wednesday; the $12 seats for the twenty-four Saturday evening concerts will be sold on Thursday; and the $7.50 seats for the same series which will be offered on Friday will end the sale.

SUNDAY HERALD

Published Every Day in the Year.
VOL. CXVI., NO. 94.

SUNDAY, OCT. 2, 1904.

THE SYMPHONY CONCERTS.

The 24th season of the concerts of the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, will begin in Symphony Hall Saturday evening, Oct. 15. The first public rehearsal of the season will be on Friday afternoon, Oct. 14. The 24 concerts will be on consecutive Saturday evenings from Oct. 15, 1904, to April 29, 1905, omitting Nov. 5, Dec. 10, 1904, Jan. 14, Feb. 18 and March 18, 1905. The 24 public rehearsals will be on consecutive Friday afternoons from Oct. 14, 1904, to April 28, 1905, omitting Nov. 4, Dec. 9, 1904, Jan. 13, Feb. 17 and March 17, 1905.

The soloists will be as follows: Singers, Miss Muriel Foster, Mme. Gadski, Mrs. Louise Homer, Miss Edith Walker, Mrs. Grace B. Williams, Messrs. L. B. Merrill, Theodore Van Yorx.

Violinists, Miss Marie Nichols, Messrs. T. Adamowski, C. Barleben, Willy Hess, Fritz Kreiseler, H. Schmedes, Eugene Ysaye.

'Cellist, Mr. Rudolph Krasselt.

Pianists, Mrs. Bloomfield-Zeisler, Messrs. Eugen d'Albert, Carlo Buonamili, Rafael Joseffy, Vladimir de Pachmann, Ignace Paderewski, Cornelius Ruebner, Ernest Schelling.

The programme of the opening concerts, Oct. 14-15, will be in memory of Anton Dvorak.

Overature to "Othello."
Aria from "Stabat Mater," "Inflammatus"
Mrs. Louise Homer.
Suite in D major, op. 39.
Quartet from "Stabat Mater," "Quis est homo"
Mrs. Grace B. Williams.
Mrs. Louise Homer.
Mr. Theodore Van Yorx.
Mr. L. B. Merrill.
} Dvorak
Symphony No. 5, "From the New World"

SECOND CONCERT, OCT. 21 AND 22.

Symphony in B-flat major, No. 4.....Beethoven
Hungarian Concerto for violin.....Joachim
Mr. Willy Hess.
(First appearance in America.)
Scherzo, "L'Apprenti Sorcier".....Paul Dukas
(First time.)
Overture, "Tannhaeuser".....Wagner

THIRD CONCERT, OCT. 28 AND 29.

Overture, "Oberon".....Weber
Three movements orchestrated by W. Gericke.....Bach
Concerto for pianoforte in F minor, No. 1.....Chopin
Mr. Vladimir De Pachmann.
Symphony in E major, op. 14.....Joseph Suk
(First time.)

It is the intention to produce the following novelties in the course of the season:

American: Two pieces for piano and orchestra, Converse; symphony (the one that won the Paderewski prize), Hadley; "Pax Triumphans," Van der Stucken.

French: Prelude to Mallarme's "The Afternoon of a Faun," Claude Debussy; suite from Gabriel Faure's incidental music to Maeterlinck's "Pelleas and Melisande," written for the production by Mrs. Patrick Campbell of the play in London; Fantasia in D major, J. Guy Ropartz a pupil of Cesar Franck, now director of the Nancy Conservatory and conductor of the conservatory concerts; symphony No. 1, Saint-Saens.

German: Ballet music from suite No. 2, Gluck-Mottl; overture, Goldmark; "St. Francis of Assisi Preaching to the Birds," Liszt; "Der Vespertag," Schillings; "Penthesilea," symphonic poem, Hugo Wolf.

Italian: Prelude symphonique, op. 11, R. Caetani.

Russian: "Sadkow" symphony, Rimsky-Korsakoff.

Scandinavian: Suite, op. 35, Sinding.

The prelude by Debussy has been played in Boston at a concert of the Boston Orchestral Club (amateur) and some at least of Fadre's incidental music was played here when Mrs. Patrick Campbell produced Maeterlinck's play.

Tickets for the series of concerts and for the series of rehearsals, $12.00 and $7.50, according to location. The $12 seats for the rehearsals will be sold at auction at Symphony Hall, Monday, Oct. 3, at 10 A. M.; the $7.50 seats for the rehearsals, Tuesday, Oct. 4, at 10 A. M.; the $12 seats for the concerts, Thursday, Oct. 6, at 10 A. M.; the $7.50 seats for the concerts, Friday, Oct. 7, at 10 A. M.; bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold; tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Boston Sunday Globe.

SUNDAY, OCT 2, 1904.

MUSICAL.

Concerts of the Next Symphony Season.

Elaborate Plans for the Production of "Parsifal."

Notes and Personal Gossip About Musicians.

After the preliminary announcement of the dates, soloists and other details of the coming season by the Boston Symphony orchestra which have recently been made public, Symphony patrons naturally await with interest the announcement of the first three concert programs which are given below.

Mr Wilhelm Gericke who will again direct the orchestra for the seventh season of his present regime, has given much time and study in the preparation of these programs. It is a most interesting and significant statistic that with the five years of his first term from 1884 to 1889, Mr Gericke at the close of the coming season will have held the position of conductor for 12 years, exactly one-half the 24 years' existence of the organization.

When one recalls his invaluable services in the early years in building and shaping the orchestra into the almost flawless technical condition which it has steadily maintained ever since, and again when the remarkable total of over 1100 concerts will have been conducted by Mr Gericke at the close of the coming season, it is only simple justice to acknowledge his tremendous influence and endeavor toward the best in music. Always mindful of the magnificent material at his disposal, thanks to the lavish generosity of a public-spirited founder and patron, Mr Gericke deserves the admiration and gratitude of thousands of concert-goers throughout the United States for his unswerving loyalty and devotion to the highest ideals.

It is the intention of conductor Gericke to present some most attractive novelties throughout the season chosen from the following list:

Hugo Wolf, symphonic poem, "Penthesilea."
Saint-Saens, symphony No. 1.
Liszt, "Vogelpredigt des heiligen Franz von Assisi."
J. Faure, "Pellias and Mellisande."
Van Der Stucken, "Pax Triumphans."
Debussy, prelude, "L'Apres-midi d'une Faune."
Converse, two pieces for piano and orchestra.
R. Cætani, prelude symphonique, op 11.
C. Goldmark, overture.
Sinding, suite, op 35.
Rimsky-Korsakoff, "Sadkow."
Hadley, symphony.
Gluck (Mottl), ballet music from suite 11.
Guy Ropartz, fantasie in D major.
Schillings, "Der Vespertag."

The program for the first three concerts are as follows:

OCT 14, 15.

Overture to "Othello."
Aria from "Stabat Mater," Mme Louise Homer.
Suite in D major, op 39.
In memory of Anton Dvorak, quartet from "Stabat Mater," Mrs Grace B. Williams, Mme Louise Homer, Mr Theodore Van Yorx, Mr L. B. Merrill.
Symphony No. 5 "From the New World."

OCT 21 AND 22.

Beethoven, symphony in B flat major, No. 4.
Joachim, Hungarian concerto for violin, Mr Willy Hess.
Paul Dukas, scherzo "L Apprenti Sorcier" (first time).
Wagner, overture "Tannhauser."

OCT 28 AND 29.

Weber, overture "Oberon."
Bach, three movements orchestrated by W. Gericke.
Chopin, concerto for pianoforte in F minor, Mr Vladimir de Pachmann.
Joseph Suk, symphony in E major, op 14 (first time).

The auction sales of season tickets begin tomorrow morning, in Symphony hall, at 10 o'clock. The $12 seats for the 24 Friday afternoon public rehearsals will be sold on Monday; the $7.50 seats for the same series on Tuesday; there will be no sale on Wednesday; the $12 seats for the 24 Saturday evening concerts will be sold on Thursday and the $7.50 seats for the same series, which will be offered on Friday, will end the sale.

BOSTON SYMPHONY ORCHESTRA

After the preliminary announcement of the dates, soloists and other details of the coming season by the Boston Symphony Orchestra, which have recently been made public, Symphony patrons naturally await with interest the announcement of the first three concert programmes, which are given below.

Mr. Wilhelm Gericke, who will again direct the orchestra for the seventh season of his present regime, has given much time and study in the preparation of these programmes. It is a most interesting and significant statistic that with the five years of his first term, from 1884 to 1889, Mr. Gericke at the close of the coming season will have held the position of conductor for 12 years, exactly one-half the 24 years' existence of the organization.

When one recalls his invaluable services in the early years in building and shaping the orchestra into the almost flawless technical condition which it has steadily maintained ever since, and again when the remarkable total of over 1100 concerts will have been conducted by Mr. Gericke at the close of the coming season, it is only simple justice to acknowledge his tremendous influence and endeavor toward the best in music. It is the intention of Conductor Gericke to present some most attractive novelties throughout the season, chosen from the following list:

Hugo Wolf, symphonic poem, "Penthesilea"; Saint-Saens, Symphony No. 1; Liszt, "Vogelpredigt des heiligen Franz von Assisi"; J. Faure, "Pellias and Mellisande"; Van der Stucken, "Pax Triumphans"; Debussy, prelude, "L'Apres-midi d'une Faune"; Converse, two pieces for piano and orchestra; R. Caetani, prelude, Symphonique, op. 2; C. Goldmark, overture; Sinding, suite, op. 35; Rimsky-Korsakoff, "Sadkow"; Hadley, Symphony; Gluck (Mottl), Ballet Music from Suite 2; Guy Ropartz, Fantasie in D major; Schillings, "Der Vespertag."

The programmes for the first three concerts are as follows: First concert, Oct. 14 and 15: Overture to "Othello"; Aria from "Stabat Mater," Mme. Louise Homer; Suite in D major, op. 39; quartet from "Stabat Mater"—Mrs. Grace B. Williams, Mme. Louise Homer, Mr. Theodore Van Yorx, Mr. L. B. Merrill; Symphony No. 5, "From the New World."

Second concert, Oct. 21 and 22: Beethoven, Symphony in B flat major, No. 4; Joachim, Hungarian Concerto for violin, Mr. Willy Hess; Paul Dukas, Scherzo l'Apprenti Sorcier (first time); Wagner, overture, "Tannhauser."

Third concert, Oct. 28 and 29: Weber, overture, "Oberon"; Bach, Three Movements orchestrated by W. Gericke; Chopin, Concerto for Pianoforte in F minor, Mr. Vladimir de Pachmann; Joseph Suk, Symphony in E major, op. 14 (first time).

The auction sales of season tickets will begin next Monday morning, Oct. 3, in Symphony Hall, at 10 o'clock. The $12 seats for the 24th Friday afternoon public rehearsals will be sold on Monday; the $7.50 seats for the same series on Tuesday; there will be no sale on Wednesday; the $12 seats for the 24th Saturday evening concerts will be sold on Thursday, and the $7.50 seats for the same series, which will be offered on Friday, will end the sale.

Post Oct 1-1904

[12]

Boston Daily Globe.
MONDAY, OCT 3, 1904.

7:30 O'CLOCK

PREMIUM OF $95 EACH

For Two Symphohy Concert Seats.

Average of Prices About Same as Last Year's Charge.

Dealers Got Most of the Desirable Chairs.

While a premium of $95 each was paid this morning for two seats for the Boston Symphony orchestra Friday afternoon public rehearsals, as compared with $77 paid last year for a single seat, the average of the prices obtained by the auctioneer this morning was on the whole about the same as last year, which was considered far below that of the season two years ago.

The top-notch premium was paid this morning by Mr Pratt for the two end seats in row G, the seats being on either side of the center aisle. That premium, as has been the custom in past years, does not represent what the seat will cost its owner, for all of the seats sold today were of the $12 class on the main floor, and the regular price of $12 has to be added to the premium for each seat to get the cost of each, and then the dealer's commission must be added to that.

When the sale opened at 10 this morning, the auctioneer announced that only the $12 seats were for sale today, and that the premiums would be added to the regular price of each seat. He then proceeded with the task before him.

There was a fair crowd present, about the same as last year, and all of the regular tickets dealers were on hand to look after the interest of their clients. They did most of the purchasing and in fact all of the high premiums were paid by dealers for clients. At 1:30 there was an intermission for luncheon, and then the sale proceeded until all of the seats back to and including row JJ had been sold. Tomorrow the $7.50 seats, that is, those on the main floor in the rear of JJ, will be sold.

Row A opened this morning at $17 for the first two seats, the price paid last year being $11.50, but the highest price obtained in this row last year was $20, and the highest paid this morning in premiums was only $18.50.

Row B opened today at $12, and for the four center Mr Herrick paid a premium of $29 each. The highest in the row last year was $26. In the next row the opening price was $11, but for the two seats on the right of the central aisle a premium of $41 each was paid, and ap remium of $39 each for the two on the opposite side of the aisle. Last year the highest priced seats in the row sold for a premium of $26.50.

Row D opened at a premium of $13.50, and the highest premium paid was $42 for a single seat, although three sold for premiums of $39.50 each, two for $39, three for $38 each, seven for $26 each, each. Last year $36.50 was the high-water mark in this row, although the average was much the same.

It was about at this stage in the proceedings that a young woman, in going up to the desk to make payment on some tickets she had bought, injured her ankle by stepping off the aisle boards suddenly. She was carried out by two policemen and sent to her home in a cab. Scarcely 10 minutes elapsed before an elderly woman fell flat on her face at the same point. She was not injured, apparently, as she picked herself up immediately, but the management at once had a couple of carpenters attend to the trouble with the aisle boards.

Row D opened at the same premium as the preceding row, and the two end seats at the right aisle sold for $40 premium each. The two center seats and one adjoining sold for premiums of $36 each and the end seats in the left aisle sold at premiums of $33 each. For four seats $36.50 each was paid, and for seven seats the premium was $36 apiece.

Row F opened at $15, and $42 premium was paid on each of four seats. Four others in this row sold for $41 each, two brought $36 each and the others in the central part of the aisle sold at premiums of $35, $33 and $32.

Last year $53 was paid as the highest premium in row G and that was for a single seat. This morning $53.50 was paid for each of four seats, starting at the center aisle and running in toward the left of the row. The premium for the end seat on the opposite side of the center row was $51. Three seats sold at premiums of $38, two at $42, and then dwindled down to $18 for the left end seat of the row.

The highest premium of the morning was paid for the two end seats at the center of row H, the sum being $5[illegible]. They were the seats on either side of the aisle. For the four next to the left of those Mr Pratt paid the fancy sum of $54 premium each. The other seats in this row sold for $34, $32, $29 and $27.50, being disposed of mostly in groups of threes and fours. The first two seats in the row sold for $18, while last year the same two seats brought $25 each in premiums.

Mr Pratt bought a group of four seats in the next row for $74 premium each, four others for premiums of $86 each, and the rest in the row sold chiefly about $36, dwindling to $17 for the end seat on the left side. The highest price paid in this row last year was $34 for a group of four seats.

In row J four seats sold at premiums of [illegible], one at $60, two at $50, seven at $[illegible] and the rest at about 28. Four seats in [illegible] row sold for $70 premium

of $93 each for two seats, Mr Pratt paid $60 each for a group of three and others sold at $45, $43, $40, etc. A premium of $36 was the highest paid in this row last year.

In the next row the premiums began to drop off in size and probably will continue to do so until the last of those to be sold today have been disposed of.

BOSTON HERALD
Published Every Day in the Year.
VOL. CXVII, NO. 97.
WEDNESDAY, OCT. 5, 1904.

SYMPHONY SEAT SALES SURPRISE

Two or Three Times as Much Secured as Last Year—Interest of Public Substantially Increasing—New Faces Seen.

The auction sale yesterday of the $7.50 seats for the Friday afternoon public rehearsals of the Symphony orchestra furnished something of a gratifying surprise to the managers, the seats selling for two and three times what they brought last year. The ticket brokers were not so much in evidence. Those who were present were made up for the most part of those sincere lovers of music with somewhat lean purses.

The sale began with row KK on the floor, nine rows from the back. The highest bid was $20 for seats 22 and 23 in row LL. There was but little spirited bidding, but the prices were remarkably steady. An average of about $14 premium was paid on the first two or three rows offered, and this fell, with only sudden rallies, about $1 a row.

Rows E, G, F and H, in the first balcony centre, brought prices ranging from $11 to $15 and $17. A block of four seats in F cost the purchaser a premium of $19, inasmuch as some one else happened also to want the same seats. The greater part of the purchasers were for single seats.

The auction sale affords palpable evidence that the interest of the musical public in the annual season of Symphony concerts is substantially increasing. Many new faces are seen among the participants in the spirited bidding for seats and many new names have been added to the regular list of patrons. The orchestra's new concert master and first violin, Mr. Hess, has just arrived from London and will make his first solo appearance in America at the rehearsal and concert of Oct. 21 and 22.

The sale of seats will continue through Thursday and Friday for the season of evening concerts, tickets for the afternoon rehearsals having been disposed of.

Boston Transcript
MONDAY, OCTOBER 3, 1904

HIGHEST PREMIUM WAS $95

Sale of Seats for the Public Rehearsals of the Boston Symphony Orchestra's Coming Season Opened This Morning at Symphony Hall

This morning, in Symphony Hall, the opening of the sale at auction of season tickets for the Symphony Orchestra's public rehearsals opened soon after ten o'clock with a fairly good number of people present to bid on seats, or merely watch the proceedings. The crowd was by no means so large as in some years, and the bidding was comparatively slow, but the highest premium, $95, was an increase over last year. This will be the twenty-fourth season of these concerts, and today only the higher-priced, or $12, seats for the twenty-four public rehearsals were put on sale. Walter Jackson, as in former years, was the auctioneer.

The sale began with the disposal of seat No. 1, in row A, and then in regular consecutive order all the sales were made, buyers having the usual privilege, on their bid, of taking any part of four seats. Seat No. 1 was begun on a bid of $2 and gradually was run up to $17, and at this figure the buyer took two seats. For two years past the premium on this first seat has been $11, so today's price is an advance of several dollars. The first year that Symphony Hall was opened, this identical seat at the auction sale brought a premium of $280, the purchaser making a record for himself as the first buyer of the first seat sold in the then new hall. Other seats in row A next were started on a bid of $10 and sold at $17.50, while $18.50 was the highest premium paid in this row, with $13 as the lowest, for the seat on the extreme left end of the row.

Inn row B, beginning at a $10 bid, seats sold at from $12 to $29.50 premium, several ticket brokers securing several seats on orders. In the third row $6 was the opening bid, with a sale at $11 for three seats, and then the prices reached $39 for two end seats in the middle of the hall, and $41 for a single aisle seat in the centre. Then the price fell to $27 and recovered to higher before the row was finished, and fell again to as low as $12 for the extreme left end seat. Row D showed a range of from $13 as the price of the first seat in the row, to $39.50, the seats on the centre aisle bringing the highest premiums. The last seat, left wall, brought $12. In rows E and F prices ran from $14.50 to as high as $42, which a broker paid for seats. Bids in these rows began at $15, and later were started at $25. In row G seats could be had as low as $14.50, in comparison to $53.50 paid for premiums on four choice centre seats. In row H the first really high price was paid, after the first seat had sold for $15.50 premium, and the same buyer, a broker, paid $59 premium on the next four adjoining seats. This same buyer took seats in the next line, row I, for $74, and also $86, while other seats in the row went for about $30, after a start at $26. In J the first bid was $21, and the sales ran up to as high as $61 premium, while in row K $20 was the start, and soon $60 was reached, then $45 for two aisle seats, centre, while across the aisle the corresponding seats fetched $93.

Prices then went down gradually to as low as $17, for the odd end seat, on the wall aisle, but the buyer took his privilege of four, and secured three good seats on the first end of the next row behind, which was to his advantage. In row L $34, $47, $40, 35 and $26 were the chief prices, and in row M the first sale was at $22, which increased by degrees to $68. Many ticket brokers bought hereabout, this being a favorite place in the hall.

The bidding was no so spirited as in some years, nor was there the strong rivalry to secure this or that coveted place which has marked some previous years at these sales. Ladies were prominent among the bidders, who for once did not seem afraid to "speak right out in meeting." They seem to have overcome former diffidence in making their bids, so they manage to pick up some pretty good seats here and there in the hall. The sale did not progress as rapidly as sometimes, and when intermission was declared, at 1.30 o'clock, by no means half of the seats had been sold. There were no special features to mark the sale this morning, and it went on quietly and with not over-lively bidding.

When the sale was resumed this afternoon, following the intermission, the prices seemed to strike an average premium of about $30 for seats in row L and back of that, with about $50 as the average for the choicest seats on the main aisles, and smallest premiums as the rows neared the extreme left wall of the hall.

The Boston Journal

SYMPHONY CONCERT SEATS ARE SELLING BRISKLY

Splendid Array of Talent for This Season Causes Unusual Interest.

The auction sale of season tickets in progress at Symphony Hall this week affords palpable evidence that the interest of the musical public in the annual season of Symphony concerts, far from being on the wane, is undergoing a substantial increase. The unusual interest evidenced in the sales can be partly traced to the array of distinguished solo-artists and the forecasting of notable orchestral attractions this season.

The orchestra's new concertmaster and first violin, Mr. Hess, has just arrived from London and will make his first solo appearance in America at the rehearsal and concert of Oct. 21 and 22.

The sale of seats will continue through Thursday and Friday for the season of evening concerts, tickets for the afternoon rehearsals having been dispos[illegible]

BOSTON HERALD
Published Every Day in the Year.
VOL. CXVI., NO. 95.
MONDAY, OCT. 3, 1904.

PREMIUM OF $95

Good Prices at Symphony Seat Sale This Morning.

UNCONSCIOUS BIDDER THERE

About the same prices as last year wer bid this morning at Symphony Hall at the first public auction of tickets for the Boston Symphony Orchestra season. The prices bid were added to the $12 on each seat, and no more than four seats were allowed on each bid.

The highest bid was given by Pratt, the ticket broker, who paid $95 premium for each of two seats in row H, numbered 18 and 19, end seats, across the centre aisle from each other.

Shortly after the sale began two ladies suffered mishops while approaching the desk where the money was paid for the seats after the bidding. One of these ladies overlooked a slight step-off in the floor aisle, and fell, injuring her ankle so that she had to be carried from the hall and taken home in a cab. Shortly after this another lady missteped at the same place, and fell flat upon her face. After these two incidents a rail was put up so that those approaching the desk could do so in safety.

She Nodded to the Cost of the Rival Bidders for Seats.

There was one humorous incident, which cost some of the bidders dearly. Not far from the front row sat a lady who apparently suffers a nervous affliction which causes her head to nod involuntarily. It so chanced in the mutations of the bidding war this morning, which went here and there among the large assembling of society people and music lovers who filled the larger portion of the floor of the hall, that one of the brisk auction skirmishes took place near this woman.

Auctioneer Henry Jackson, glancing over the hall keenly searching for bidders to pit against an enthusiastic broker, saw this woman nodding away as though she meant to have the seat at any price.

"Twenty dollars," said he, pointing the ebony baton at the man.

"Twenty dollars and a half?" pointing at the woman.

"Twenty-one dollars?" to the man.

And then back and forth swung the baton until the man got the seat at a nice premium, when the woman, becoming interested in something else, took her eyes from the auctioneer.

The sale started shortly after 10 A. M. and continued until 1:30 o'clock, when a recess of half an hour broke the continuous bidding. At 2 P. M. the sale continued.

Most of the choice sections were bought through the bids of ticket brokers. The first offer on No. 1, row A, was $2, and the seat was knocked down at $17. In row B, when the centre aisle seats were reached the first enthusiasm began. Pratt took two on the centre aisle for $29.50 each. In row C, Pratt secured for a client a centre aisle seat at $11 premium.

Prices in Row D Ranged from $12 up to $42 in Premium.

In row D, Herrick got a seat near the centre aisle for $42 premium. The lowest premium in the row was $12, on the end seat, 36; 1 and 2 sold for $13 premium. Through the row extra prices were $30.50, $38, $39.50 and $39.

In row E, right aisle seats went at $40. Centre aisle seats were at $30. Four seats in this row were at $16 premium.

In row F, Heard, the broker, bought four aisle seats at $42 premium on each one.

In row G, seat 18, on the centre aisle, sold for $51, and four seats across the aisle sold at $53.50 premium on each.

The highest bid of $95 premium on each of two seats split by the centre aisle, was preceded by four seats selling at $29, and was followed by the sale of four seats at $59 premium. This row sold high throughout.

In the next row Pratt bought four seats at $74 premium on each, and four at $86.

Seats 18 and 19 split by the centre aisle were reserved in rows L and N; in row J they sold at premium of $61 and $60 to Connelly; in row K at $93 to Herrick; in row M at $68 to Heard.

The sale tomorrow at 10 A. M. will dispose of the $7.50 seats to the Friday afternoon rehearsals.

BOSTON DAILY ADVERTISER

SYMPHONY TICKETS.

Keen interest is manifested by the music-loving public in the auction sale of season tickets for the Symphony concerts, which opens this morning at Symphony hall.

The sale will begin at 10 a.m., and continue through the day, for the 4 days of Monday, Tuesday, Thursday and Friday—the first 2 days for the afternoon rehearsals and the last 2 for the evening concerts. Bids will be accepted only for seats in their regular order, not for the choice, and not more than 4 seats will be sold on the same bid. Tickets will be delivered in the hall, and must be paid for when bought, or they will be at once resold.

[13]

BOSTON EVENING RECORD,
309-11 Washington St.
Entered at the Post Office as second-class mail matter.

SYMPHONY SEAT SALE

$95 High Bid for $12 Friday Seat

About 300 persons attended the sale of $12 symphony orchestra seats for Friday afternoons. Bidding started at $2 premium for A1, and the seat was finally knocked down at $17. Last year an $11 premium was obtained for this seat, and in 1902 the premium for A1 was $11.50.

The bidding for the end seats in the first few rows lacked enthusiasm, but when center seats were reached competition became very spirited.

Seats in row A ranged from $18.50 to $13. Seats in row B near the end averaged about $12, while center seats sold as nigh as $29.50. The range in row D was $41 to $11.

Last year the highest price paid for a $12 Friday afternoon seat was $77, for M 19; the highest price during the previous year was $305.

The highest premium bid was $95 for H 18, sold to a Mr. Pratt.

Other high bids were: $92 for K 18, and $86 each for seats I 19, 20, 21, and 22, also taken by Mr. Pratt.

Boston Transcript
TUESDAY, OCTOBER 4, 1904

PREMIUMS HIGHER THIS YEAR

Sale of Seats for the Symphony Orchestra's Public Rehearsals Shows a Greater Average of Prices Than Those Paid Last Year

Continuation this morning of the sale begun yesterday of seats for the twenty-four public rehearsals of the Boston Symphony Orchestra brought out, at Symphony Hall, about the same number of people as attended yesterday's auction sale. Both days show a higher average of premiums than those paid last year. Today's sale was for the lower-priced, or $7.50 seats, the premiums paid being added in all cases to this price. As compared with yesterday, the sale was soon over, occupying only the forenoon hours, whereas yesterday's sale lasted till well after dark.

There are only a few more than four hundred tickets of the $7.50 class. They include seats on the floor beginning with row KK and extending back through row SS, nine rows. They also include rows E, F, G, H and I in the rear part of the first balcony. The opening sale today, seat No. 1, on the right-hand end of row KK, was made at $16 premium, the buyer taking three seats out of the four which any bid gives the purchaser the privilege of doing. Other seats in this row sold up to as high as $23 premium for what may be considered as the best places in the line. In the next following row the premiums ranged from $15 to $20, and about the same figures were obtained for premiums in succeeding rows, where in some places the premiums fell to $10 and a number of seats at this figure and others at $12 were sold.

When it came to the seats in the first balcony the first sale was made at $13 premium, and this figure increased to $18 as the centre of the row, which was E, was reached. In the next row the prices were a little better, running to $19 and $20, with more tickets sold at these higher figures than at the lower prices in the preceding row. Back of these rows very good seats, commanding a clear view of the stage and players and in all ways desirable for people who do not care especially to be very near the stage, could be had at $10, $12 and $13 premiums on the average.

The sale was somewhat livelier than that of yesterday, because of the fewer number of tickets offered and a larger number of buyers in proportion who wished to secure something. The sale of the $12 seats will be held on Thursday, and that of the $7.50 seats on Friday, each day beginning at ten in the morning at Symphony Hall.

There has been awakened widespread interest in this season's concerts and public rehearsals, because of the notable list of distinguished soloists engaged to appear, including Miss Muriel Foster, Mme. Johanna Gadski, Mme. Louise Homer, Miss Edith Walker, Theodore Van Yorx, Eugene D'Albert, Mme. Fanny Bloomfield-Zeisler, Carlo Buonamici, Rafael Joseffy, Vladimir De Pachmann, C. Rubner, Fritz Kreisler, Miss Marie Nichols, Eugene Ysaye, T. Adamowski, Igance Paderrewski and other eminent

Boston Transcript
WEDNESDAY, OCTOBER 5, 1904

Symphony Orchestra Tickets

The announcements which have partly forecasted the work and special attractions planned by the Boston Symphony Orchestra for its coming season's performances have aroused an interest in this musical event which seems to be even keener and more widespread than usual. A marked evidence of the eager expectancy on the part of the musical public is seen at the auction of season tickets which is progressing this week at Symphony Hall, where the number of people appearing among the bidders for the first time, and the quick disposal of seats at substantial premium prices, have been a noticeable feature of the sale.

This increased interest is no doubt partly due to the unusually brilliant attractions announced as special features of the orchestra's twenty-fourth season. Mr. Hess, the new concert master and first violinist of the organization, who has just arrived from London, will be heard in solo performance for the first time in America, at the second rehearsal and concert of Oct. 21 and 22. The list of soloists who will appear during the season is in itself sufficient to excite the enthusiastic interest of the concert-going public, including as it does many of the world's greatest artists in their respective domains of pianoforte, violin and vocal music, while the performances of the orchestra itself, besides the usual varied and choice selections from the greatest works of the masters composers, will comprise more than the ordinary number of orchestral novelties and innovations, the first of which will be an entire programme of Dvorak music, scheduled for the opening concerts of Oct. 14 and 15.

Tomorrow (Thursday) and Friday will be devoted to the sale of season tickets for the evening concerts, seats for the afternoon performances having been closed out at the auction sales of Monday and Tuesday.

The Boston Post
The Representative Democratic Paper of New England

SYMPHONY CONCERT TICKETS

The auction sale of season tickets in progress at Symphony Hall this week affords evidence that the interest of the musical public in the Symphony concerts, far from being on the wane, is undergoing a substantial increase. Many new faces are noted among the participants bidding for seats.

The unusual interest evidenced in the ticket sales of this week can be partly traced to the array of distinguished solo artists, and to the forecasting of notable orchestral attractions.

The orchestra's new concert master and first violin, Mr. Willy Hess, has just arrived from London and will make his first solo appearance in America at the rehearsal and concert of Oct. 21 and 22.

The sale of seats will continue through Thursday and Friday for the season of evening concerts, tickets for the afternoon rehearsals having been disposed of at the Monday and Tuesday sales.

BOSTON HERALD
Published Every Day in the Year.
VOL. CXVI., NO. 98.
THURSDAY, OCT. 6, 1904.

PREMIUMS ARE HIGHER

Symphony Concert $12 Seats Selling Today.

When the auctioneer stepped upon the platform of Symphony Hall today he found a goodly sized gathering waiting to bid on the $12 seats for the Saturday evening concerts of the Boston Symphony orchestra. Bids on the first row started off with a dash, the premiums paid averaging about $6. This row is in demand by elderly people hard of hearing, and the demand did not extend to the second row. The first seats in row B sold for only a $2 premium, and a block of four brought $13. Although the average from this time on during the forenoon sale was 20 per cent. higher than last year, according to the report of the managers, there were plenty of chances for bargains.

In row C, for instance, the premiums ranged all the way from $3 to $14. One woman who bid energetically on two seats in this row until the price was raised to $14 secured the next two seats, which had the advantage of being end seats, for $9.

"And that is $3 less than I paid for them last year," she exclaimed triumphantly to her friend.

The prices picked up a little as the middle of the hall was reached, but up to row H $30 was the highest premium paid, a general average of $15 being maintained.

Boston Transcript
THURSDAY, OCTOBER 6, 1904

HIGHEST PREMIUM WAS $36

Auction Sale of Seats for the Saturday Evening Concerts by the Symphony Orchestra

At today's sale of the $12 seats for the evening concerts by the Boston Symphony Orchestra, which opened in Symphony Hall, at ten o'clock, by no means as many people were present as was the case on Monday, when the sale of public rehearsal tickets took place. As a whole, much smaller premiums were obtained today than were paid at the rehearsal sale, and the bidding often lacked the spirit and eagerness shown earlier in the week and at times it really lagged.

The highest premium paid this forenoon was $36, which was paid for seats Nos. 18 (an end seat), 19 and 20 in row K. At the rehearsal sale, seats 18 and 19 brought, in comparison, $93 premium, or $2 less than the highest premium paid at the previous sale. The next highest price this morning was at $35.50 premium, which Mr. Herrick, the broker, paid for seats 19 and 20 in row G, these same seats for rehearsals selling on Monday last at $53.50 premium. Whereas seats 18 and 19 in row H, which are separated by the centre aisle of the hall, went at $95 premium on Monday, the very highest price of the entire sale, these same places today were sold at $18 premium for seat No. 18 (the buyer taking also Nos. 15, 16 and 17) and across the aisle seat 19 went for $26, to Mr. Herrick, who took No. 20 also, to get a pair. The first sale today, seat No. 1 in row A, right-hand end of the line, was made at $7.50 premium and the second sale was half a dollar less than that. The beginning was rather slow and without wild desire on the part of anybody to secure front row places, but later in the sale the activity inreased.

When rows H and I were reached the first general eagerness was shown to secure places. In H the prices ran from $9, as the opening premium, up to $26 and down to $6 on the left end. In I from $9 up to $28 and back to $8 was the range of premiums. At the rehearsal sale it was in this row that $95 was obtained for Nos. 18 and 19, and at that time $59 was paid for Nos. 20, 21, 22 and 23. As against $28 for the highest premium today in row I, as high as $74 and $86 represented prices paid on Monday last.

In row J prices were from $10 to $30 and back to $9, and in K, with brisk bidding, they ranged from $9.50 to $36, with several sales at about $17 and off to $11.50. Brokers bought extensively in this row, as they did in L, where premiums were from $9.50 to $25 for seats Nos. 28 (end) and 29. Row M brought out lively competition, with premiums running from $11, at the start, up to $26 and back to $11 for the left end. The highest price in row O was $31 for centre aisle seats Nos. 18 and 19, bought by Mr. Connelly, who secured many other places in various rows.

Shortly after noon the hall thinned out considerably, and prices were then at what might be termed normal premiums, without the occasional flights to unreasonable figures which in this part of the hall marked the rehearsal sale. All in all, the average prices obtained for the evening concerts show much higher premiums than last year, just as was the case at the rehearsal sales. Music lovers had ample opportunity today to secure fine seats at most reasonable rates, or even cheap prices, comparatively, when one considers that in so many instances really modest premiums secured desirable places, which, added to the regular price of tickets, $12, as is done in all cases, makes the average cost of each concert per night remarkably low, especially when it is realized the very high character of the entire course and the chance to hear at these concerts some of the world's greatest and most famous musical artists. The sale of $7.50 seats, including the second balcony, wil ltake place Friday.

Philadelphia Ledger

MUSIC AND MUSICIANS

Except for a few preliminary announcements there has been little as yet to suggest any great activity in the musical life of Philadelphia, and only the interest shown in the sale of seats and subscriptions for the orchestra concerts indicates that it is a time for the music lover and concertgoer to give due consideration to such affairs when planning the engagements of the season. The Boston Orchestra, as heretofore, will, under the direction of Wilhelm Gericke, give ten concerts in the Academy of Music, five on Monday evenings and five on Wednesday evenings, at which an imposing list of soloists, already spoken of in the PUBLIC LEDGER, will be heard. This celebrated company of players, making up an orchestra of almost technical perfection, holds an important place in the musical life of each season, and at the sale of seats for the first series of concerts, which opened on Monday last, there was every indication of a still greater interest than has been shown in these concerts in recent years. The sale of seats for the Wednesday concerts opens today. The first concert of the first series will take place on the last day of October, and the first Wednesday concert on the 2d of November.

* * *

Boston Daily Globe.
THURSDAY, OCT 6, 1904.

SYMPHONY SALE.

Average Premiums High at Today's Auction.

Attendance Fair and Bidding Spirited —$36 Biggest Bonus.

While the premiums never rose to the hight of the best at the sale last year, the average premiums obtained this morning for the $12 seats for the Saturday evening concerts of the Boston symphony orchestra were considerably above those secured last season. Last year the highest premium paid for a seat at the regular concerts of the orchestra was $50, and the best secured this morning was a premium of $36 for three seats in the center of row K.

There was a fair attendance and bidding was quite spirited, with the dealers much in evidence, although there were plenty of individual bids.

Mrs John L. Gardner will have the same seats she had last year, for her arrangement with the management, made in former years, still holds good, and her seats were reserved for her as in the last few years. The management alone knows the premium she pays for this privilege.

Tomorrow the $7.50 seats will be offered for sale.

This morning's sale took in all the seats on the main floor as far back as and including row JJ. The first two seats in row A sold at premiums of $7.50, which was about the average for the whole row. The second row started in at $2, and the highest premium paid was $13.50 each on a group of four seats in the center of the aisle.

The highest premium in row C was $14.50, in the next row the best was $13 for two seats, the average being about $8 premium each for the row.

Then in row E a premium of $16 for one seat was the best secured and the average was a little above $9 for the row. In the next row a premium of $22.50 was paid for two chairs and the average was about $10 for the row.

In row G a premium of $35.56 was paid for two center seats, and in row H $18 premium each was paid on a group of four chairs. In row I a premium of $28 each was paid for two seats and in row J four seats went at a premium of $30 each, the highest figure in that tier.

It was in row K that the highest premium of the sale was paid, $36 each for three central chairs, and the lowest premium in the row was $10 paid for a single chair, the first on the right. In the next tier Mr Herrick paid a premium of $20 each on four seats and $9.50 was the lowest premium in that row.

In row M $11 was the lowest premium paid and $26 the highest. In the next row, $10 was the lowest premium and $27.50 each for a group of three, the highest.

In row O the highest premium paid was $31, for two seats at the center, and the lowest was $10.50 for the end seat at the left of the row. From then on the premium gradually dropped off in size as the distance from the stage increased.

SUNDAY HERA

BOSTON, SUNDAY, OCTOBER 9, 1904.

PERSONALITY OF PROF. WILLY HESS, THE NEW CONCERT MASTER OF THE SYMPHONY

PROF. WILLY HESS, SYMPHONY ORCHESTRA CONCERT MASTER.

A single glance at Prof. Willy Hess, who succeeds Mr. Fernandes Arbos as concert master of the Boston Symphony, would be sufficient to satisfy a stranger that a man stood before him who could do something. If wholly ignorant of the musician's identity, the stranger might be a little puzzled to guess what. The somewhat fierce expression lent by the beard of martial type, and a certain air of authority might lead him to suggest the soldier; but a second glance would reveal the expanse of white forehead speaking nothing but gentleness. The keen eyes, the quick, nervous movements might suggest the modern man of business, but here again the correction would be made by the eyes, the brow and quicker still by the conversation. His thoughts are all of his art, and when practical matters in regard to his present movements are mentioned he is apt to turn quickly aside with, "Oh, Mr. Ellis arranges all that!"

Of middle height, a bit inclined to droop when at ease, with a face concealed by a bushy beard sprinkled with gray and of German cut, a broad sweep of white forehead from which the hair is brushed back—every feature sparkling with life as though charged with electricity—such is Mr. Hess. He is full of energy. As a man he is of the type who makes friends quickly, and keeps them. Good humor, kindliness and evenness of temper, in contradistinction to many musical leaders, have all contributed to make for him a wide circle of friends wherever he has been. His disposition, together with what we have come to look upon as almost a national characteristic, make him a strong lover of home. That he had to leave his wife and four beautiful children behind him is at present his greatest personal concern.

"If I remain," he said, after a quick glance at a group picture of his children, "they shall come, and I shall settle down here. I do not like this bachelor life."

His professional record is proof of the amount of hard work of which he is capable. To many it will be something of a surprise to learn that this is not his first appearance in Boston. He played here in 1869 with Thomas' orchestra.

"No," he said, "I do not remember much of th t. I was only about 10-years old. I was here two days. Little I thought then that I should ever come back."

Prof. Hess was born in Mannheim in 1859, and began his musical studies under his father when 6 years old. When 10 years old he was touring Holland and was looked upon as an infant prodigy. When 13 he distinguished himself by leading the famous "Harfen quartet." From Holland he extended his trips through Germany, Belgium and France. When in Paris he attracted the notice of Vieuxtemps, who at once became interested in him, and at his first Philharmonic concert there conducted the orchestra for him.

In 1876 he went to Berlin, where he studied under Joachim, and at the end of two years he received the appointment of leader of the opera and museum orchestra at Frankfort-on-the-Main. He remained here eight years. He then accepted the position of professor and leader of the orchestra at Rotterdam, which succeeded to the well known string quartet formerly led by Prof. Wirth. The leadership of the Halle orchestra of Manchester was the next post he accepted, and here he succeeded Ludwig Straus. He remained seven years.

In 1895 he returned once more to Germany to accept a post at the Cologne conservatory. His work there as leader of the Guerzenich quartet won him national fame. His next appointment was to the Royal Academy of Music in London, and this he resigned to take up his work in Boston.

When Prof. Hess chooses to become reminiscent he can tell with rare interest of experiences as a player to royalty. He has many autograph portraits of people of exalted rank, and his friends among members of royal families seem to be without number. He played frequently at Clarence House for the late [illegible] of Edinburgh. There he had for companions one evening Paderewski and Hollman. Once at a Royal Amateur Orchestral Society's concert the Prince of Wales, now King Edward, personally offered him praise and decorated him with an honorary badge of membership.

Then the distinguished musician remembers keenly to this day his experience in playing before Queen Victoria. At the time he was leading the orchestra at the Chester festival. In order to obey the summons from her majesty he had to leave the quaint little cathedral town at 4 A. M. He reached Osborne at 5 o'clock in the afternoon, played to the delight of her majesty, started for Chester at 5 the next morning, travelled all that day, and that night led the orchestra at the festival. However, he declares, the Queen's praise, expressed in faultless German amply repaid him for his trouble.

Among the insignia which Prof. Hess is entitled to wear is that of the Order of the Ritterkranz von Adolph, conferred by the Grand Duke of Luxembourg. He bears also the title of Koenigliche Preussische Professor, received on the celebration of the 50th anniversary of the Cologne Conservatory.

Prof. Hess is already busy on plans for his work here, arranging programmes and doing much practicing. He is the fortunate possessor of a magnificent Guadagnini violin, which he acquired some time ago.

"I have been teaching a great deal of late," he said wearily, "and that takes a great deal out of a man. I am glad to give it up."

When asked if he thought he would like his new post and surroundings, he exclaimed frankly: "Oh, I am sure I shall. And I hope the people will like me."

Sunday Globe, Oct. 9

BOSTON SYMPHONY CONCERTS.

The 24th season of symphony concerts will begin this week with the regular Friday afternoon rehearsal and Saturday evening program, Mr Gericke conducting. The preliminary announcement of the dates, solosts and other details of the coming season which have recently been made public indicate that there will be no deviation from the high standard of former years, and so patrons of the concerts await with the usual interest the beginning of the annual musical feast.

The first program will be as follows:

Overture to "Othello."

Aria from "Stabat Mater," Mme Louise Homer.

Suite in D major, op 39.

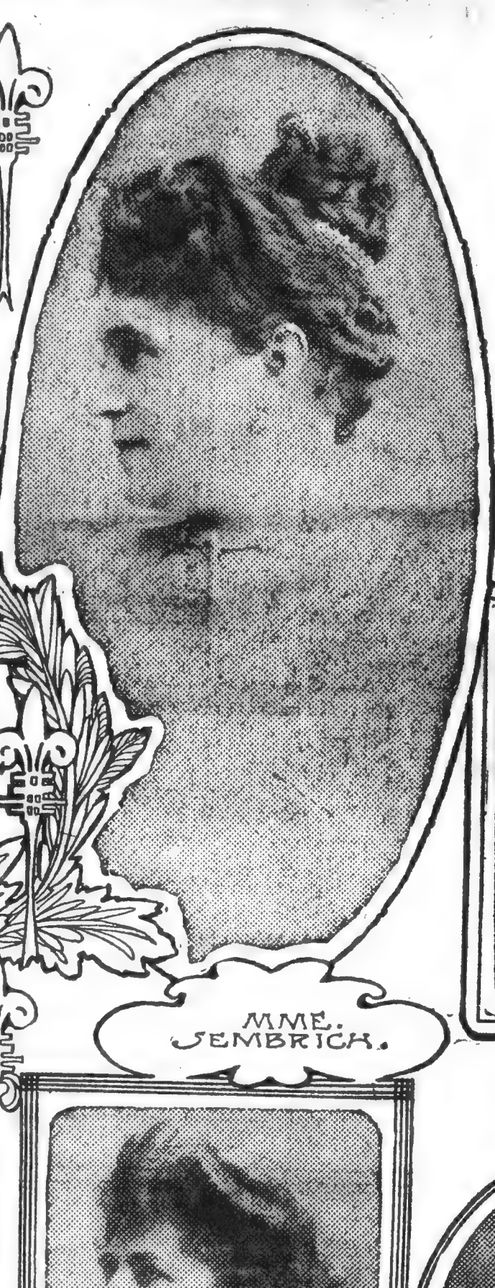
In memory of Anton Dvorak, quartet from "Stabat Mater," Mrs Grace B. Williams, Mme Louise Homer, Mr Theodore Van Yarx, Mr L. B. Merrill.

Symphony No. 5 "From the New World."

EUGENE YSAYE,
PHOTO COPYRIGHT 1898 BY A. DUPONT.

PADEREWSKI

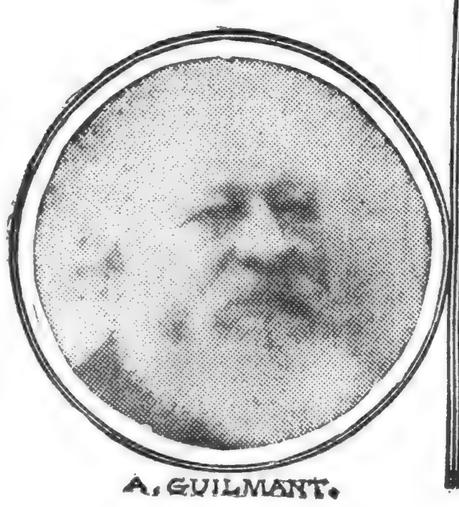
MME. MELBA.



MME. SEMBRICH.

VLADIMIR DE PACHMANN,
PHOTO COPYRIGHT BY A. DUPONT.

FRITZ KREISLER.



A. GUILMANT.

DAVID BISPHAM.
PHOTO COPYRIGHT BY A. DUPONT.

JOHANNA GADSKI,
PHOTO COPYRIGHT BY A. DUPONT.

FRANZ VON VECSEY.

Details About the Performances of Wagner's Sacred Play—Coming Concerts at Symphony and Music Halls Under Mr. Mudgett's Management—A Roll of Celebrated Singers, Violinists and Pianists—Operas New and Old.

THE concert season of 1903--04 was not profitable to singers, players or managers. Excellent performers often played to a few, or they faced a papered hall. Various reasons were given for this neglect of art. "People felt poor," "Music is no longer the fashion," "There are too many concerts," "The prices are too high," etc., etc.

There is already promise of a more brilliant season this winter. There was much more interest shown in the sale of seats for the Symphony concerts and rehearsals than there was a year ago, and this in itself is a favorable sign. Already have concerts been announced, in many instances with fixed dates, and the list of visitors is one of unusual strength.

As many are obliged to limit their enjoyment, or the range of their curiosity, it may be a good thing to discuss the nature of the concerts, that there may be both choice and anticipation.

We confine ourselves today to concerts that will be under the management of Mr. Louis H. Mudgett, and if further information be desired concerning any particular concert, he will no doubt be glad to furnish it.

Visiting Singers.

Three women well known on the operatic stage and in the concert hall will visit Boston. Mme. Melba will be the first. She will sing at Symphony Hall on the afternoon of Dec. 10. Her company is made up of Mr. Van Hoose, who is probably now the leading American tenor; Mr. Gilibert, a singularly accomplished master of diction—let us hope that he has added to his repertory, for although he can, unlike the young woman in the pathetic ballad, sing the old songs, we have a right to demand a further exhibition of his artistry—and Miss Sassoli, a harp player, who almost persuades the purist that the harp is, after all, something more than an orchestral instrument. We naturally associate Mme. Melba with brilliant arias, but this singer with the golden voice has shown us, by the qualities of her performance in "La Boheme" and in "The Damnation of Faust," that she is more than a great mistress of pure and sustained song and dazzling bravura. The photograph published today was taken at Monte Carlo, where she created the part of Helen in Saint-Saens' latest opera.

Mme. Sembrich is to some now more distinguished in concert hall than on the operatic stage, for the exquisite finish of her art, her perfect phrasing, her rare musical intelligence as displayed in "The Marriage of Figaro," are shown in still greater variety in a song recital. Her programmes are catholic and interesting, and there is a personal, womanly quality that makes her interpretation of poetic and musical sentiment memorable. Her recital will be in Symphony Hall on the afternoon of Jan. 14.

Mme. Gadski, who will come later in the season, has not yet given a recital in Boston. She has sung here at Symphony orchestra concerts and with the Handel and Haydn, but we have yet to know her as an interpreter of songs. This summer she sang at the Munich operatic festival with conspicuous success, and it may truly be said that her artistic development has been constant and gratifying since her debut in this city in 1895 as Elsa.

Mr. David Bispham, who has introduced many songs of the old and the new schools to music lovers, has prepared for this season a series of "cycle recitals." Nothing by Richard Strauss, nothing by Hugo Wolf; the programmes are eminently orthodox.

His recitals will be in Jordan Hall. At the first, on Tuesday afternoon, Oct. 25, he will be assisted by Miss Marguerite Hall, and the programme will include Beethoven's "Air die ferne Geliebte" and Schumann's "Frauenliebe und Leben" and "Dichterliebe"; at his second, on Monday afternoon, Nov. 7, he will sing Schubert's "Muellerlieder"; at the third, on Wednesday afternoon, Nov. 16, the programme will consist of Schubert's "Die Winterreise"; at the fourth, on Monday afternoon, Nov. 28, when he will be assisted by Mrs. Shotwell-Piper, "Four Serious Songs" and "Die Schoene Magelone," by Brahms, will be given. Mr. Bispham will read the story of "Magelone."

Mr. George Henschel will be here early in January, when he will lecture on Brahms and give his reminiscences of that composer. He will be assisted by Mr. Hans Schroeder, a baritone from Frankfort-on-the-Main.

Violinists Young and Old.

The violinists will be Messrs. Ysaye and Kriesler, the boy Vecsey, Miss Marie Nichols, and Miss Olive Mead. Of Ysaye what can be said at this late day? He disputes with Sarasate the pre-eminence in the world of violinists; but Ysaye is the younger man and he is at the zenith of his power. He spent last summer at his country home, the villa Chanterelle, where he had promised himself quiet, with few callers, with little music, and he had a fishing boat that he might be safe by himself in the middle of the stream, but there were invaders, pupils, would-be pupils and virtuosos, and there was much music. Among the visitors were Kreisler, Gerardy and Lovensohn, Mark Hambourg and his brother Jean, the violinist, and Boris, the 'cellist, Jean ten Have and Crickboom, and Rosa Zamels, the young American violinist who was in Boston as a member of the Patti company. Ysaye will play in Symphony Hall on the evening of Dec. 14 and the afternoon of Dec. 17.

Mr. Kreisler last season played in European cities with a success that enlarged even his reputation and was most gratifying to his many friends and admirers in this city. He is now justly put in the long catalogue of violinists among the players of the very first rank. He will give concerts in Jordan Hall on Jan. 10 and 13. The 11-year-old Vecsey, whose performances have astonished not only the gapers at concerts in Berlin, London, St. Petersburg, but musicians and virtuosos, will play in Symphony Hall on Tuesday evening, Feb. 14, and on Saturday afternoon, Feb. 18. The severely critical in Europe gladly admitted that he is more than a boy wonder.

Miss Marie Nichols, in whom Bostonians should take more than an ordinary interest, for she was reared here musically before her European successes, will play in Jordan Hall early in December, and Miss Olive Mead, a violinist to whom the saying about the prophet cannot be applied—witness her appearances at Symphony concerts—will give concerts with her quartet of young ladies in January and in March.

Pianists and Others.

Mr. Paderewski will not be here until late in the season. His tour will begin at San Francisco Dec. 19, and he will play here with the Symphony orchestra in April. But two of his pupils, Mme. Szumowska and Mr. Ernest Schelling, will be heard. Mr. Gebhard will give a concert in which works of Mr. Loeffler will be performed.

Mr. Vladimir de Pachmann will play at the third Symphony concert and with the orchestra in concerts on the trip. His recitals will be in Jordan Hall on the afternoons of Nov. 10, 17 and 21.

Mr. Alexandre Guilmant, who has been giving organ recitals at the St. Louis exposition, will play in Symphony Hall on the evening of Nov. 14. This will be the third visit of the distinguished French master to this city, and in Symphony Hall he will no doubt be heard to still greater advantage.

Band concerts will be given in Symphony Hall by Creatore on Sunday evenings, Oct. 23 and 30. The famous Grenadier Guards band, 61 musicians, will give two concerts on the afternoon and evening of Nov. 10.

Boston Transcript

SATURDAY, OCTOBER 15, 1904

Manager Mudgett of Symphony Hall has cable advices of the sailing of Mme. Marcella Sembrich for America on the 25th inst., on the Kaiser Wilhelm der Grosse.

The Boston Symphony Orchestra will give its usual series of ten concerts at Sanders Theatre, Harvard University, the coming season, on Thursday evenings, Nov. 10, Dec. 1 and 15, Jan. 1 and 26, Feb. 9, March 9 and April 6 and 27.

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
MR. WILHELM GERICKE, Conductor
NINE CONCERTS
On Thursday Evenings at 7.45, Oct. 27, Nov. 10, Dec. 1, Dec. 15, Jan. 26, Feb. 9, March 9, April 6, April 27.
Soloists: MRS. WETHOVD, MR. BACHNER-MR. HESS, MR. BUONAMICI, MR. ADAMOWSKI, MR. KRASSELT, and others to be announced.
Season Tickets, $7.00. On sale at Sever's University Bookstore, Harvard Sq., Saturday, Oct. 22, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests. (A)

SYMPHONY HALL
Friday Afternoon, Oct. 14, at 2.30
Saturday Evening, Oct. 15, at 8.
BOSTON SYMPHONY ORCHESTRA
Mr. WILHELM GERICKE, Conductor
Programme, in Memory of Anton Dvorak—Overture to "Othello"; Aria from "Stabat Mater"; Suite in D major, op. 39; quartet from "Stabat Mater"; Symphony No. 5, "From the New World."
Soloists—Mme. Louise Homer, Mrs. Grace B. Williams, Mr. Theodore Van Yorx, Mr. L. B. Merrill.
A limited number of tickets for the Saturday evening concert only on sale. 2t(A) o 14

During the coming season Mr. Heinrich Gebhard will play twice with the Boston Symphony Orchestra in this city. On the first occasion he will play two new pieces by F. S. Converse, entitled "Night and Day." The second time he will play Vincent D'Indy's Symphony on a mountain air.

[16]

The Boston Post
The Representative Democratic Paper of New England

OPENING OF BOSTON'S 24TH SYMPHONY SEASON

The 24th season of the Boston Symphony Orchestra opened last evening at Symphony Hall. Wilhelm Gericke was again the conductor, and the new concert master, Willy Hess, made his initial appearance here on this occasion. The programme, in memory of Anton Dvorak, who died last May at Prague, included the following numbers, all by this composer:

Overture, "Othello," op. 93.
"Inflammatus" and "Quis est Homo," from the "Stabat Mater," op. 58.
Suite in D, op. 39.
Symphony No. 5, "From the New World," op. 95.

The soloists were Mme. Homer, Mrs. Grace B. Williams, Theodore Van Yorx and L. B. Merrill. Numerous faces of the old patrons of these concerts were noticed, and there were also many that were apparently present for the first time.

Mr. Gericke was enthusiastically applauded upon his entrance. There were one or two new faces noted in the orchestra besides that of the new concert master; otherwise everything in this direction was familiar.

The programme was of moderate interest and it was much too long. If two of the familiar Slavonic dances, by which Dvorak became known to the musical public here, had been substituted for the suite, and the vocal quartet also omitted, the programme would have been more enjoyable and equally as representative of the composer's genius.

The "Othello" overture, the best of the three written together as one, was finely played and made a good impression. The suite proved enjoyable in two of the movements, but otherwise the music is not among the composer's best.

The symphony seemed better than ever and apparently is a work that will outlive many other things that Dvorak gave to the world.

It is truly a superb example of a modern symphony, and, although written when the composer was a resident of New York (1892-95), at a time when he is described as being out of sympathy with his temporary environment, and longing to be again in his old home at Prague, the work bears the earmarks of real genius, being spontaneous in thought, clear in outline and in every detail of workmanship most effective.

The work of the orchestra throughout the evening was worthy of its great reputation.

Mme. Homer sang the "Inflammatus" in rather indifferent manner, and the quartet's "Quis est Homo," though sung in a highly respectable manner, left something to be desired. The several soloists were well received.

The programme of the second rehearsal and concert this week will include Beethoven's fourth symphony, a new scherzo, "L'Apprenti Sorcier," by Paul Dukas, Wagner's "Tannhauser" overture, and Joachim's Hungarian concerto for violin, played by Willy Hess—his first appearance in America.

Boston Transcript
MONDAY, OCTOBER 17, 1904

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

Without the usual preliminary flourish of stray pianoforte or song recitals, on Saturday evening, the musical season in Boston was opened by the first symphony concert of the year, the twenty-fourth of the orchestra's existence. Mr. Wilhelm Gericke is again the conductor of the organization, in the ranks of which there are but two important changes: the accessions of Mr. Willy Hess as concert master and of Mr. Georges Grisez as first clarinet player. This opening concert was, very appropriately, made a memorial to the composer, Anton Dvorak, who died, at his home in Prague, the first day of May. With the assistance of Mrs. Grace B. Williams, Mrs. Louise Homer, Mr. Theodore Van Yorx and Mr. L. B. Merrill, the following programme of works by Dvorak was presented:

Overture, "Othello."
Aria, "Inflammatus," from the "Stabat Mater."
Suite in D major, Op. 39.
Quartet, "Quis est Homo," from the "Stabat Mater."
Symphony No. 5, in E minor, from the "New World," Op. 95.

To do honor to the memory of the famous Bohemian composer, who once lived in New York, Mr. Gericke evidently thought it best to bring to a hearing those works with which we are most familiar. From certain points of view, furthermore, the "New World" symphony and the "Othello" overture are among Dvorak's most admirable compositions, both being musicianly, carefully written, logically developed and free from the redundant prolixity to which he was unfortunately prone, to an extent often found in his earlier, or later, opuses. In the symphony, especially, Dvorak most closely approaches Mendelssohn in excellence of workmanship and mastery of form. So severely has the man been taken to task for his not very exhaustive study of the rudiments of composition, for his leanings toward the trivial in music, and for his general lack of powerful intellect, that Mr. Gericke may well have regarded it as a pious duty, when the time came for honoring his memory, to arrange a concert of works that would show how clearly, logically and intelligently Dvorak could write when he chose. If this was his aim, Mr. Gericke could not have made a more judicious selection.

But almost the entire programme of Saturday displayed the Dvorak who tried to compose music like other people. Of Dvorak, the Bohemian butcher's son, who earned his living by playing for country dances, who listened with keen delight to the legends of old peasant women, who would stand many minutes listening to a hodcarrier sing old songs his mother taught him, of Dvorak the friend of gypsies, of Dvorak the semi-civilized product of a half-barbaric people, of Dvorak the passionate patriot, there was little to be heard Saturday. And yet, surely, it is this Dvorak, who, with subtle feeling for the picturesque, translated into symphonic poems old wives' tales of Bohemia, who set all the world a-dancing with his boisterous rhythms of polkas and furiants, who wrote down songs that picture for us gypsies and their life, who wrote Biblical songs—breathing forth genuine, honest piety—this Dvorak, one must think, will live through his music long after the accomplished follower of Mendelssohn is forgotten. At the concert in his memory one would gladly have heard certain works that savor strongly of Bohemia.

Since Dvorak wrote and achieved more or less success with choral compositions on a large scale, it was probably necessary that a concert of the character of Saturday's should contain excerpts from these works. Whatever the intrinsic worth of the aria and the quartet from the "Stabat Mater" may be, it was inevitable that on Saturday they should make no effect at all, for an audience cannot at once jump from a consideration of the adventures of Othello to that of the divine mother's sorrows. Nor can one feel that Dvorak himself wrote of these sufferings with the sincerity which he put into the writing of the Biblical songs. The quartet went very smoothly, and Mrs. Homer, in the aria, was much admired for the exquisite purity and skilful handling of her voice. The audience, after welcoming Mr. Gericke cordially, showed no overwhelming interest in the concert.

On Saturday evening next Mr. Willy Hess will make his first appearance in Boston. This is to be the programme: Symphony in B-flat major, No. 4, Beethoven; Hungarian Concerto for violin, Joachim; Scherzo, "l'Apprenti Sorcier," Paul Dukas; overture, "Tannhäuser," Wagner.

R. R. G.

Boston Sunday Globe.
SUNDAY, OCT 16, 1904.

FIRST SYMPHONY CONCERT.

Mr Gericke opened the 24th season of the Boston Symphony orchestra with a program in memory of Anton Dvorak, the five selections being of his composition. The members comprised the overture, "Othello"; suite in D-major, the "New World" symphony and two excerpts from "Stabat Mater," the solo "Inflammatus et Accensus" and "Quis est Homo," for quartet. Mrs Louise Homer sang the "Inflammatus" and with Mrs Grace B. Williams, Theodore van Yorx and L. B. Merrill made up the quartet. Symphony hall held the usual concourse of patrons at the rehearsal and concert that have been regular in attendance for many seasons. Mr Gericke was welcomed with the usual polite demonstrations, the orchestra played as it always does, which leaves little or nothing to be desired in the way of interpretation, and the winter's musical feast opened as auspiciously as those of former years. There are but few changes in the personnel of the orchestra, the new concert master, Mr Willy Hess, being the most conspicuous, of course, and so the ensemble work didn't vary from that of the past.

From the nature of the selections, which are quite familiar to patrons of the Symphony concerts, it will be seen that there was little to awaken more than respectful enthusiasm. It was solid, dignified music, rather somber as a whole, with the "New World" symphony the nearest approach to anything frivolous on the program. Mrs Louise Homer, whose rich mezzo-soprano voice has so often been heard and praised in concert and grand opera, sang the "Inflammatus" admirably, and in the "Quis est Homo" the quartet—Mrs Williams, Mrs Homer and Messrs Van Yorx and Merrill—were very satisfactory, for their voices blended well and each performed the solo work commendably.

The "Othello" overture was given with due regard to the nature of the theme—smoothly, with contrasts well preserved and each contingent in harmonious accord. The prayer of Desdemona was beautifully played by the muted strings, and the Othello interruptions, fortissimo and mainly by the full orchestra, displayed to the usual advantage the well-known ensemble playing of the men. The solemn and measured accompaniments to the "Stabat Mater" music were given with good effect, and the understanding between the orchestra and singers appeared to be perfect.

The orchestral suite is so thoroughly characteristic of the Bohemian composer and is so oddly phrased and modulated that there are many musical "surprises" in each of the five parts and the rhythmic changes, unless given perfectly, appear inharmonious and harsh. In this familiar number the various woodwinds may be credited with delightful phrase work, their parts being quite prominent. In the finale the whole orchestra played the elaborate movement as brilliantly and vigorously as one could reasonably wish. The "New World" symphony went about as usual and calls for no special comment.

The new concert master, Mr Willy Hess, will appear as soloist at this week's concerts, playing Joachim's Hungaria concerto for violin. The other numbers will be Beethoven's fourth symphony, scherzo, "L'Aprenti Sorcier," Paul Dukas, first time, and the overture to Wagner's "Tannhauser."

The Boston Journal
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Symphony Orchestra Pays High Tribute To Dvorak

Program of Twenty-Fourth Season's Opening Night Devoted to the Works of the Great Musician.

The opening of the season of Saturday night concerts by the Boston Symphony, which has most properly come to mean the beginning of the musical year in Boston, was made the occasion for paying the tribute of art to Antonin Dvorak, whose music formed the entire program. Such recognition was but just, for the eminent Bohemian who died last May, took out of the world with him a great light. Master of melody, a genius in form, a wonderful man in his appeal to the heart, he still lives and will live long.

Unequal, as all geniuses are, Dvorak produced much that we do not care to hear but once; yet for the other things—the glories of his richly dowered nature, we can be grateful without waxing argumentative.

An Interesting Overture.

The "Othello" overture, which had first place on the program, is one of the finer examples of Dvorak's work. It need not, of course, be taken as an accurate tone picture of the killing of Desdamona, for its other significance and title is "Love." But the beauty of the fair wife's prayer, the frenzied entrance of the Moor, the murder and the remorse, are each portrayed with sure touches and great musicianship. The overture is an interesting bit of writing, although giving no special intimation of Dvorak's peculiar national style. It was played rather coldly, and with that lack of emotional "tang" that often descends upon this splendid orchestra. Perhaps there was lack of sympathy with it, perhaps the beginning of the season finds emotion yet unthawed. At any rate, a more poignant effect might have been made.

The Suite in D contains much of gentle interest rather than of great originality or power. Of the five movements, the polka and the finale are most characteristic and fine. The romanze is an over-sweet and dawdling thing, reminding one alternately of that once beloved of the people "The Shepherd Boy," and of the English horn melody in the "William Tell" overture.

Dvorak's Greatest Work.

"The New World" symphony, which came as the benediction, wears so wondefully well that it warrants the prophecy that it is to be considered the greatest of all Dvorak's orchestral writings. Its composer is now in his grave; dead, too, should be the sneers of those who could not find it in their souls to admire this marvel of life and beauty because, forsooth, they thought that Dvorak intended by it to establish an American school of music. Nothing was further from his mind; he gave musical voice merely to certain impressions he received in this country. Yet how truly he painted the picture of the South. In the first movement, who can listen and not hear the modulations of the plantation darkies in the evening? In the exquisite largo, is there not the vision of the bayou in the red of sunset, the odor of the magnolia, as the English horn sings that tender song? After these two movements, the rest is merely pleasant music, but they are as entertaining as anything that modern music can show.

The playing of the symphony was less fine than it has had on other occasions. There was occasional roughness, and a horn phrase in the first movement was cracked and blurred.

Some Vocal Music.

There was vocal music of Dvorak's as befitted an occasion of the kind. Mrs. Louise Homer sang the "Inflammatus" from his "Stabat Mater," a not especially interesting selection. Mrs. Homer's voice is as large as ever and, it seemed, a bit more strident and aciduous than of yore. At all events, it is best fitted for grand opera. The quartet, "Quis est Homo" went very well, although the voices were not perfectly balanced.

Boston Symphony Orchestra.

Twenty-fourth season, first concert. Louise Homer, Grace B. Williams, T. Van Yorx and L. B. Merrill, soloists.

THE PROGRAM.

Overture, "Othello," Op. 93...Dvorak
Solo, "Inflammatus et Accensus," from the "Stabat Mater," Op. 58.....Dvorak
Suite in D major, Op. 39....Dvorak
Quartet, "Quis est Homo," from the Stabat Mater," Op. 58.Dvorak
Symphony No. 5, in E minor, "From the New World," Op. 95.....Dvorak

place.

The Boston Symphony quartet—Messrs. Hess, Roth, Ferir, Krasselt—will be assisted this season by Mrs. Bloomfield-Zeisler and Eugene d'Albert, pianists, and by members of the Symphony orchestra. The date of the opening concert has been changed from Oct. 24 to Nov. 7. The following works will be performed during the season: Beethoven, quartet in G major, No. 2; septet in E flat major, op. 20; quintet in C major, op. 29; quartet in C major, op. 59; Bach, ciaconna for violin alone; Brahms, quartet in A minor, op. 51, No. 25; quintet in F major, op. 88; Cherubini, scherzo from quartet in D minor, No. 3; Dittersdorf, quartet in E flat major; Dvorak, sextet in A major, op. 48; Glazounoff, quintet in A major, op. 39 (first time); Haydn, quartet in D minor, op. 76, No. 2; Leclair, sonata for violin and viola, with piano (first time); Mendelssohn, octet (strings), in E flat major, op. 20; Mozart, quartet in B flat major; divertimento (two horns), in D major (first time); Saint-Saens, sonata for piano and 'cello in C minor, op. 32; Schubert, quartet in D minor, op. posth; Schumann, quartet in A minor, op. 41, No. 1; Richard Strauss, sonata for piano and violin in E flat major, op. 18; Tschaikowsky, quartet in F major, op. 22.

The concert to be given by Creatore and his famous Italian band, next Sunday evening, Oct. 30, will be of special interest by reason of the performance of Berlioz's "Damnation of Faust."

Sunday
Oct 16

BOSTON SYMPHONY QUARTET.

Mme Bloomfield-Zeisler and Mr Eugene d'Albert, pianists, and artists from the Boston Symphony orchestra will assist the Boston Symphony quartet, Prof Willy Hess leader, in their series of Monday evening concerts at Jordan hall already announced. The date of the first concert has been changed from Oct 24 to Nov 7, owing to the late arrival of Mr Krasselt, the cellist, from Europe. The sale of season tickets will open at Symphony hall Friday morning, Oct 14. The program for the opening concert of the series is as follows: Quartet in D minor (Op posth), Shubert; ciaconna for violin alone, J. C. Bach; quintet in C major, Beethoven. Mr Max Zach will assist.

BOWDOIN-SQ THEATRE CONCERT.

[17]

HERALD
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VOL. CXVI., NO. 108.
SUNDAY, OCT. 16, 1904.

OPENS SEASON IN SYMPHONY HALL

Programme of First Concert of Boston Orchestra Chosen in Memory of Anton Dvorak — Wilhelm Gericke Conductor.

GEORGES LONGY SITS IN ACCUSTOMED SEAT

Selections Exhibit Variety of Work by Composer, Who Died in Prague Last May, Including Stabat Mater Pieces.

The 24th season of the Boston Symphony orchestra began last night with the concert in Symphony Hall. Mr. Wilhelm Gericke was the conductor. Mr. Willy Hess, the new concert master, and Mr. Georges Grisez, the new first clarinet, played for the first time at these concerts. It has been stated in New York, and with an insistence and a passion which now seem pathetic, that Mr. Georges Longy would live in Paris this winter, but the master of the oboe sat in his accustomed seat. Mr. Gericke was warmly greeted, and the audience applauded heartily in the course of the performance.

The programme was chosen as a tribute to the memory of Anton Dvorak, who died at Prague on May 1, the Sunday following the last Symphony concert of last season. This programme was as follows:

Overture, "Othello".....Dvorak
Aria, "Inflammatus," from the "Stabat Mater".....Dvorak
Suite in D major, op. 39.....Dvorak
Quartet, "Quis est Homo," from the "Stabat Mater".....Dvorak
Symphony No. 5 in E minor, "From the New World," op. 95.....Dvorak

"Let us now praise famous men, and our fathers that begat us * * * such as found out musical tunes and recited verses in writing."

It was a good and proper thing to pay tribute, publicly in Boston to the memory of Dvorak, not by pomp of spoken praise, not by the reading of papers on Bohemian musicians in general and on Dvorak in particular, but by listening to the composer's music. He then, though dead, spoke for himself; others did not praise with reservation or apology. No one came between him and the hearer.

This tribute was not due to Dvorak simply because he lived for a time in New York, because he taught in this country, because he once visited Boston, because, pleased with plantation tunes, he used some of them or imitated others as thematic material for the symphony performed last night and for two chamber works, one of which was played for the first time in this city. The tribute was one to a composer who knew both poverty and success and was prepared for either fortune; to a composer of indubitable native talent, who at his best said things worth hearing in his own speech; to a patriotic composer, whose name, often based on Bohemian themes and charged with Bohemian spirit, was nevertheless by reason of melody and rhythm and emotional quality universal, not parochial music; to a man of simple, natural honesty in his art and in his life.

The winning and endearing qualities of childhood were in his best music: artless simplicity, irresistible frankness, delight in nature and life. His music was best when it smacked of the soil, when he remembered his early days, the strains of vagabond musicians, the dances dear to his folk. One of a happily primitive people, he delighted in rhythm and color. He was not the man to translate pictures, statues, poems, a system of metaphysics, a gospel of pessimism into music. He was least successful when he would be heroic, mystical, profound. It was an evil day for him when England "discovered" him, patronized him, ordered oratorios from him for her festivals, made him a doctor of music (as though he were a cathedral organist, the composer of a sacred work, "Job's Daughters" in three parts: "Jemima," "Kezia" and "Keren-happuch"), and tried to turn this "Naturmensch" into a drawing room and church celebrity. When Dvorak is dull, he is very dull. His Slavonic Dances and such a song as "Als die alte Mutter" are worth a wilderness of "St. Ludmilas" and "Heldenlieds." And his work as a creative musician was no doubt at an end when he left this country to go back to his beloved Prague.

Some have been inclined to think lightly of Dvorak because his best and vital qualities were recognized by the people. This popularity irritated those who believe that pure art is only for the few—the purists; they forget Mozart, Beethoven, Schubert, Chopin, Verdi, Wagner, Tschaikowsky. But this popularity was based on the quick recognition of essential qualities; melody, rhythm, color. Slavonic intensity frets the nerves of the genteel, unless they are told by lecturers and other learned men that this intensity has a purpose, an esoteric meaning. Dvorak might have replied to lecturers, essayists, and the genteel in Whitman's words:

> Do you guess I have some intricate purpose?
> Well, I have—for the Fourth-month showers have, and the mica on the side of a rock has.
> Do you take it I would astonish? Does the daylight astonish? Does the early redstart, twittering through the woods?

Dvorak had his faults and they were tiresome and exasperating. His naivete became a mannerism. Like a child, he delighted in vain repetitions; he was at times too much pleased with rhythms and colors, so that he mistook the exterior dress for the substance and forgot that after all there was little or no substance behind the brilliant trappings. We believe that he will ultimately be ranked among the minor poets of music. His complete works may gather dust in libraries; but no carefully chosen Anthology will be without examples of his piquancy, strength and beauty in thought and expression.

We prefer now to speak of the composer rather than of this particular programme or of the performance, for the music itself was for the most part familiar to concertgoers, and the first performance of the season is seldom fully abreast of the high reputation of the orchestra. Yet it may be said that the music of this programme showed as in a looking glass the strength and the weakness, the originality of beauty and the platitudinous side of the composer. The Dvorak of the "Othello" overture is a much more sophisticated being than is the singer and dancer of the suite. The mood of Desdemona's prayer music is strongly reminiscent of Verdi's incomparable scene, and Dvorak's Othello is often a Slavonic Moor, not unacquainted with the furiant. The suite reveals the true Dvorak before attempts were made to tame and educate him. Fortunately the symphony is now removed from the field of politics. It may be discussed as music, not necessarily as an argument for or against the possibility of an American school, founded on Congo-American Indian-Creole folk tunes. There is much in it that gives pleasure, there are are also pages that seem meretricious and too sentimental.

The quartet of singers was made up of Mrs. Grace B. Williams, Mrs. Louise Homer, Messrs. Theodore Van Yorx and L. B. Merrill. The "Stabat Mater" is not one of Dvorak's best works, and where fragments are thus given the audience is hardly in a sympathetic mood. Here the thought of the virgin's woe was sandwiched between that of a Bohemian dance and that of a plantation breakdown, and the prayer of a worshipper at her shrine followed Othello's murderous deed. Yet the programme perhaps would not have been complete without some exhibition of Dvorak's vocal composition. No singer, however gifted, can make much out of Dvorak's "Inflammatus." In the "Quis est Homo" there is greater vocal opportunity. The quartet was sung with understanding, but the voices were not well balanced.

My Times, Oct 30

BOSTON SYMPHONY ORCHESTRA

The programme for the first two concerts by the Boston Symphony Orchestra at Carnegie Hall this week are as follows:

THURSDAY EVENING.

Symphony in B flat major, No. 4.....Beethoven
Hungarian concerto for violin.....Joachim
Mr. Willy Hess.
Scherzo, "L'Apprenti Sorcier".....Paul Dukas
(First time.)
Overture, "Tannhauser".....Wagner

SATURDAY MATINEE.

Overture, "Oberon".....Weber
Concerto for pianoforte in F minor, No. 2...Chopin
Mr. Vladimir de Pachmann.
Symphony in E major, Op. 14.....Josef Suk
(First time.)

The novelties are the symphony in E major by Joseph Suk and the scherzo "L'Apprenti Sorcier," by Paul Dukas.

Josef Suk's first teacher was his father, an excellent musician. The son entered the Prague Conservatory in 1885, where he studied the violin under Bennewitz and composition under Dvorak, who later became his father-in-law. "A Dramatic Overture," written after study of two years, was highly praised; and a piano quartet brought from the Government a stipend. Suk has written a suite, "A Fairy Tale," made up chiefly of material taken from the entr'actes and incidental music composed by him for J. Zeyer's "Radüz and Mahulena," (produced at Prague, April 10, 1898;) a pianoforte quartet in A minor, (New York, November, 1901;) a string quartet in B flat major, an overture to Shakespeare's "Winter's Tale," a serenade for strings, a ballade and serenade for 'cello and piano, a suite for pianoforte, songs for three-voiced female chorus and pianoforte, (four hands,) &c.

Suk has always been the second violinist of the Bohemian Quartet, which made a sensation on its first appearance in Vienna in the season of 1892-93, and is now famous throughout Europe.

Paul Dukas was born in Paris, Oct. 1, 1865, and is now living in the same city. "L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. The scherzo was produced at Chicago by the Chicago Orchestra, Mr. Thomas, conductor, Jan. 14, 1899.

Paul Abraham Dukas studied at the Paris Conservatory. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he took the second Prix de Rome.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear" and "Goetz de Berlichingen," which were not published. His first work performed in public was his overture "Polyeucte," (Lamoureux concert, Paris, Jan. 24, 1892.) His symphony in C major was produced at the concerts of the Opéra, Jan. 3 and 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte. His sonata, dedicated to Saint-Saëns, a formidable work—the performance takes forty minutes—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Edouard Risler. He has been for several years music critic of The Revue Hebdomadaire, and he was also the critic of The Chronique des Arts. As a composer of orchestral music he is ranked in Paris among the first of French composers now living.

My Mail, Oct 27

The Boston Symphony Orchestra, which reserves the right to change its programmes when it likes, will have Willy Hess, the new concertmaster, as violin soloist next Thursday night at Carnegie Hall, Vladimir de Pachmann having been switched off to the Saturday afternoon concert.

Wilhelm Gericke will conduct the following programmes:

THURSDAY EVENING.

Symphony, in B flat major, No. 4, Beethoven
Hungarian concerto for violin...Joachim
Mr. Willy Hess.
Scherzo, "L'Apprenti Sorcier".Paul Dukas
(First time.)
Overture, "Tannhauser" .....Wagner

SATURDAY MATINEE.

Overture, "Oberon" .. ..Weber
Concerto for pianoforte in F minor, No. 2 .....Chopin
Mr. Vladimir de Pachmann.
Symphony in E major, op. 14...Josef Suk

Friday, November 4, is the date of the first of the People's Symphony Concerts at Carnegie Hall, at popular prices. F. X. Arens, the conductor, will offer the first Beethoven Symphony, Weber's "Frieschutz," overture and the suite, "L'Arlesienne" of Bizet. David Bispham will sing.

The first of the six chamber concerts of the People's Symphony Auxiliary Club will take place at Cooper Union on Thursday evening, November 17.

My Evening Sun, Oct 29

The Boston Symphony Orchestra, now in its twenty-third year, will reappear next week, playing on Thursday and Saturday at Carnegie Hall, in Manhattan borough, and on Friday at the Baptist Temple, in Brooklyn. Vladimir de Pachmann is the principal soloist, Willy Hess the new first violin, and Wilhelm Gericke the conductor. Mr. Gericke, in fact, having led the orchestra during half of its existence, is said to yield in seniority to none but Mr. Henry L. Higginson, the musical Mæcenas of Boston's Symphony Hall.

My Herald, Oct 30

THE Boston Symphony Orchestra's first concert and matinee in Carnegie Hall, on Thursday evening and Saturday afternoon of this week, may be regarded as the opening guns of a rather tardy musical campaign—although, to be sure, a few scattering shots from enterprising artists on the skirmish line, as it were, broke the quiet last week. Mr. Gericke presents the orchestra in two highly interesting programmes. The chief features of that on Thursday evening will be the first American performance of Joseph Suk's E major symphony and three movements of a Bach suite, which Mr. Gericke has orchestrated.

The soloist at this concert will be Willy Hess, the orchestra's new concertmeister a violinist whom New York hears for the first time as a mature artist. In Boston he played as long ago as 1869, as a boy prodigy, with the Thomas Orchestra. He will present the Hungarian concerto of his master, Joachim, the same work with which he made his début in Boston ten days ago.

On Saturday Vladimir de Pachmann will be the soloist, playing the Chopin pianoforte concerto, probably with his old exuberance and fire, for he has been storing up energy in the Catskills all summer.

My Press, Oct 30

Boston's symphony orchestra will open its season here this week with the usual Thursday night concert and Saturday matinee. Willy Hess, the orchestra's new concert master, will be the soloist at the first performance, and Vladimir de Pachmann will be the keyboard artist on Saturday. Here are the programmes: Thursday evening—Beethoven's symphony in B flat major, No. 4; Joachim's Hungarian Concerto for violin (Willy Hess); Scherzo, "L'Apprenti Sorcier" (first time), Paul Dukas; Wagner's "Tannhauser," overture. Saturday matinee—Weber's "Oberon," overture; Chopin's F minor, piano concerto (De Pachmann); Symphony in E major, opus 14 (first time), by Josef Suk.

My Staats, Oct 30

Die Solisten für die beiden Konzerte des Bostoner Symphonieorchesters haben ihre Plätze getauscht: am Donnerstag Abend wird Herr Willy Heß, der neue Konzertmeister des Orchesters, und am Samstag Nachmittag Wladimir de Pachmann spielen. Im Uebrigen bleiben die Programme, wie sie am vorigen Sonntag an dieser Stelle veröffentlicht wurden. —

My Globe, Oct 30

The Boston Orchestra, at Carnegie Hall, on Thursday evening, plays Beethoven's fourth symphony, the overture to "Tannhäuser," and Dukas's scherzo, "L'Apprenti Sorcier." The soloist is Willy Hess, the new concert master, in his teacher's, Joachim's, Hungarian concerto. On the programme for Saturday afternoon are a new symphony by Suk, the overture to Weber's "Oberon," and Chopin's second concerto, with Pachmann for the piano part.

My Sun, Oct 30

The corrected programmes of the Boston Symphony Orchestra's first concerts here are as follows: Thursday evening, Nov. 3, Beethoven's B flat symphony, Joachim's Hungarian concerto for violin, Paul Dukas's scherzo, "L'Apprenti Soveier," and the "Tannhäuser" overture. Saturday afternoon, Nov. 5, Weber's "Oberon," overture, Chopin's E minor concerto and Suk's symphony in E major. The violinist will be Willy Hess and the pianist Vladimir de Pachmann.

My World, Oct 30

The balance of the week's musical affairs must be treated briefly. The two Boston Symphony Concerts open the present season of this famous orchestra. At the first one Willy Hess, the orchestra's new concert master, is to be heard as a solo violinist; at the second concert De Pachmann, the famous pianist, reappears here. In addition to these features the programmes of both concerts are interesting.

My Tribune Oct 30

Willy Hess will play Joachim's Hungarian concerto for violin at the Thursday evening concert of the Boston Symphony Orchestra, instead of at the Saturday afternoon performance, as announced last week.

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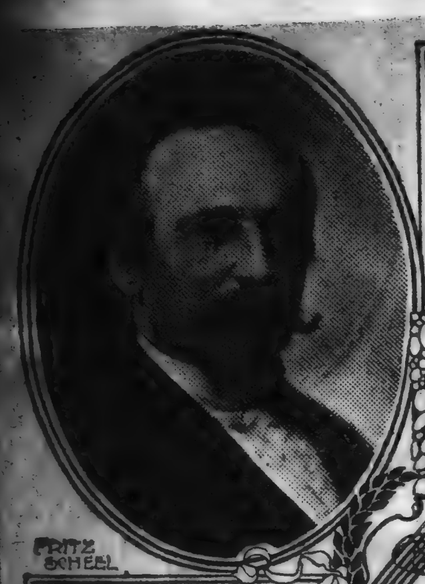
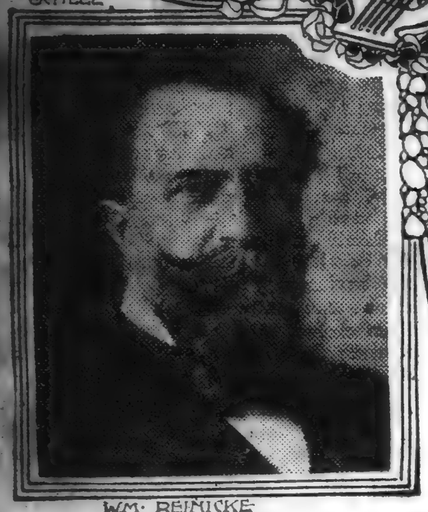
Philadelphia



FRITZ SCHEEL

WILLY HESS



WM. REINICKE

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DE PACHMANN

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The twentieth season of the Boston Symphony Orchestra in Philadelphia, which is to begin on Monday, October 31, at the Academy of Music, will include the usual two series of five Monday evenings, October 31, December 5, January 9, February 13 and March 13, and five Wednesday evenings, November 2, December 7, January 11, February 15 and March 15. Mr. Wilhelm Gericke will again direct the orchestra for the seventh season of his present regime. The list of soloists includes Miss Muriel Foster, contralto, who is most highly esteemed in England and Germany, and who was very successful in her first appearances in this country toward the close of last season, and Miss Edith Walker, whose work in Mr. Conreid's company was one of the features of last season. The pianists will be Messrs. D'Albert, Joseffy, De Pachmann and Schelling. D'Albert, who last played with the orchestra thirteen years ago, and who has meantime give much of his time to composition, returns to repeat his former triumphs. Mr. Joseffy is always a lodestone, and it is a pleasure to note that he has determined to enter again the lists in which he has so often triumphed. Vladimir de Pachmann is recognised as the supreme interpreter of Chopin. Mr. Schelling is a pupil of Paderewski, who has been highly praised for his piano playing in London and in continental cities.

The violinists will be Miss Marie Nichols and Messrs. Ysaye, Kreisler and Hess. Miss Nichols is a Bostonian by adoption and she was taught in this city by Mr. Emil Mollenhauer. She studied also for a time in Berlin with Halir and in Paris with Debroux. She was already an accomplished violinist when she went to Europe, and she had played with orchestras in several American cities. Her performances in Berlin, Paris and London excited the lively admiration of the critics. Mr. Ysaye and Mr. Kreisler will be most heartily welcomed. Each in his own way is a great artist. Mr. Willy Hess, who arrived in this country early in October to assume the position of concertmaster and first violin of the orchestra, has an established reputation of several years in Europe.

The first series concerts are to be given Monday evenings, October 31, December 5, January 9, February 13 and March 13. The dates fixed for the second series are Wednesday evenings, November 2, December 7, January 11, February 15 and March 15. Both series of concerts will be the same in character and equally attractive, but with different programs and soloists.

Season ticket holders of last season will be allowed to retain the same seats for both the first and second series, payment for the same to be made on or before Friday, October 7, for the first series, and Monday, October 10, for the second series, by cash, money order or check, made payable to Miss H. Harris, to whom all renewals of seats should be sent, at 1115 Chestnut street.

The Boston Symphony Orchestra, under Wilhelm Gericke, will visit Philadelphia as usual this season, giving five concerts on Monday evenings and five on the following Wednesday evenings. The first concert will occur on October 31, so that it will precede that of the Philadelphia Orchestra and will thus open the musical season. The dates of the other Monday evening concerts are December 5, January 9, February 13 and March 13. The Wednesday concerts will be on November 2, December 7, January 11, February 15 and March 15. This will be the twentieth season of this fine orchestra in Philadelphia and the twenty-fourth of its continuous existence, and during twelve of the twenty-four years it has been under Mr. Gericke, whose careful discipline has impressed itself upon the well-established character of the organization. This year the orchestra has a new concert master, Willy Hess, a young violinist of repute from Cologne. It is not probable that other individual changes will be noticed. We are indebted to the Boston Symphony Orchestra and to Mr. Gericke for a first hearing of a great deal of modern music within these twenty years, and his announcements of novelties are always important. The list which he has prepared for Boston, and some of which, at least, will probably be given here, includes: Hugo Wolf's symphonic poem, "Penthesilea"; a symphony by Saint-Saens, Faure's "Pelleas and Melisande"; Rimsky-Korsakoff's "Sadkow"; a prelude by Debussy and an overture by C. Goldmark; "Pax Triumphans," by van der Stucken; a suite by Sinding; "Der Vespertag," by Schillings; also two piano pieces by Conouse and a symphony by Hadley. These last are probably for New England. The "Penthesilea" is one of the compositions just now on many European programmes, Wolf having come to his own since his death, and several other of the works mentioned will be very well worth hearing.

The list of soloists at the Boston Orchestra concerts runs in a large measure parallel with that of the Philadelphia Orchestra. It includes D'Albert and De Pachmann among the pianists, with Joseffy and young Schelling, who should naturally have made his first appearance here under home auspices. The violinists are Ysaye and Kreisler, with Miss Marie Nichols, a young Bostonian, and Mr. Hess. The vocalists are Muriel Foster, contralto, and Edith Walker, who has been heard in opera. The programme of the first concert is not yet announced. It is interesting to note that Mr. Gericke's opening concert in Boston is to be entirely of the works of Dvorak, by way of memorial.

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MISS MURIEL FOSTER, WHO WILL APPEAR HERE WITH THE BOSTON SYMPHONY ORCHESTRA

GERICKE'S ORCHESTRA OPENS CONCERT SEASON

THE opening of the concert season, on Monday, October 31, by the Boston Symphony Orchestra, will mark the 122d performance in Philadelphia of this highly disciplined band of instrumentalists.

Until kindly fate had favored Philadelphia with an orchestra all its own, the annual visits of the Boston musicians were red-letter days for all lovers of music here, and their placid perfection of interpretation under Herr Gericke still commands grateful hearing and pleased acquiescence. In truth, the music-lovers of Philadelphia owe this orchestra a debt of gratitude that could scarcely be repaid. It kept the lamp of classic music burning dimly at the Academy of Music through years of neglect, and when at length the people had awakened to the artistic merit and importance of its concerts, the number of annual performances here was steadily increased, until the Philadelphia series of concerts became the most extensive in the country, outside of the Symphony Hall series in Boston.

Although no longer the chief musical events of the season, the annually recurring concerts here of Mr. Gericke's band constitute a magnet of artistic attraction no less praiseworthy and potent than in former years, before Fritz Scheel, with his mighty orchestra, began to dominate the local musical situation. Contrary to sordid box-office opinion, there cannot be too much really good music by symphony orchestras during the brief musical season. The really capable orchestras of the country can be counted upon the fingers of one hand, while the eager appetite of the public for their performances has grown by what it fed upon.

Then, too, there is much weight and value in the unquestioned prestige of the Boston organization—implying a high standard of excellence attained at great cost and resolutely and carefully maintained.

Some Prominent Soloists.

During the coming season Herr Gericke and his band will present, in addition to the more familiar numbers of the classic repertory, a dozen or more compositions new to Philadelphia concertgoers. Among these are Hugo Wolf's "Prometheus," a splendid symphonic poem; Saint-Saens' First Symphony; Vander Stuckens' "Pax Triumphaus," a symphonic prelude by Gaetani; a new Goldmark overture, a suite for orchestra, by Sinding, and other almost equally interesting works by modern composers.

The list of soloists with the orchestra includes some highly distinguished names—De Albert, De Pachmann, Joseffy and Schilling, pianists; Ysaye, Kreisler and Marie Nichols, violinists; Edyth Walker and Muriel Foster, contraltos. All these are well known to the musical public of Philadelphia save, perhaps, Miss Foster, who is highly esteemed in England and Germany, and sang with marked success at the last May Festival in Cincinnati.

NEW CONCERT MASTER OF BOSTON SYMPHONY

Willy Hess, Who Made First Public Appearance When 13 Years Old.

The new concert master of the Boston Symphony Orchestra, Willy Hess—it's Willy, not William, nor Wilhelm—made his first public appearance in Holland when but 13 years old. He is 45 now. He has been a wanderer through many lands—including seven years of America during his early youth.

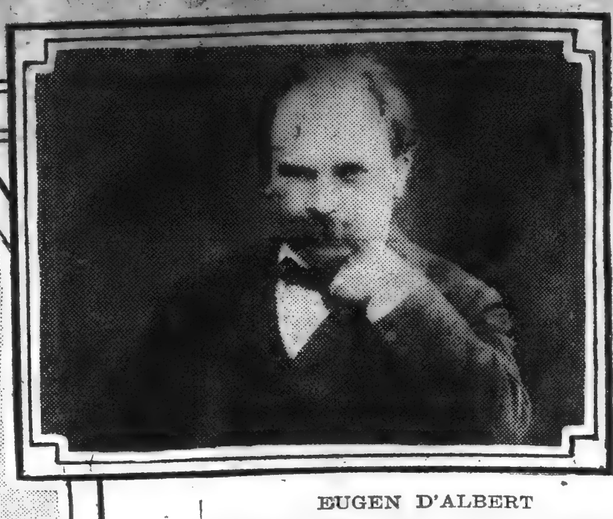
When 20 years old, after two years' study under Joachim, Hess was appointed leader of the opera at Frankfurt-am-Main, where he remained for eight years.

Then began a series of travels for art's sake through the chief musical centres of Germany. From Rotterdam, where he led the Conservatory Orchestra, the young violinist went to England to lead the Halle Orchestra, at Manchester. He made many concert tours in England during his seven years' stay at Manchester, playing often before the royal family.

Ten years ago Hess went to Cologne, where he conducted the famous Gurzenich Quartette and Orchestra. Last year he accepted a professorship at the London Royal Academy of Music, which he resigned last spring to accept his present engagement with Herr Gericke's Orchestra at Boston.

Mr. Hess has made many concert tours on the Continent—notably with the Max Paur and Grunfeld trio, in which he replaced the famous virtuoso, Florian Zajic. In company with Max Paur, he concertized through Norway two years ago, going north to Tromsoe, city of the midnight sun.

The violin used by Mr. Hess—a magnificent Guadagnini—is one of the world's few priceless instruments, acquired by chance several years ago, and treasured as though it were the Kohinoor.



EUGEN D'ALBERT

Berlin's great pianist, soloist with Boston Symphony Orchestra.

Ten symphony concerts are to be given at the Academy of Music by the Boston Symphony Orchestra during the forthcoming season.

The Monday dates are October 31, December 5, January 9, February 23 and March 15; the Wednesday concerts will be on November 2, December 7, January 11, February 15 and March 15.

Among the stars who will be heard with Herr Gericke's band are Fritz Kreisler, Eugene Ysaye and Willy Hess—the latter the new concert master of the orchestra—De Pachmann, D'Albert, Joseffy and Schelling, Marie Nichols, Edyth Walker and Muriel Foster.

The Boston Symphony Orchestra will, during the impending season, gives its usual ten concerts at the Academy of Music under the direction of Mr. Wilhelm Gericke. They will take place on Monday evenings, October 31, December 5, January 9, February 13 and March 13, and on Wednesday evenings, November 2, December 7, January 11, February 15 and March 15. The assisting artists are to be Miss Muriel Foster, Miss Edith Walker, Mr. Eugen D'Albert, Mr. Vladimir de Pachmann, Mr. Rafael Joseffy, Mr. Schelling, Mr. Ysaye, Mr. Fritz Kreisler, Miss Marie Nichols and Mr. Willy Hess.

This will be recognized as a particularly strong list. It includes the names of several great artists who have not been heard here for a long time and whom it will be a pleasure to welcome back. Several years have elapsed since either Ysaye, the distinguished Belgian violinist, or D'Albert, the wonderfully brilliant pianist, or de Pachmann, who, besides being admittedly the greatest living interpreter of Chopin, is a thorough master of the keyboard, has appeared in this city, but during the interval not one of them has suffered the least eclipse.

The orchestra remains substantially the same body as before, which is equivalent to saying that man by man it is the equal of any similar organization in the world. It should be noted, however, that Mr. E. Fernandez-Arbos, who preferred life on the other side of the Atlantic, has been succeeded as concert master by Mr. Willy Hess, an excellent musician, admirably qualified by ability and experience to discharge in an effective manner the duties of his post.

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THE BOSTON SYMPHONY.

The Boston Symphony Orchestra will give its usual ten concerts at the Academy under the direction of Wilhelm Gericke. They will take place on Monday evenings, October 31, December 5, January 9, February 13 and March 15, and on Wednesday evenings, November 2, December 7, January 11, February 15 and March 15. The assisting artists are to be Muriel Foster, contralto; Edith Walker, leading contralto of the Metropolitan Opera; Eugen D'Albert, Vladimir de Pachmann, Rafael Joseffy, Mr. Schelling, a brilliant pupil of Paderewski; Mr. Ysaye, Fritz Kreisler, Marie Nichols, violinist, and Willy Hess, the new concertmeister.

The orchestra remains substantially the same exquisitely balanced organization as before. It should be noted, however, that E. Fernandez-Arbos, who preferred life on the other side of the Atlantic, has been succeeded as concertmeister by Willy Hess, an excellent musician, admirably qualified by ability and experience to discharge in an effective manner the duties of his post. During the season a number of interesting novelties will be performed.

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BOSTON DAILY ADVERTISER

OCTOBER 24.

THE SYMPHONY CONCERT.

Programme.

Symphony in B flat major, No 4.....Beethoven
Hungarian Concerto for Violin.....Joachim
Mr. Willy Hess.
Scherzo, "L'Apprenti Sorcier".....Paul Dukas
(First time.)
Overture to "Tannhauser".....Wagner

Let us remember that in 1807 the critics considered Beethoven's Fourth symphony quite as crazy music as the conservatives of today regard "Heldenleben" or the "Sinfonia Domestica" to be. Weber scorned the work and ridiculed it, and many a lesser musician followed his lead. The symphony at this concert was admirably read and not a single repeat was spared. The finale was whipped up to a furious speed. This was well enough for the violins, but when the figure (founded on the first 4 notes) came to the bassoons, they were almost overthrown, while the contrabasses struggled vainly with that sting in the symphony's tail. It was pleasant to notice that the performance was enthusiastically applauded. Beethoven and symphonic form are not fading perceptibly, as yet.

Can any reader imagine the nervous strain of a "first appearance" of a new Boston symphony first violinist! He comes to Boston imagining that he is well in advance of his brother-musicians, and finds a phalanx of artists back of him, each one a soloist of ability, some even of high rank. He has the memory of great predecessors to contend with, and a hall not especially favorable for solo violin effects. Mr. Hess added to these another handicap—a concerto of great length, really a symphony upon the heels of a symphony! He was greeted with so much cordiality that he must have gained courage, if he needed any, and he began the brilliant passages of double-stopping with splendid effect.

Everyone felt, in a moment, that there was a great artist and a thorough musician in the "concertmeister" post this year. Flawless intonation, as sympathetic a tone as the work allowed, excellent work in the high positions, great delicacy of shading in the Romanza—one might give a long catalogue of artistic merits. There was a little lack of breadth in G string work, we thought, but this may have been the instrument or the hall; we shall know definitely when Mr. Hess plays the Bach Chaconne at his string quartette concert.

The concerto ends with a furiously difficult movement, and this was conquered without a trace of blur or of weakness. Spite of the length of the work the audience seemed deeply interested to the very end, and then burst out in wild enthusiasm. A laurel wreath and many recalls (5, we believe,) rewarded the artist.

Next followed the musical tale of an enchanted broomstick, with which Mr. Gericke made a sweeping success. If this is a fair example of his work, Dukas may be the chief of the young French orchestral school. The story told is of a sorcerer's assistant, who, in his master's absence, succeeds in turning a broomstick into a servant to carry water to his bath.

He forgets how to dissolve the spell, and the slave brings bucket after bucket, threatening inundation. He seizes the broomstick and cuts it in 2. All in vain, for now there are 2 servants to bring water! At last the master returns and turns the servants back into a broomstick. This is a very different kind of a water-carrier from Cherubini's; it is fully as effective, in the modern vein, as St. Saëns in his "Danse Macabre", it has the humor of Richard Strauss, which it somewhat resembles.

Not only is Dukas master of his vast orchestral forces, but he presents lucid and graphic ideas. There are several composers now alive who have achieved the acme of orchestral coloring, but, of these, only a few—Strauss, Hausegger, etc.—have strong musical thoughts back of their powerful instrumentation. We hope that Dukas may be added to the list.

The interpretation was excellent. Mr. Gericke is a wonderful master of the minutiae of these complex modern works, as well as a great classical conductor. His reading of "Don Quixote" last year, for example, brought out some points of the picture better than the composer himself was able to do. There was nothing lost of the meaning of the work at this concert.

One heard the broomstick give a few bassoon grunts and come to life; equally graphic was the cutting in 2 of the waterman; easily grasped, also, the return of the magician and the disenchantment of the stick. A musical joke as graphic as "Till Eulenspiegel" and a splendid contribution to the repertoire of humorist music.

In listening to the noble performance of the "Tannhauser" overture, we could not but think that the Wagner of "Tannhauser" was greater than the Wagner of "Parsifal." Wagner himself affected to look down upon this early work, but the world at large will not share his opinion.

There is not, in "Parsifal," any climax as great and intense as the final entrance of the Pilgrim's chorus in this overture. Like "Parsifal," too, this overture draws a sharp contrast between religion and vice, between purity and sensuality; the scheme of the "Tannhauser" overture would make a perfect introduction to the later opera, and a more powerful one than it possesses at present.

How our orchestra plays this work, how the woodwind shivers, the flutes trill, the trombones blare and the violins give their descending hailstorm of chromatics, every Boston concert-goer knows.

Louis C. Elson.

SUNDAY HERALD

Published Every Day in the Year.
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SUNDAY, OCT. 23, 1904.

A NEW SCHERZO AT SYMPHONY

For Its Second Concert the Famous Orchestra Produced "The Sorcerer's Apprentice," by Paul Dukas, with Success.

WILLY HESS MADE FIRST APPEARANCE

Was Cordially Welcomed and Made Favorable Impression — Presented with Wreath—Whole Performance Polished.

The programme of the second Symphony concert given last night in Symphony Hall, Mr. Gericke, conducter, was as follows:

Symphony in B flat, No. 4.....Beethoven
Hungarian Concerto for violin.....Joachim
Scherzo, "The Sorcerer's Apprentice"...Dukas
Overture to "Tannhaeuser".....Wagner

Paul Dukas' "Sorcerer's Apprentice" is now seven years old—at least it was first played at Paris in 1897. Theodore Thomas' orchestra has played it twice in Chicago, and Mr. Van der Stucken produced it in Cincinnati last season. The composer, who was born at Paris in 1865 and studied at the conservatory of that city, has written comparatively little, but that little has excited attention and commanded respect: an overture to "Polyeucte"—two other overtures have not been published—a symphony, and a formidable piano sonata that takes 40 minutes in performance even when the pianist is urged to do his best.

All these works are eminently serious. But Mr. Dukas, like many serious persons, has his light moments. The "Sorcerer's Apprentice" is his best joke.

It is a musical illustration of Goethe's ballad of the same name, the story of the apprentice who, in the absence of his master, tried to work one of his more remarkable tricks, that of turning a broom into a water-carrier, and by not knowing the words to end the spell was nearly drowned. The tale is a pleasant one, and it was told still more delightfully by Lucian, the satirist, centuries before Goethe. Where did Lucian hear it, or who told it before him?

Dukas has made a singularly picturesque and effective transliteration into music. Many young Frenchmen have glib and colored orchestral expression, but, unfortunately, their thought is insignificant or scrappy. Dukas has striking thoughts, the gift of developing them logically; he is clear even when he is most fantastic in his orchestral speech, and, above all, he has fancy and imagination. There is no attempt at mosaic work; there is no interlinear translation.

"You know the poem?" asks the composer; "now what do you hear in this?"

After the introduction which prepares the mood for witchcraft of haunted Thessaly or of mysterious Egypt, the spell works, and the chief theme, developed, varied, swells with the wretched apprentice's terror, and then enters the vexed and saving sorcerer. The spell is broken. The broom is again a broom.

The scherzo was played brilliantly and Mr. Gericke is to be thanked for producing here this excellent example of the better modern French school and congratulated for the performance itself.

Mr. Willy Hess, the new first concert master, made his first appearance in America since he attained man's estate. When he was 10 years old he played here in Music Hall with Theodore Thomas' orchestra (in 1869), as "Master Willy Hess." He chose last night Joachim's "Hungarian" concerto, a very long and for the most part labored and tedious work. Mr. Listemann, who delighted in Herculean feats, played the whole of it at a symphony concert in 1881.

Insatiate violinist! Could not one movement suffice?

Messrs. Kneisel and Winternitz were more discreet and compassionate; they were content with one movement. But perhaps Mr. Hess wished to perform a pious duty in honoring his master, Joachim.

Mr. Hess, who was cordially welcomed and heartily applauded after each movement, made a most favorable impression in spite of the handicap of the concerto itself. He displayed the confidence and the agility of the virtuoso and the phrasing and the musical intelligence of the experienced concert master. The music did not call for, did not allow, in fact, any exhibition of deep emotion, but whenever there was opportunity, there was a display of amiable sentiment without trickery or exaggeration. The volinist was presented with a wreath.

The symphony was played with the care bestowed by Mr. Gericke on all classic compositions, and the performance, as a whole, was polished and yet vital. The finale was taken with much spirit. The ever stirring overture to "Tannhaeuser" brought the close.

The program of the concert this week will be as follows: Overture to "Oberon," Weber; concerto in F minor No. 2 for piano, Chopin (Mr. de Pachmann, pianist); three sonata movements, Bach (scored by Mr. Gericke); symphony in E major, op. 14, Suk (first time).

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Boston Sunday Globe.

SUNDAY, OCT 23, 1904.

MUSICAL.

Willy Hess Soloist at Symphony Concert.

Last Week of "Parsifal" in English at Tremont Theatre.

Recitals of Note Soon to Be Given Here.

The second Symphony program introduced the new concert master as soloist, Prof Hess playing the Joachim Hungarian concerts for violin, a work so difficult and long that one of those movements usually serves as a solo number for a violinist. The other selections included Beethoven's wonderful fourth symphony, a scherzo, "The Sorcerer's Apprentice," by Dukas, given for the first time at these concerts, and Wagner's "Tannhauser" overture. A Symphony audience evinces but little enthusiasm for a soloist unless the artist displays abilities of unusual merit and although anyone to become a concert master must necessarily be a man of very high musical attainments, and especially so to become associated with Mr Gericke's orchestra, but few in the audience expected a performance of Joachim's concerto that would create a sensation. A more spontaneous and overwhelming tribute of appreciation is seldom heard at these concerts than that which greeted Prof Hess after each movement of the concerto, culminating at the close in demonstrations which evidently embarrassed the performer, who was called and recalled to the platform midst showers of plaudits from auditors and the members of the orchestra.

Evidently nervous during the orchestral introduction the new violinist showed no traces of trepidation as soon as his work began, and then for more than a half hour he was master of himself, and held his auditors spellbound by a wondrous art which at a single performance established him in the foremost rank of violin virtuosos of the present day. He is an artist combining grace with dignity, sentiment and power, with a strong masculine style, with every difficulty in fingering thoroughly mastered, a tone big, resonaut and pure, and, in short, a man whose musical endowments seem liberal enough to compass successfully the whole field of violin literature.

He played the immensely intricate concerto with full appreciation of its beauty, its strength and suggestions of babaric nature. The breadth of the first movement was splendidly shown, the romantic daintiness of the second part was an exquisite exploitation of the composer's ideas and the queer, rapid staccato scoring of the last movement was brought out with a crispness and clarity that was very effective in its dynamic variations. His three and four-finger chord passages and double stops in the first movement were in perfect harmony, the lighter and lightning like jumps and runs in the second part, in single fingerings chiefly, showed no deviations from pitch, and throughout the whole performance his bowing was free and without exaggeration, despite the fact that forte and fortissimo passages are very frequent and call for great arm power. He is an artist whose advent adds dignity to the season's concert schedule, and his coming appearances at the head of the Boston Symphony quartet will be welcome events.

The orchestra played very beautifully with Prof Hess, making the performance of the concerto a memorable one. The ever-welcome Beethoven symphony, which opened the program auspiciously, and the "Tannhauser" overture were each given in splendid style, especially the former, which appeared to be faultless in interpretation. The Dukas scherzo is a grotesque piece, pleasing in spots, but not particularly interesting except as an illustration of the skill of the modern composer in arranging orchestral effects that a few years ago would hardly pass muster as harmonious combinations. It was played admirably.

Vladimir de Pachmann will be the soloist this week, playing Chopin's F minor concerto for piano. Joseph Suk's E major symphony will be given for the first time at these concerts and the other numbers will be the overture of Weber's "Oberon" and Mr Gericke's orchestration of three movements by Bach.

Boston Transcript

MONDAY, OCTOBER 24, 1904

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

On Saturday evening the Boston Symphony Orchestra, Mr. Gericke conductor, gave their second concert of the season. The occasion was unusually interesting because Mr. Willy Hess, the new concert-master, made his first appearance here. This was the programme:

Beethoven: Symphony in B-flat major, No. 4, Op. 60.
Joachim: Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11.
Paul Dukas: Scherzo, "The Sorcerer's Apprentice." (After a ballad by Goethe.) (First time.)
Wagner: Overture to "Tannhäuser."

The programme contained a work played here for the first time, Dukas's scherzo, "The Sorcerer's Apprentice," after a ballad by Goethe. This ballad rehearses in poetical form an ancient tale of a sorcerer's apprentice who, one day when his master was abroad, himself undertook to practise the magic art. At first all went well; a broom in the corner, promptly obeying his magical words, hastened to the well to fetch a pail of water. Again and again it went to the well for water, and its course could not be arrested, for the sorcerer's boy had learned no formula that would serve. By good fortune, however, for the world, at all events, if not for the apprentice, the aged warlock returned to his house in time to save too much of a flood, and, by the use of the proper words of enchantment, the broom once more became a broom, with only a broom's attributes.

Although Dukas has written other works that have been produced in Paris concerts of importance, in Boston he can be judged only by his scherzo. For the opportunity of hearing it we must be grateful. Orchestral music at present so largely consisting of doubtful experiments, it is a distinct pleasure once in a way to hear a composition manifestly written for the sole purpose of pleasing. The scherzo is indeed delightful to listen to, even if it attempts no more than to give a musical impression of a picturesque episode. No effort has been made to depict details of Goethe's ballad through music. But the composer Dukas is evidently a man who possesses imagination. He has at his command, furthermore, remarkable skill at writing for a large modern orchestra. His scherzo, therefore, very properly opening with a cleverly suggested air of mystery and enchantment, soon develops into a rushing, whirling movement that presents a lively picture of the silly boy's adventure. For music of this simple, pleasure-giving nature, written with technical skill and imaginative feeling, let us be thankful. The scherzo was brilliantly played.

So was the "Tannhäuser" overture, remembered from last season as one of Mr. Gericke's highest achievements. This year it went still more excitingly than last, the chorus with great dignity, the Venus music passionately, all with splendid rhythm and rich tone; in short, a triumph of orchestral playing.

The lovely Beethoven symphony, on the other hand, proved disappointing. A large share of the time devoted to the preparation of this concert was spent, perhaps, on the new scherzo, at the expense of the symphony. Whatever the cause, at all events, the symphony was performed without the needful animation, without the keenness of rhythm that made the playing of the overture remarkable, and with decidedly more of prose than of poetry in its interpretation. Yet this symphony, surely, is worthy of high pains.

Mr. Hess, for his first performance here, was so ill-advised as to play Joachim's Hungarian concerto, a composition exceptionally dull and of inordinate length. So long is it, in fact, that other violinists, notably Mr. Winternitz, have been content with one movement from it. From his playing of a work of this calibre it is difficult to judge of Mr. Hess's musical characteristics. It is clear, however, that he is an artist of highly developed technique, with a strong tone and brilliancy of execution—a musician of intelligence and energy. His success with the audience was immediate and great. It will be interesting to hear Mr. Hess in more worthy music than the concerto by Joachim.

At the coming concert Mr. de Pachmann is to play. This will be the programme: Overture to "Oberon," Weber; Three Movements (orchestrated by W. Gericke), Bach; Concerto for pianoforte in F minor, No. 2, Chopin; Symphony in E major, op. 14 (first time), Joseph Suk. R. R. G.

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Journal Monday

OCTOBER 24, 1904.

Violinist Of High Rank Is Professor Willy Hess

His First Appearance as a Soloist Crowned With Success Despite His Choice of the Joachim Concerto.

What a naive and simple thing is the fourth Beethoven symphony with which Mr. Gericke began the second concert of the Symphony Orchestra. How artless its prattle, how sweetly garrulous and poetically tender its romancing. Almost the weakest of the nine sisters, it still has the right to be called great if for its beauty alone. Not once after the rather solemn introduction does it strike under the most suave emotions, but such as it is we can afford to welcome it—not too often. The reading was in Mr. Gericke's gentlest style—one might almost say genteelest. A pretty performance, but not eminently Beethovenish.

Mr. Hess, the new concertmeister, who made an excellent impression so far as could be judged from his impersonal work in the first concert, lost no time in coming before his Boston public as a soloist. And he chose that ponderous, unimaginative, machine-made thing, the Joachim violin concerto "in the Hungarian manner." Appalling in length, generally dull and unattractive, it is bestrewn with difficulties that are scarcely worth while.

Yet Mr. Hess made it almost interesting, and thus triumphed emphatically. He has a refined, yet powerful tone, a cleancut mastery over technical matters, an earnest style that might, as a moment or two in the andante showed, become poetic if opportunity should present itself. He is not a virtuoso, in the showy and popular sense; he is a violin player of nigh rank, a man to whom art seems more than the plaudits of a crowd. Of these latter, however, he received full many, as well as a huge wreath, and he may feel perfectly that he has made a success. Of the accompanying work of the orchestra, it need only be said that it was occasionally more ragged than one would expect of such a body of men.

The scherzo of Paul Abraham Dukas, the French composer, whose works are **very little known in this country, is a** curious bit of program music, wierd, but not grotesque, distinctive in its approaches to melody, fascinating in its main theme and enormously clever in a technical way. It is frankly a musical picture; the sorcerer's apprentice, in the absence of his master, decides that he, too, can work magic. He knows just enough to command a broomstick to fetch water, but not enough to stop the performance. So he is half-drowned before his chief returns and breaks the aqueous spell. All this is told with jocular rhythm, odd uses of the woodwind, a wild whirl of brass and strings and some bits of color that, of course, might mean anything, but which, when one knows, are pretty well adapted to the illusion. The piece was played in masterly fashion. Here shows at its best the great technique of our orchestra.

The splendid "Tannhauser" overture, that made a glowing finale to the concert, once more proved how absolutely unimpaired by age is the genius of Wagner. Yesterday, today and tomorrow he is without a peer.

Boston Symphony Orchestra.

Twenty fourth season; second concert, Oct. 22, 1904. Professor Willy Hess, soloist.

THE PROGRAM:

Symphony No. 4, in B-flat major, Op. 60..... Beethoven
Concerto (in the Hungarian manner) for violin and orchestra, Op. 11..... Joachim
Scherzo, "The Sorcerer's Apprentice," ..... Dukas
(After a ballad by Goethe—first time.)
Overture to "Tannhauser"...Wagner

Philadelphia

MR. WILLY HESS,
Soloist with Boston Symphony Orchestra.

MR. VLADIMIR DE PACHMANN,
Soloist with Boston Symphony Orchestra.
(Photo Copyright by Aime Dupont)

The programs for the first two concerts by the Boston Symphony Orchestra at the Academy of Music are as follows:

MONDAY EVENING, OCT. 31.
Beethoven....Symphony in B flat major, No. 4
Joachim.....Hungarian Concerto for violin
Mr. Willy Hess.
(First appearance in Philadelphia.)
Paul Dukas—Scherzo....."L'Apprenti Sorcier"
(First time.)
Wagner—Overture .....Tannhauser
WEDNESDAY EVENING, NOV. 2.
Weber—Overture ....."Oberon".
Bach—Three movements, orchestrated by W. Gericke
Chopin—Concerto for pianoforte in F minor, No. 2
Mr. Vladimir de Pachmann.
Joseph Suk—Symphony in E major, Op. 14.
(First time.)

The novelties are the symphony in E major by Josef Suk and the scherzo "L'Apprenti Sorcier," by Paul Dukas.

Josef Suk's first teacher was his father, an excellent musician. The son entered the Prague Conservatory in 1885, where he studied the violin under Bennewitz and composition under Dvorak, who later became his father-in-law. "A Dramatic Overture," written after study of two years, was highly praised, and a piano quartet brought from the government a stipend.

Paul Dukas was born at Paris October 1, 1865, and is now living in the same city. "L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Societe Nationale, Paris, May 18, 1897. The scherzo was produced at Chicago by the Chicago Orchestra, Mr. Thomas conductor, January 14, 1899. Paul Abraham Dukas studied at the Paris Conservatory. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he took the second prix de Rome.

* * *

The opening concert of the Boston Syphony Orchestra's twentieth season in Philadelphia will be given at the Academy of Music on the evening of Monday, October 31, the others of the first series following on Monday evenings, December 5, January 9, February 13 and March 13. The dates of the second or Wednesday evening series are November 2, December 7, January 11, February 15 and March 15. Although the musical enthusiast finds ample satisfaction in the performance of this superb orchestra itself, yet an unusually strong and attractive list of soloists will appear, to be announced shortly.

The programs for the first two concerts are as follows:—

MONDAY EVENING, OCTOBER 31.
Beethoven .....Symphony in B flat major, No. 4
Joachim .....Hungarian concerto for violin
Willy Hess.
(First appearance in Philadelphia).
Paul Dukas .....Scherzo, "L'Apprenti Sorcier"
(First time).
Wagner .....Overture, "Tannhauser"
WEDNESDAY EVENING, NOVEMBER 2.
Weber .....Overture, "Oberon"
Bach .....
Three movements, orchestrated by W. Gericke
Chopin
Concerto for piano forte, in F minor, No. 2
Vladimir de Pachmann.
Joseph Suk .....Symphony in E major, Op. 14
(First time).

The novelties are the symphony in E major by Josef Suk and the scherzo "L'Apprenti Sorcier" by Paul Dukas.

* * *

Plain

Boston Symphony Programmes.

The programmes for the first two concerts by the Boston Symphony Orchestra at the Academy of Music are as follows:

MONDAY EVENING, OCTOBER 31.
Symphony in B flat major, No. 4..Beethoven
Hungarian Concerto for violin.....Joachim
Mr. Willy Hess.
(First appearance in Philadelphia.)
Scherzo, "L'Apprenti Sorcier"....Paul Dukas
(First time.)
Overture, "Tannhauser".....Wagner
WEDNESDAY EVENING, NOVEMBER 2.
Overture, "Oberon".....Weber
Three movements, orchestrated by W. Gericke
Bach
Concerto for pianoforte in F minor, No. 2
Chopin
Mr. Vladimir de Pachmann.
Symphony in E major, op. 14.....Josef Suk
(First time.)

The novelties are the symphony in E major, by Josef Suk, and the scherzo, "L'Apprenti Sorcier," by Paul Dukas.

Josef Suk is a Bohemian, a graduate twenty years ago of the Prague Conservatory, and has been long the second violinist of the famous Bohemian quartette, which has been a musical sensation in Europe for ten years past.

Paul Dukas is Parisian born, a Frenchman through and through. He is an indefatigable composer of orchestral music and writes critically into the bargain for the public press. At the French capital he is ranked among the greatest of living composers. "L'Apprenti Sorcier" was composed seven years ago. Theodore Thomas performed it in Chicago two years later.

The first orchestral concert of the season will be given by the Boston Symphony Orchestra at the Academy of Music on Monday evening, October 31. Mr. Gericke's programme for this occasion contains Beethoven's fourth symphony, in B flat major; Joachim's Hungarian concerto for violin, in which Willy Hess, the new concertmaster of the orchestra, will make his first appearance here; a scherzo, "L'Apprenti Sorcier," by Paul Dukas, one of the young French composers, and the "Tannhaeuser" overture.

The programme for the concert of the second series, on the Wednesday evening following, is rather more important. It opens with Weber's lovely "Oberon" overture, followed by a suite from Bach, which Mr. Gericke has orchestrated. De Pachmann will play the Chopin piano concerto in F minor, and the programme closes with the symphony in E major by Josef Suk, the Bohemian violinist, a beautiful composition, which excited great interest when played by the Philadelphia Orchestra two seasons ago, and which it will be a pleasure to hear again.

* * *

THE BOSTON SYMPHONY.

The opening concerts of the Boston Symphony Orchestra on October 31 and November 2 will be rich in novelty. On the former occasion Willy Hess, the new concert-meister, will make his local debut in Joachim's Hungarian Concerto, while an orchestral scherzo by Paul Dukas, the French composer, entitled "L'Apprenti Sorcier," will be given its first hearing in this city. Beethoven's Fourth Symphony and the "Tannhauser" overture will also be played.

At the initial concert of the second series on Wednesday, November 2, Vladimir De Pachmann, the pianist, rated as without rival among interpreters of Chopin, will play that composer's F minor Concerto; while Joseph Suk's Symphony in E major will be the leading orchestral novelty. Weber's "Oberon" overture, and the movements from Bach, orchestrated by Conductor Gericke, will open the program.

Philadelphia Inquirer
Sunday, Oct. 30

This may fairly be described as the opening week of the musical season, as it will re-introduce each of the two symphony orchestras which are to be heard in this city during the impending winter. Of these the Boston Symphony Orchestra will make its appearance first. It will begin its twentieth season at the Academy of Music to-morrow evening, when it will be heard in a program of exceptional interest and importance.

The symphony upon this occasion will be that beautiful work of Beethoven in B flat major, which was written as an expression of the composer's happiness over his marriage engagement, and which is full to overflowing with sweetness and light. This is the fourth, which comes between the epic elevation of the "Eroica" and the tragic grandeur of the C minor as a gleam of sunshine between two storms. Its production will be all the more welcome and enjoyable because the fourth, for some reason, is less frequently presented than most others in the great series to which it belongs. The other orchestral numbers on the program are a scherzo by the brilliant young French composer, Paul Kukas, entitled "L'Apprenti Sorcier," which has not yet been played in this city, and which is said to be an extremely significant and original piece of work, and the "Tannhaeuser" overture.

The assisting artist at this Monday evening concert will be Mr. Willy Hess, who is to be heard in the Hungarian Concerto of Joseph Joachim. Mr. Hess, who is the new concert master of the orchestra (Mr. E. Ferdinand Arbos having accepted a position in Madrid), is a violinist of distinguished ability and a musician of the very highest reputation. He made his debut in Boston a few days ago and there was no dissenting voice in the chorus of enthusiastic eulogy which his playing elicited. All the critics—and Boston is nothing if not critical—agreed in acclaiming him an artist of the first class. It is not worth while repeating the terms of their praise, seeing that we shall so soon have an opportunity of judging Mr. Hess for ourselves.

Not less valuable and attractive is the program announced for the performance on Wednesday evening. The symphony upon this occasion will be that in E major, Op. 14, by Joseph Suk, a suave, melodious and graveful composition, which was successfully produced at one of the concerts of the Philadelphia Orchestra and which then produced an extremely favorable impression. It is sure to be given to perfection under Mr. Gericke's sympathetic and intelligent direction. The orchestra will also be heard in the charming "Oberon" overture of Weber; and in an arrangement by Mr. Gericke of some music by Bach. Vladimir de Pachmann is to be the soloist and is to play Chopin's lovely concerto for the pianoforte in F minor, No. 2. Concert-goers do not need to be told of De Pachmann's merits. They know that he ranks among the greatest of living pianists and that he is especially great, many say unsurpassably great, in the music of Chopin. His in-

Sunday Post
Oct. 30

DE PACHMANN'S OVATION AT SYMPHONY CONCERT

The principal feature of the third Symphony concert last evening was the reappearance, after several years' absence, of the pianist, Vladimir de Pachmann. The programme included these numbers:

Overture, "Oberon".....Weber
Three movements (arranged by Gericke)....Bach
Concerto for pianoforte, No. 2.....Chopin
Symphony in E major, op. 14.....Joseph Suk

Mr. de Pachmann has not visited Boston for several seasons, and it is over 13 years since he appeared at a Symphony concert.

The work is not difficult technically, but is one where the highest artistic sense is demanded, and without this the pianist would be unequal to such a work, however eminent he might be in the works of other writers. Mr. de Pachmann satisfies the listener as no one else can, and his performance will be remembered for many a day. He received an immense ovation and numerous recalls, which he fully deserved.

The various orchestral numbers were finely played. The symphony of Joseph Suk is new to this city. Judged by a single hearing, it is a work of strength and with many pages of great beauty. The slow movement and the scherzo impressed one the best, but the whole work deserves another hearing in the near future, for it is a clever symphony by the son-in-law of the late Anton Dvorak. There will be no rehearsal and concert this coming week.

SOCIETY APPLAUDS DE PACHMANN

There was a splendid audience at the Symphony rehearsal yesterday afternoon, and society was out in fullest force for one of the best programmes of the season. Among those in attendance were: Mrs. William P. Fay, in navy blue, and a black and white toque; Mrs. Curtis Guild, in brown; Miss Mollie Johnson, attired in black, with a red turban; Mrs. Oliver Ames, Jr., wearing black velvet, with chinchillas, and a white and black toque; Miss Priscilla Stackpole, in navy blue, with a black hat; Miss Mollie Sargent, in black, with gardenia corsage, and black and white picture hat; Miss Susie Dabney, in brown, with large black hat; Miss Ethel Stone, just home from Europe, in dark green cloth, with violet corsage, and hat to match; Miss Juliet Higginson, wearing navy blue broadcloth and a green turban; Mrs. James W. Kenney, in a beautifully fitting gown of black; Miss May Kenney, in brown; also Miss Barbara Higginson, Mrs. Neal Rantoul, with her little daughter; Miss Marion Lawrence, Miss Marion Lewis, Miss Dorothy Quincy, Miss Estelle Kimball, Miss Holden, Mrs. Stephen Williams, Mrs. James Jackson, Mrs. Matthew Luce, Mrs. Philip Dalton, Mrs. William F. Humphrey, Mrs. Boylston Beal, Miss Catherine Foote, Mrs. C. H. Greenleaf, Miss Mary Russell, Miss Alice Stackpole, Miss Rosamond Gibson, Miss Marian Ladd, Miss Mollie Coolidge and Mrs. Frederick P. Carpenter.

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Sunday Herald Oct. 30

THIRD SYMPHONY CONCERT IS HELD

Reappearance of Mr. Vladimir de Pachmann Hailed by Boston Music Lovers—Triumph He Achieved Is Overwhelming.

The programme of the third Symphony concert, given last night, under Mr. Gericke's leadership, was as follows:

Overture to "Oberon".....Weber
Three movements.....Bach-Gericke
Concerto in F minor No. 2.....Chopin
Symphony in E major.....Suk
(First time.)

Mr. de Pachmann played last night at a symphony concert in Boston for the first time since 1891. His last visit here as a giver of recitals was in 1900. During the last four years his triumphs in foreign cities have been many and distinguished. Last night his triumph was overwhelming.

There is no pianist like him. There is no pianist who has such an exquisite, marvellous touch, and after all that may be said about intellectuality, nobility of conception, astounding technic, etc., the first and chief distinguishing characteristic of the truly great pianist is touch. There is no touch like that of this interpreter of Chopin; the terms "velvet," "pearl," "liquid"—there are here inexpressive. Tones played by de Pachmann are music without regard to any relation to the phrase. They haunt by their beauty. This pianist also excels in spontaneity and continuity of song. A phrase of Chopin, to borrow a fine thought of Hazlett inspired by a Mozartian melody, when it is invoked by de Pachmann, comes from the air and then returns. The fingers work the spell; but when the phrase is heard, the effect is not as one produced by mortal hands.

The melancholy song—one of eternal passion, eternal pain—floats and is sustained; it takes its flight, and is lost; yet, through the mysterious artistry of the pianist, the hearer longs for its return, and in its return the song is still more beautiful in its expression of longing and sadness than before. Incomparable touch, continuity of heart-melting song—and rhythm, which, however capricious it may seem at times, is as the rhythm of Nature—these qualities make the performance of de Pachmann pre-eminent.

But this pianist of extraordinary gifts and acquirements will soon give a series of recitals here, and further analysis or eulogy—the terms in this instance are convertible—must be deferred for the present. It is enough to say that the performance was memorable, and that the enthusiasm of the audience was at its height.

Josef Suk's symphony was played here for the first time, and it was played with extreme brilliance. The composer was a pupil of Dvorak, and he married a daughter of his teacher. It is not, therefore, surprising to find here and there the spirit of the late composer in this symphony; and, as Dvorak worshipped Schubert, there are also suggestions of that lyric writer, especially in the first movement, which is strongly thought and euphoniously expressed. If the spirit of Dvorak be in this music, it is the spirit of Dvorak, careful and prudent, rather than reckless and throwing about dance-phrases and folk-tunes as a madman scattering firebrands.

The second movement, a series of variations, is the least interesting and the most labored. When a modern symphonist comes to his variations we tremble for him, as Cobbett trembled for the user of adjectives. Such in the slow movement is scholastic, not imaginative; while in the first and third movements he displays fancy, at least, if not the higher quality. The symphony is not one to be dismissed carelessly. It has strong pages; there is often the expression of genuine individuality.

When Mr. Gericke's orchestral version of movements from chamber music by Bach was first played here, some objected to the liberty taken with the old master. We doubt whether this objection would be made seriously today. It is now not blasphemous to say that Bach wrote an enormous amount of music, both vocal and instrumental; that a good deal of it is perfunctory, built after a fixed pattern, dull; that much of the music composed for solo voices is more effective when played by instruments, and that certain instrumental airs might well be sung. All but hardened fetishists will applaud Mr. Gericke's orchestration, which is ingenious, mindful of the ancient period, effective.

The performance of the orchestra throughout was of a very high order of excellence.

The programme of the concert of Nov. 12 will be as follows: Haydn's symphony in E-flat major, No. 1; Vieuxtemps' concerto for violin, No. 4, in D minor (Mr. Hakon Schmedes violinist); introduction to act 1 of "Guntram," R. Strauss; Tschaikowsky's "Italian Caprice."

Sunday Globe Oct. 30

MUSICAL.

De Pachman Soloist at Symphony Concert.

Many Interesting Recitals Will Be Given This Week.

Notes and Personal Gossip About Musicians.

The soloist at the third rehearsal and concert by the Symphony orchestra was the celebrated pianist Vladimir de Pachmann, who played the second piano concerto by Chopin. The other numbers were three selections from chamber music by Bach, orchestrated by Mr Gericke; Weber's overture to his "Oberon" and Josef Suk's E major symphony. De Pachmann's fame as an interpreter of Chopin's works rests upon such artistic grounds that to many people there is no pianist his peer in this particular field, and in this music he is at his best. To hear him play Chopin is to hear Chopin played probably more satisfactorily on the whole than by anyone else, especially, when, as was the case in the second concerto, works in the more delicate and lighter mood are performed. At the concerts there were but few of Mr de Pachmann's peculiar mannerisms and affectations shown, and as the eminent artist appeared to be in exceedingly good humor there was nothing to mar the effect of his superb playing.

As the concerto gives but little opportunity for any exhibition of strong emotional power being mainly written in a gentle and delicate vein, it was for many years very prominent in the repertory of women pianists; but it is in this style of composition that de Pachmann is specially fascinating, and his playing was as wonderfully crisp and impeccable in accuracy and celerity in execution as of yore, and showed no loss in finish of phrasing, technique, sweetness, exquisite tonal coloring and velvet-like daintiness in fingering. His orchestral support was very fine, especially in the second movement, in which the muted strings furnished a beautifully shaded accompaniment. The audience was very cordial in its reception of the artist.

The Bach excerpts were taken from sonatas for clavier and flute, flute and violin and flute; andante, Siciliano and rondeau. In his orchestration Mr Gericke has preserved admirably the characteristics of Bach. The first is rather precise in form, the second is a flowing melody with muted strings, accentuated strongly at times, and the third is a series of short dancing refrains, some, of which have several repetitions. They are pleasing bits of compositions, and the orchestra gave them with good effect.

The Suk symphony changes in the first movement from pastoral to an entirely different tone picture at the end. The second part is composed of some pretty idyllic material, with delicate song phrases given to the clarinet, and later to other wind instruments; the third movement is very gay and blithesome, and the final part is puzzling in its frequent changes in rhythm, modulations and tonal vigor.

The symphony was generally satisfactory as far as the composer was concerned, excepting, possibly, in the final movement, which does not appear to be fully worked out. The wind instruments deserve credit for their harmonious work in the themes allotted them in the first part; the clarinet and oboes did well their parts in the second movement, so did the cellos, and the forte passages by the full orchestra were smoothly played. The third movement was delightfully interpreted, joyous and vivacious throughout, with a capital scherzo. In the last part the orchestra handled the material scored skilfully enough, but the matter seemed to be lacking in coherency and was rather uninteresting. The Weber overture was played well, of course.

The soloist at the concerts Nov 11 and 12 will be Mr Hakon Schmedes, who will play the Vieuxtemps D minor violin concerto. Haydn's first symphony, introduction to act 1 of "Guntram," by Richard Strauss, and Tschaikowsky's "Capriccio Italien" will complete the program.

Mr Gustav Strube of the Symphony orchestra and director of the promenade and city concerts, is to open a school for instruction in harmony and conducting at an early day. He may be addressed at Symphony hall.

Advertiser Monday, Oct 31

MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.
Weber, Overture to "Oberon."
Bach, Three movements.
Orchestrated by W. Gericke.
Chopin, Concerto for pianoforte in F minor, No. 2.
Mr. Vladimer de Pachmann.
Joseph Suk, Symphony in E major, op. 14 (First time).

It was in some degree a conservative concert, given entirely by an orchestra that did not exceed the classical proportions. Suk's symphony, to be sure, added trombones, piccolo and tuba, but there were none of the extra instruments with which modern colorists expand their scores. It was conservative in its forms and melodies too, until Mr. Suk became the "enfant terrible" of this happy family, and began alternately crashing and whispering in a rather sensational manner. But even he did not depart from the accepted sonata form, so that this enjoyable programme may go on record as being almost free from puzzling vagaries and ultra-modern innovations.

The overture was most brilliantly played, and we may speak a word of commendation for the clarinette work, which is fairly prominent in this composition. Weber and Mendelssohn were the real discoverers of what the clarinette could do, although Mozart introduced it first into the symphonic orchestra.

The Bach movements were calm and reposeful counterpoint scored in just the right spirit by Mr. Gericke. The first movement was the gem of the set, and the Siciliano the least important and attractive. Such music is never fully appreciated by a large audience, it is for the select few, the "cognoscenti," yet it was heartily applauded and the earnest orchestrator and conductor recalled with much enthusiasm at its end. Mr. Gericke has certainly caught the spirit of the old numbers.

The chief point of the concert was the appearance of De Pachmann. The concerto that he played is one that we do not often hear, and it cannot be given at its best in a very large hall. But in spite of handicaps the great artist made an entire success. He is the perfect master of the "rubato," of that elastic tempo which is the life and soul of Chopin, and the orchestra seconded this freedom of movement splendidly. It meant more than a perfunctory compliment when the pianist shook hands with the conductor at the end of the work, for such an ensemble was almost miraculous when the unfettered vein of the interpretation is considered.

De Pachmann was never mawkish or weakly sentimental, not even in the slow movement, where there is some danger of sugar-coating the love sentiments which Chopin here poured out to Constantia Gladkowska. The finale was brilliant and exciting. Occasionally there was more of loudness than one is accustomed to associate with this flimsily scored work. It may be remembered that Chopin was anything but a master of the orchestra, and although the score has been tinkered at, and improved, by Tausig, Klindworth and Burmeister, the composition still remains rather a piano solo with occasional orchestral support than a true concerto, which should be first of all symphonic.

De Pachmann played from notes, a proceeding so unusual that it ought to be recorded. It is a plan which has much to commend it. Why should the pianist be forced to display his memory as well as his technique in such a performance? Placing the music on the rack is much better than placing the musician there. Many an artist is made unnecessarily nervous by the preconceived idea that he must discard reference to the printed music in his performance.

De Pachmann was recalled again and again with great and thoroughly deserved enthusiasm. It was a memorable performance.

Suk's new symphony was largely in the accepted form, yet it had its hazardous attempts at originality. The pupil and son-in-law of Dvorak once in a while imitates his leader, as in the melancholy theme of the adagio, which suggests the English horn of the American Symphony. But, on the whole, the new composer is not an imitator. He has a tendency to military grandeur and to very sharp contrasts. He serves up tender melodies alternated with fierce martial progressions. Sometimes there is great power displayed. The very free Scherzo, for example, is grotesque rather than playful, and is so intense that it might have been danced by "Sansculottes" around the guillotine. Nor are phrases of terror wanting; terror as abject as might exist in a Russian war fleet on meeting a fishing vessel.

Without enjoying the entire symphony, the reviewer can pay tribute to its earnestness and to its greater moments. Its lack of coherent development is its chief fault, but Suk is a young composer who may go very far, and his efforts to combine modern passion with classic form deserve recognition and commendation.

Louis C. Elson.

Transcript Monday, Oct. 31

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

The third Symphony concert of the season was made notable by the reappearance in Boston of that famous pianist Mr. Vladimir de Pachmann. This was the programme of the concert:

Weber: Overture to "Oberon."
Bach: Three Movements, orchestrated by W. Gericke.
Chopin: Concerto for Pianoforte in F minor, No. 2, Op. 21.
Joseph Suk: Symphony in E major, Op. 14. (First time.)

Despite the fact that on the programme was a symphony by a composer of no mean talent, still unheard here, the main feature of the concert was the wonderful playing of Mr. de Pachmann. The distinguished artist, glorying in his amazing powers, dared to risk his reputation on the F minor concerto of Chopin, a work that, never of the strongest, has now grown strangely old-fashioned; indeed, it sounds quite roccoco, and only perfect playing can make it tolerable. But Mr. de Pachmann might with impunity, if he so chose, venture before an audience armed only with scales, trills, arpeggios and odd snatches of song, for tone of such entrancing beauty as his never is heard from others. It glows. It sparkles with color, like snow, now warm, as when the noon sun shines brightly, now cool, again cold, sometimes melting. Mr. de Pachmann's song is like that of a Sembrich—and when perfection has been called into comparison, no more need be said. Rhythm, too, must not be forgotten in recalling the remarkable qualities of Mr. de Pachmann. In short, the artist was at his best, in very different case from his last visit here, when his work seemed a curious mixture of the beautiful and the meretricious. At the end of the concerto he received an ovation.

The symphony, even as the concert's novelty, cannot be discussed before mention has been made of the extremely brilliant performance of the "Oberon" overture. Never before last Saturday has the supernatural character of the overture's opening pages been brought out so sympathetically, never has the quick movement rushed along with such fire and fury. This brilliancy of performance lasted all the evening, right through the symphony, as well as the Bach pieces so pleasantly orchestrated by Mr. Gericke. The playing was all a triumph. If only Mozart, Haydn and early Beethoven symphonies could always be played with the warmth, spirit and carefulness that went into Saturday's performance of the Weber overture! It was an event to be remembered.

The symphony, coming late in the evening, when nearly enough music had been heard for a single sitting, proved somewhat tiresome. The work is very melodious, logically developed and written with studied avoidance of the bizarre. For this much be all thanks! In the year 1904, however, one cannot help feeling doubtful as to the original qualities of a composer who sets out to write a four-movement symphony (Suk's symphony, to be sure, was made several years ago). The third movement seems best, for in it are strains of Bohemia, vital and animated, and the opening allegro is not without the same character. Least interesting are the very long adagio, and the finale, both examples of conscientious effort, straightforward music that one must respect, even when their monotony becomes wearisome. However, Suk is a composer whose productions must be heard, that we may all judge for ourselves, and the symphony's performance was amazingly brilliant. Few concerts, all in all, are so satisfactory as was this third symphony concert of the year. Everybody must have been pleased, classicists and those interested in the new alike.

This week there will be no concert. On Saturday, the 12th, Mr. Hakon Schmedes is to appear as soloist, the programme of the evening being as follows: Haydn, Symphony No. 1, in E-flat major; Vieuxtemps, concerto for violin, No. 4, in D major; Richard Strauss, introduction to Act I. of "Guntram"; Tchaikovsky, Capriccio Italien, op. 45.

R. R. G.

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BOSTON HERALD
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THURSDAY, NOV. 3, 1904.

Boston American Mon, Oct 31.

UNION MUST LET ORCHESTRA ALONE

Maj. Higginson Says Interference with His Plans Will Cause Symphony Organization to Perish and He Will Tell Reasons.

Regarding the statements, emanating from various sources, that the welfare of the Boston Symphony orchestra is threatened, through the demands of the Musicians' Federated Union, Maj. Henry L. Higginson said, yesterday, to a Herald representative: "Musicians' unions are good, if they are for proper motives; and proper motives seem to me charity, brotherhood, and social purposes. When, however, they adopt the 'closed door,' I am absolutely opposed to them. Whether or not the members of the Boston Symphony orchestra belong to the union is not for me to decide, providing that they live up to their bargain with me, and to the spirit of the orchestra.

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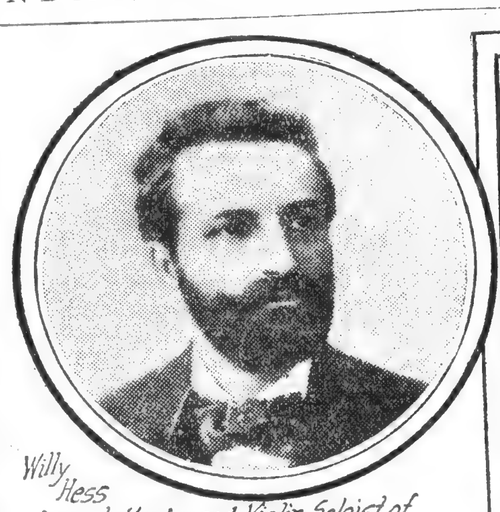

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In England Mr. Hess' musicianly qualities were much appreciated by the royal family. He played many times at Clarence House for the late Duke of Edinburgh, who was himself a notable violinist. After playing one night at a Royal Amateur Orchestral Society's concert the present King (then Prince of Wales) personally congratulated him, and decorated the artist with the honorary badge of membership. On one occasion he was summoned to Osborne by the late Queen while leading at the Chester festival.

The Grand Duke of Luxembourg conferred on Mr. Hess the Order of the Eichenkranz von Adolph, and from the German Emperor he received the title of Konigliche Preussische Professor, on the celebration of the fiftieth anniversary of the Cologne Conservatory, where, on the death of Dr. Wullner, he filled the place of director till the appointment of Fritz Steinbach.

Many interesting tours were made with the Max Paur and the Grunfeld trio, in which Mr. Hess replaced the well-known virtuoso, Florian Zajic. The violinist and Max Paur also utilized one summer holiday in organizing a concert tour in Norway, during which they traveled as far north as Tromsoe, city of the "midnight sun."

As a conductor Mr. Hess is experienced having acted in that capacity as deputy for Halle, for Gernsheim in Holland, and for three summers wielding the baton over the Gurznich Orchestra. He is the fortunate possessor of a magnificent Guadagnini violin, which he acquired some years ago.

Musical Notes.

A new string quartette, recently organized to give chamber music in Philadelphia, comprises Frederick Hahn, first violin; H. Van der Beemt, second violin; John Grolle, viola, and Hendrick Hahnmann, cello. The latter three are well-known Philadelphia orchestra musicians. Mr. Hahn was formerly with the Boston Orchestra. The first public concert of the quartette will be given at Griffith Hall at an early date.

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The Grand Duke of Luxembourg conferred on Mr. Hess the Order of the Hohenterkranz von Adolph, and from the German Emperor he received the title of Konigliche Preussische Professor, on the celebration of the fiftieth anniversary of the Cologne Conservatory, where, on the death of Dr. Wullner, he filled the place of director till the appointment of Fritz Steinbach.

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[23]

BOSTON HERALD
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Boston American Mon, Oct 31.

UNION MUST LET ORCHESTRA ALONE

Maj. Higginson Says Interference with His Plans Will Cause Symphony Organization to Perish and He Will Tell Reasons.

Regarding the statements, emanating from various sources, that the welfare of the Boston Symphony orchestra is threatened, through the demands of the Musicians' Federated Union, Maj. Henry L. Higginson said, yesterday, to a Herald representative: "Musicians' unions are good, if they are for proper motives; and proper motives seem to me charity, brotherhood, and social purposes. When, however, they adopt the 'closed door,' I am absolutely opposed to them. Whether or not the members of the Boston Symphony orchestra belong to the union is not for me to decide, providing that they live up to their bargain with me, and to the spirit of the orchestra.

"The orchestra was intended for the enjoyment and education of the public and has been carried on by the employment of much pains and work, until it has become a very good band. By the bylaws of the union, the union men are not allowed to play with non-union men. I object to any interference with the playing of the members of the orchestra, either for the symphony concerts or for any outside work. I want the men to earn what they can, both from me and from outsiders.

"Our men who joined the union were told that they could do our work, without regard to the bylaws of the union, but the representative of the union said to me that the point was waived until explained to me. The explanation consisted simply in telling me the fact. Nobody has thought of disintegration unless the union causes it. There is no discontent among the members of the Boston Symphony orchestra, and I don't know how many belong to the union, if any. The members now know all the facts and understand them fully.

"If allowed to carry out this work, in the original manner and spirit, I shall go on, and I expect that my death will not limit the life of the orchestra. If, however, there is an interferenee in my plans, which prevents unity and harmony in the orchestra, or among its members, the organization will perish, and I shall state publicly how the organization was broken up, and by whom. It has been a great joy to forward this work, and I hope that it has been worth while. It is clear, however, that I must have a free hand. I trust that the work of the orchestra may continue."

THE SYMPHONY ORCHESTRA.

Maj. Henry L. Higginson's statement concerning the relations of the Boston Symphony orchestra to the Musicians' Federated Union shows how easy it might be to push the "closed shop" or "closed door" theory of service to a point which would cause serious public loss. The Boston Symphony orchestra was not established as a money-making enterprise, and if Maj. Higginson, contrary to his original intentions, has found a balance to the good in the annual account of this enterprise, it has been with good reason assumed that this was to be made a part of a fund out of which the orchestra was to be maintained through an indefinite future. In order to develop this idea along the lines originally laid down and thus far adhered to, of providing the citizens of eastern Massachusetts with the finest orchestral music at cost and without profit, it is necessary that those in control should select their musicians on the score of merit and without regard to such artificial restraints as any self-constituted outside body might see fit in its own interest to endeavor to impose. There is no question about the generous payment given to those who are members of this orchestra, for it is doubtful if any musicians receive as a body as large remuneration. It is only a question of whether as non-union men other musicians shall be prohibited from having professional relations with them. Maj. Higginson plainly announces that if these barriers are to be thrown i the way of his public-spirited enter prise, it must be brought to an end this coming as the result of what w think almost every one will concede t be entirely unwarrantable interference

MUST LEAVE THE UNION OR THE SYMPHONY

Musicians Soon to Be Given Choice by Union; Orchestra Is Threatened.

HIGGINSON IS DISPLEASED

High officials of the Musicians' Protective Union say that members of the Boston Symphony Orchestra, who are not now members of the union, must join it at once or the union members will leave the orchestra. There are members of the orchestra who say they will not join a labor union, and others, who are union men, say they will not leave the musical organization in which membership gives them prestige, and the organization of the famous orchestra is threatened.

Major F. L. Higginson, who has been the mainstay and financial backer of the organization, says he is not interested in whether the players are trades unionists or not, and that the disagreement will not cause his interference unless too much trouble is stirred up. In that event the inference from his remarks is that he would withdraw his support, and without Major Higginson to make up the deficits in the orchestra's treasury it is feared that the organization would go to pieces.

Trouble Long Brewing.

This trouble between union officials and the orchestra as a body has been brewing for a long time. There have been members who would not become union members, yet the unionists in the band have hesitated about withdrawing, because of the manifest advantage that it is to a man to be recognized as competent enough to play in the Symphony.

International President Weber of the Musicians' Protective Union has been in Boston and interviewed Major Higginson, and the result, which neither side will give out for publication, is, in fact, unsatisfactory in an extreme degree.

Major Higginson said to-day, through his private secretary, to a BOSTON AMERICAN reporter:

"I will not withdraw my support of the Boston Symphony Orchestra."

But he said this with the significant proviso:

"Unless trouble is stirred up so that the matter becomes a nuisance to me."

Higginson Displeased.

Beyond this no statement can be obtained from Major Higginson. Unofficially, however, it was ascertained that Major Higginson is not overpleased with the present condition of the agitation by union musicians in the orchestra, and has approached more than half of the seventy odd members of the orchestra who are also members of the union. Pressure has been brought to bear upon them to the end that they resign their membership in the union or else relinquish their position in the orchestra.

The Boston Musical Protective Union will take the matter up at an early meeting and there is no question as to the result. One member of the union, an official high in the councils of the organization, said to-day to a BOSTON AMERICAN reporter:

"It is not right that we should discriminate in favor of the members of the Symphony orchestra as against the musician who has not so good an engagement. Major Higginson has laid down certain conditions that are far from satisfactory. You tell me that Major Higginson declares that he does not care whether a man is a member of the union or not. Why did he not tell Mr. Weber that? You may say that the matter is reaching a serious crisis, and it is far from impossible that the orchestra will be in such trouble that it may disband.

"Major Higginson is anxious that we should start a fight against him, but we have nothing to do with that. We are not fighting Major Higginson at all. He is looking after his own business, and we do not wish to meddle in it. But the members of our organization have got either to live up to the conditions of their membership or leave the organization."

The orchestra is now absent from the city, and International President Weber left soon after his interview with Major Higginson. The question may not be taken up finally until after the return of the orchestra, but officials of the union anticipate an exciting meeting of thie organization Thursday afternoon.

BOSTON ORCHESTRA CRISIS.

Unionism Threatens Disruption of Famous Musical Organization.

Special to The New York Times.

BOSTON, Nov. 1.—There is apparently a crisis in the affairs of the Boston Symphony Orchestra, the celebrated organization of musicians which has been chiefly supported by the public spirit of Major Henry L. Higginson.

The Musicians' Protective Union is at the bottom of the trouble, the exact nature of which is as yet kept from the public. It is said that a majority of the players have become members of the union, and threaten to quit unless the others follow them. It is even said that the disintegration of the orchestra is threatened.

Major Higginson is understood to be strongly opposed to unionism and to have made some very emphatic remarks which the union officials resent.

One of two things seems to be probable, either the disbanding of the orchestra by the desertion of its union members or the refusal of Major Higginson to longer continue his financial support.

regarded [illegible]

Sunday, Oct 30

THE PHILADELPHIA RECORD,

THIS WEEK'S SYMPHONY SOLOISTS.

Copyrt Dupont

V. De Pachmann.

Fannie Bloomfield-Zeisler.

Willy Hess

Willy Hess, violinist, and Vladimir de Pachmann, pianist, will play with the Boston Symphony on Monday and Wednesday, respectively. Mme. Bloomfield-Zeisler, pianist, will appear at the Philadelphia Orchestra's opening concerts on Friday afternoon and Saturday evening.

Willy Hess
Concert Master and Violin Soloist of Boston Symphony Orchestra

TRIO OF STARS IN THE DOMAIN OF MUSIC

John Mahnken,
General Manager of Phila Orchestra.

Fannie Bloomfield Zeisler
Solo Pianiste with
Philadelphia Orchestra

SYMPHONY ORCHESTRA OPENS CONCERT SEASON

Under Direction of Herr Gericke, Well-Known Boston Organization Appears To-Morrow Night at Academy of Music

TO-MORROW evening the symphony concert season will open at the Academy of Music—the first appearance for the season of the Boston Symphony Orchestra under the direction of Herr Gericke, as heretofore.

The programme includes Beethoven's fourth symphony in B flat major and the "Tannhaeuser" overture. An orchestral novelty will be presented in Paul Dukas' scherzo, "The Sorcerer's Apprentice," composed in 1897, and first performed in the United States by Thomas' Chicago Orchestra in 1899.

The new concert master, Willy Hess, is to be the soloist, playing Joachim's difficult Hungarian concerto for violin.

The Wednesday concert will introduce De Pachmann as soloist, in Chopin's F minor concerto. On this occasion will be performed, for the first time here, Josef Suk's symphony in E major, opus 14. This composer is the most poetic of living Bohemian musicians. The other concert numbers are the "Oberlin" overture and three Bach movements, orchestrated by Mr. Gericke.

Philadelphia Orchestra Concerts.

Fanny Bloomfield-Zeisler, past grand mistress and supreme poetess of the piano, is to be the soloist at the opening concerts of the Philadelphia Orchestra's forthcoming season, opening with next Friday afternoon's rehearsal, followed by the usual Saturday evening concert.

The programme will be identical for both entertainments—the Goldmark overture, "Spring," which is perennially popular; Beethoven's superb "Eroica" symphony, which Conductor Scheel interprets with rare spirit and skill; Strauss' "Till Eulenspiegel," which was last heard here under the composer's baton, and the lovely, spirituelle Henselt concerto for pianoforte.

The long-scattered instrumental stars of Mr. Scheel's orchestra have all answered the director's call, and are here ready for rehearsals—for concerts, indeed, so far as classic programmes are concerned. It is an assemblage of virtuosi, from the view-point of mere technical proficiency. The mere fact that a composition so bristling with musical difficulties as "Till Eulenspiegel" is put on the first programme is in itself a denotement of assured excellence.

Much of the work of the Philadelphia Orchestra this season will be strictly for the home market. Last year it made wearisome and profitless tours—a plan now permanently abandoned. Manager Mahnken will take the band to a few large cities, where guarantees are provided; but the bulk of its performances will be given here in Philadelphia.

Boston Orchestra's Concert Master.

Willy Hess, the new concert master and solo violinist of the Boston Symphony Orchestra, comes from London, where he is well known through his connection with the Halle Orchestra and the Royal Academy of Music, where he recently resigned his position as professor.

Born in Mannheim in 1859, his family left for America in 1865, and resided here for seven years, during which time young Hess pursued his studies. In 1872 his father left America for Holland, where his young son began his public appearances. On one occasion the boy, then 13, distinguished himself by leading the celebrated Harfen Quartette.

At the end of twelve months another move was made, this time to Germany, where Heidelberg was chosen as a place of residence. The young violinist toured extensively through Germany, Holland, Belgium and France. In Paris he was fortunate enough to attract the notice of Vieuxtemps, who not only interested himself in the lad, but conducted the orchestra for him at his first Philharmonic concert there.

In 1876 it was decided that he should go to Berlin for two years to profit by instruction from Joachim, and at the end of this time he received the appointment of leader of the Opera and Museum's orchestra at Frankfurt-on-Main. Eight years were passed in this city, where, in addition to his orchestral duties and teaching, Mr. Hess also found time to found a quartette and a trio with Kwast and Hugo Becker.

In 1886 he accepted a post at the Conservatory in Rotterdam as professor and leader of the orchestra, and also succeeded to the well-known string quartette formerly led by Professor Wirth. After two years Sir Charles Halle secured his services for the Halle Orchestra in Manchester in the place of Ludwig Straus, an appointment which kept him in England for seven years. In addition to his work in Manchester he also led for the Philharmonic Society in Liverpool, and traveled a great deal, playing at various concerts.

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[23]

Phila. Ledger, Oct. 30

WILLY HESS

Concertmaster and first violin, Boston Symphony Orchestra.

* * *

The really notable event of Monday evening will be the first of this season's concerts to be given here by the Boston Symphony Orchestra, under the direction of Wilhelm Gericke. This will be the first "big" concert of the present season which it practically "opens," and on this occasion Willy Hess, the new concertmeister of the organization, will make his Philadelphia debut. This player was born at Mannheim, Germany, in 1859. He gave concerts when he was 10 years old in Belgium, France and Germany. He was also in America with Thomas's Orchestra. In 1876 he went to Berlin and became a pupil of Joachim. In 1878 he was appointed concertmeister at the Frankfort Opera and also concertmeister of the Museumgesellschaft Orchestra. Then he went to Rotterdam and afterward to Manchester, England. In 1885 he settled at Cologne as professor of violin at the Conservatory and concertmeister of the Guerzenich concerts and leader of the Guerzenich Quartet. He comes to the Boston Orchestra direct from the Royal Academy of Music, in London, where for the past year he has been a member of the faculty. It will be interesting to hear this player, who possesses no little European reputation. That his "technic" is perfect goes without saying, otherwise he certainly would not be a concertmeister; but it takes a great deal of "temperament" to overcome the colorless perfection of the Joachim school of violin playing, and on the question of just how much of this intangible quality the Mannheim player possesses will depend the impression that he makes here tomorrow evening. Mr. Hess will be heard in the unusual and wonderful "Hungarian" violin concerto, by Joachim, of which Paul David, writing in Grove, says:

"Undoubtedly his most important and most successful work is the Hungarian Concerto (Op. 11), a creation of real grandeur, built up in noble symphonic proportions, which will hold its place in the first rank of masterpieces for the violin."

It has not been played here recently, and this opportunity of hearing a work that is so long that a single movement only usually is played by concert violinists, will make the concert a notable one.

* * *

The symphony at this concert is to be Beethoven's fourth, in B-flat major. It is one of the most delightful of compositions and it is not very frequently played, as it is, musically considered, of much less importance than so many of the other symphonies by the same composer. Classic in treatment, it is characterized by an extraordinary spirit of happiness and is such a beautiful composition that one is always glad of an opportunity of hearing it. It was first played in Vienna in 1807.

The symphony will be played first, and after the brief intermission which is a feature of the Boston concerts, the violin concerto will be played. This will be followed by a little bit of modern French programme music, "The Sorcerer's Apprentice," by Paul Dukas, in which is described the "raising" of certain spirits by a magician's boy, who afterward finds that he is unable to "lay" them until his master returns and does it for him. This interesting concert will close with the Tannhaeuser Overture.

* * *

The Wednesday evening Boston Symphony concert is no less important in that it will serve to reintroduce to Philadelphians Vladimir de Pachmann, the famous Chopin exponent, who will be heard in the second Chopin concerto, the one in F minor. This is, perhaps, the most famous of the Chopin piano concertos, and is usually spoken of as the "second," although it was written before that in E minor, but not published until later. The F minor concerto is exceedingly romantic, and, like all of Chopin's work, full of lovely melodies. As it was written during the height of the composer's passion for Constantia Gladowska, it is most romantic in its characteristics. It will be of great interest to hear De Pachmann once more, as it has been many seasons since he played in Philadelphia. He was born at Odessa, in Russia, in 1848, and remained there until he was 18, when he was sent to Vienna to the conservatory, where he received the gold medal. He returned to Russia in 1869, and gave a number of successful concerts, but he was much dissatisfied with his work, and retired for some eight years and devoted himself to study. He then gave more concerts, retiring again for some years. After this he again gave concerts in Vienna and Paris which were satisfactory to himself. Since then he has frequently been heard in pub-

lic. Without [illegible] in many respects [illegible] of modern pi[illegible] ordinarily eccentric and has gained the epithet of the "mad pianist." He has devoted a great number of years to the study of Chopin, and is famous for his interpretations of the Polish musician, but he is quite liable to stop in the midst of his performance and tell the audience not to talk so much, or to call their attention to some particular phrase or passage which he believes that they have overlooked or failed to appreciate. However, he is a great artist, and can afford to do as he pleases.

* * *

The concert on this occasion will open with the familiar "Oberon" overture, by Weber, and this will be followed by Mr. Gericke's own orchestration of three movements from some chamber music by Bach, an Andante, a Siciliano and a Rondeau. The concert will close with the symphony in E major, by Joseph Suk, the young Bohemian, which Mr. Gericke will interpret here for the first time, although it was played with great success by Mr. Scheel in February of 1903. It will be recalled as a wonderfully rich and suggestively Slavic composition, full of themes of Bohemian song and intimation of things conceived in the Dvorak manner. To so many concertgoers in these days modern music is especially appealing, and Slav music particularly so, so that this Wednesday evening programme will be distinctly worth while, and in many respects one of the most interesting that will be offered by Mr. Gericke this season.

Phila. Inquirer Tuesday, Nov. 1

OPENING OF THE MUSICAL SEASON

Reappearance of the Boston Symphony Orchestra and Debut of Willy Hess at the Academy

The Philadelphia musical season may be said to have opened last evening, when the Boston Symphony Orchestra reappeared at the Academy of Music and rendered a valuable and interesting program in a manner which amply sustained its high reputation and afforded great enjoyment to the large and brilliant audience which the occasion had attracted. It may have been because the Boston Orchestra has not been heard here lately, but at this concert the merits for which it is distinguished seemed to be more than usually conspicuous and admirable and the nature and extent of its superiority to most other similar organizations more than ordinarily apparent.

The symphony was that by Beethoven in B-flat major No. 4, and this beautiful work was interpreted with a clearness of intelligence, an eloquence of expression and a perfection of artistic finish which left no part of its significance unexpressed and no phase of its varied loveliness unexhibited. Under Mr. Gericke's sympathetic and masterly direction the orchestra played with a unity of purpose, a clarity of utterance and a nicety of dynamic balance which could not be too highly praised and which made its performance in the highest degree illuminative and delightful. Each of the four movements was competently and appreciatively given, but perhaps it was in the heavenly adagio that the orchestra was quite at its best and that the various excellencies for which it is noted, the quality of its tone, the precision of its execution, the refinement of its methods, were most convincingly and impressively illustrated. No better orchestral playing than this can be imagined or need be desired.

The other orchestral numbers were a scherzo by Dukes called "The Sorcerer's Apprentice" and the "Tannhauser" overture. The Dukes scherzo had not previously been produced here and it proved to be very well worth hearing. It is ingeniously and effectively though not extravagantly scored and it unites a good deal of humor with not a little melodic charm. Any one who chooses to do so can without much trouble follow the allusions of the score and trace its relation to the ballad with which it is associated, but the music can be enjoyed without any reference to its literary subject matter and perhaps it can be enjoyed that way best. It is genuine music in that its inspiration is rather subjective than objective and that it is directed to the expression of a sentiment rather than to the portrayal of a scene or the suggestion of an action, and there can be no doubt as to the favorable character of the opinion which it elicited.

The assisting artist was the new concert master of the orchestra, Mr. Willy Hess, a violinist with a great European reputation, who has not been in this country since he was a boy. His selection was the Hungarian concerto by Joachim, by no means the best he might have made, and he played this difficult and largely ungrateful music with the utmost brilliancy, facility and power Joachim wrote this concerto for the purpose of showing his mastery of the instrument, and it bristles with every kind of difficulty that the violin presents. None of these seemed, however, to impose any strain upon Mr. Hess' technical resources. He played the music with a fine, full tone, with a faultlessly true intonation, and with unfailing freedom and authority, and all the heartiness of an applause which insisted upon several recalls was thoroughly well deserved. Mr. Willy Hess is a violinist of real distinction and extraordinary attainments.

At the second concert, to be given tomorrow evening, the orchestra will play Weber's "Oberon" overture and a symphony by Suk, and Vladimir de Pachmann will be heard in Chopin's F minor concerto for the pianoforte, a work of which he is the supreme interpreter.

Phila. Ledger, Nov. 1

THE OPENING OF THE MUSICAL SEASON

The First Concert at the Academy of Music by the Boston Symphony Orchestra

The musical season of 1904-5, which promises to be one of unusual interest and activity, was agreeably and successfully introduced last evening, at the Academy of Music, with a concert by the Boston Symphony Orchestra. This is the twentieth season in which this fine organization has played in Philadelphia and for one-half of this long time it has been conducted by Mr. Gericke, who was once more cordially welcomed by a large audience last night. Usually the first concert of the orchestra has been given in November. An earlier date was probably chosen this year to avoid election week, and the concert was thus the first important musical event of the season. The programme was:

Symphony, No. 4 B flat major.....Beethoven
Concerto for violin, "Hungarian".....Joachim
Scherzo, "L'Apprenti Sorcier".....Dukas
Overture, "Tannhaeuser".....Wagner

The familiar symphony was beautifully played. It is one of the clearest of the nine, with no problems of interpretation, and it lends itself well to the suave and balanced execution that Mr. Gericke exacts. It was for the most part played in an unusually stately manner, with a quite exquisite refinement. The melting melody of the wonderful slow movement was most beautifully delivered, and by contrast the trio and the finale were fair examples of agile and exact playing, both in detail and in ensemble, though with not all of the vivacious joyousness usually associated with these movements.

The orchestra is evidently in unimpaired form. Mr. Adamowski led the violins, and the new concertmaster, Willy Hess, appeared as the soloist. He is a slim man, with dark hair and a partly grizzled beard, and an aspect not unsuited to the title of "professor" prefixed to his name on the programme. He is known, indeed, as a professor of the violin, and his technical accomplishment might be assumed both from his position and from his choice of the Joachim concerto for his battlehorse, one of those exacting exercises that are usually more interesting to the performer than to the listener, and make their effect largely by the sense of difficulties overcome. It is an accompanied solo in three movements, as long as a symphony, introducing nearly every known complexity and eccentricity, both of fingering and bowing "in the Hungarian manner." It is the kind of music that a gifted Hungarian might improvise without caring for accuracy. To play it throughout as written, not only with precision, but with nearly unfailing purity of tone, and to maintain this for forty minutes by the watch, is a tour de force worthy of a professor. Most violinists are content with one movement at a time.

But Mr. Hess did more than this. He not only played the long concerto with unflagging facility; he developed a warm and sympathetic temperament that compelled attention and interest. He has a lovely tone, rich and pure, and he "sang" the delicious romance of the second movement not merely as a virtuoso, but as an artist. This is much more like Joachim's own playing; in his prime, than the cold nicety he has imposed on most of his later pupils, and it showed Mr. Hess to be the most distinct and individual acquisition that Mr. Higginson has made to his forces. His sincerity of temperament, not less than the freedom and firmness of his bowing, should be of great value to the orchestra.

The impression he made upon the audience was unmistakable, and the warmth with which he was repeatedly recalled was a just expression of appreciation. When it is recorded that Mr. Hess had learned only yesterday of the death of his father, in Germany, a touch of sentiment is given to his personal success. The composition by Paul Dukas, one of the younger Frenchmen, which followed the concerto, did not prove important. It is a piece of programme music, suggested by Goethe's ballad of the youth who invoked the spirits to bring water and forgot how to tell them to stop. The expression of this subject appeared, on a first hearing, to be mainly a noisy cumulation of instrumental effects, with special reliance on the contra-faggot. The concert closed with the "Tannhaeuser" overture.

Phila. American, Nov. 1

BOSTON ORCHESTRA PLEASES AUDIENCE

Musicians Make Renewed Disclosure of Their Admirable Qualities.

The first orchestral concert of the season, given at the Academy of Music by the Boston Symphony Orchestra, under Mr. Gericke's direction, made renewed disclosure of the admirable quality of this proficient body of instrumentalists.

In the opening symphony Beethoven's fourth, in B flat major, as in the concluding "Tannhaeuseer" overture, there was evinced the technical flexibility, great dynamic power and perfect balance of tone that have so long distinguished this orchestra.

Professor Hess, the new concert master, officiated as soloist on this occasion, playing Joachin's long, difficult and highly elaborated "Hungarian" concerto for violin with orchestra.

Professor Hess is a Bohemian, and his racial instincts and acquired musical equipment alike contribute to render dignified, effective and characteristic his interpretation of Joachim's lengthy and complicated tour de force for violin.

Undoubtedly, judging from Professor Hess' performance last evening, Mr. Gericke has procured a chef d'attaque who should lend added distinction to the string department of the big band from Boston town.

The concert of to-morrow evening will introduce as soloist Vladimir de Pachmann, pianist, and also a symphony new here, Josef Suk's, in E major.

Phila. Press, Nov. 1

THE BOSTON ORCHESTRA

The First Concert of the Twentieth Season—Hess the Soloist.

Beethoven's Fourth Symphony, not exactly his most interesting work in this form; Joachim's overlong concerto for the violin in the Hungarian manner, with Prof. Willy Hess as the soloist; a weirdly descriptive Scherzo by Duhas of the French school, in the style of Saint-Saens' "Danse Macabre" and "Rouet d'Omphale" with the "Tannhauser" overture as the glowing finale, formed the program at the first concert of the Boston Symphony Orchestra at the Academy of Music last evening.

This splendid virtuoso organization enters upon its twentieth season here with Mr. Gericke still at the academic helm, but with a new concert meister, dear to our Teutonic and British friends, in the shape of Willy Hess, once a wonder-child in the early 70's, now a finely equipped violinist of superb technique and an emotional range that bespeaks the artistic temperament. Although having just learned of the death of his father yesterday, the artist triumphed over the man and the Joachim number was interpreted in flawless manner, though one wearies of its show effects, difficult though they may be and one wishes the Hungarian idea and his youth had not tempted Joachim to write so endlessly with so many musical anti-climaxes. Prof. Hess has a fine tone, he handles his bow with vigor and grace and his technical accomplishments are of the highest, while in the slower, singing effects and in the double-stopping, his expressive phrases were beautifully read without being too sentimental. One might have wished, however, a more expressable number for his debut, but the interpretation was a revelation of a master of his art.

The orchestra was in fine condition in the Dukas Scherzo which, depicting the troubles of a sorcerer's apprentice, was diabolic enough to suit any one well or ill-disposed and called for all the resources of a modern orchestra, including our old friends, the cymbals, which might have been hit with a little more abandoned emphasis and more percussive noise, for that is what the composer's intent calls for; no lady-like pandemonium for us moderns if you please! The symphony was read with rare analytic skill, but with no special effects, while although Mr. Gericke does not quite tear a passion to tatters in the Wagner overture he invariably gives it a noble reading and did so in his best manner last evening. The concert was an auspicious opening of the musical season. On Wednesday night De Pachmann will be soloist and the program will be as follows: Weber, overture, "Oberon;" Bach, three movements, orchestrated by W. Gericke; Chopin, concerto for pianoforte in F minor, No. 2; Joseph Suk, symphony in E major, Op. 14. First time at these concerts.

Phila. Record, Nov. 1

THE BOSTON SYMPHONY.

Gericke's Band Brings a Fine New Concert-Meister Soloist.

The local musical season was formally opened last evening at the Academy by the Boston Symphony Orchestra, with all the customery eclat that is now the natural concomitant of the reappearance of this magnificent organization, and with an added feature of genuine importance in the introduction of a new soloist and concertmeister of the first rank. The program comprised Beethoven's wonderfully beautiful Fourth Symphony, Joachim's brilliant and intricate Hungarian Concerto for violin, a rather inconsequential orchestral novelty in Paul Dukas' Scherzo, "The Sorcerer's Apprentice," and the familiar, though always welcome, "Tannhaeuser" Overture.

The pre-eminent single feature was the appearance of Willy Hess as violin soloist and also as concert-meister of the orchestra. Herr Hess has been widely heralded, and this premiere demonstrated at once that he has not been overrated. The Joachim composition is too long for the great majority of music lovers—in fact, many soloists are content to give but one movement of it—but it has no small beauty, particularly in the romantic and dainty second part, and it offers a remarkably complete test of the performer's equipment, both temperamental and technical. Herr Hess combines dignity and artistic power with a well-marked manly vigor, and in breadth of tone as well as mere technique compares very favorably with his contemporaries. That he scored last evening a genuine artistic and popular triumph cannot be gainsaid.

It is unnecessary at this period to discuss the work of the Boston Symphony as an orchestra. It is the standard, as hitherto, in this country, and if Herr Gericke is more the academician than the inspired recreator of great musical works, he at least retains all his ability in the matter of bringing out the best that is in his men. The Beethoven Symphony and the "Tannhaeuser" number were faultlessly rendered, while the Dukas novelty was given with great brilliancy. The piece itself, founded upon Goethe's poem, is interesting for its grotesque humor and oddities, but, while enjoyable enough, is of no great importance.

On Wednesday Vladimir De Pachmann will make his new appearance, playing Chopin's pianoforte Concerto in F minor. The orchestral numbers will be Weber's "Oberon" Overture, three movements by Bach, orchestrated by Herr Gericke, and Josef Suk's Symphony in E major (opus 14), which will then be heard here for the first time.

[24]

Phila. N. American, Thursday, Nov. 3

MUSICIANS RUSHED THROUGH SYMPHONY

Then Fine Boston Orchestra Placidly Performed Three Bach Movements.

NO DISCORD IN BAND

At the Academy of Music last evening the admirers of Mr. Gericke's Boston Orchestra listened with strained ears while the musicians ripped and rushed, almost tumultuously, through Josef Suk's E major symphony; placidly performed Mr. Gericke's orchestral setting of three Bach movements, and impressively resurrected the "Oberon" overture in all its melodic richness and harmonic poverty.

The soloist was M. de Pachmann, in a skillful and sympathetic interpretation of Chopin's F minor concerto. There was not an instant of uncertainty in De Pachmann's reading; he still plays Chopin with the expressive grace and refined idealism of a true virtuoso of the pianoforte.

"Nothing in it," said Manager Comee, when asked about current rumors of dissension in the band over Musical Union restrictions and demands. "Some of the men are at odds with the Musical Protective Union; but that does not concern the orchestra management. It's an annual scrap, soon over. We'll fill all our dates, never fear."

Phila. Press, Nov. 3

THE BOSTON ORCHESTRA

First Concert of the Second Series at the Academy of Music.

De Pachmann tinkled and purled and trilled in his most approved Chopinesque manner in the familiar F minor concerto at the first concert of the second series by the Boston Symphony Orchestra at the Academy of Music last evening, and made himself, as he always does, the feature of a very charming concert. That is to say, he was the feature so far as any soloist is a feature at these concerts, where the superb orchestral finish given to everything interpreted is really the feature.

De Pachmann is, however, unique, and in his delicious phrasing and lovely tonal effects unequaled, while the naive abandon, the artless art of unconscious consciousness with which he throws himself into the spirit of such a work, is most refreshing and ever a delight. The whole work was artistically interpreted, both by the soloist and the orchestra, but the orchestral accompaniment in the beautiful larghetto, meant to be a shimmer of strings, was almost too refined at times, indeed, refined almost to inaudibility, which was a little too tenuous even for so filmy a web of sound. This, however, left the melting strains of the soloist in even larger relief. As was to be expected, the reception of the pianist was enthusiastic and somewhat ecstatic.

Aside from the Chopin number the program was not strikingly notable, though most agreeable. Weber's overture to "Oberon," one of Mr. Gericke's specialties, was a stirring opening bit, and Mr. Gericke himself babbled pleasantly of green fields and running brooks in the Eighteenth Century manner in three movements by Bach, orchestrated by himself, and then, for the close, came a symphony by one of the moderns, Josef Suk's opus 14, in E major, which was heard for the first time here last Winter when given by Mr. Scheel and the Philadelphia Orchestra.

Like all the new school composers Suk's work reflects and refracts the music of his period. Some find the influence of one, others of another, and the truth is that he suggests all of the moderns, with, of course, the strongest leanings toward Dvorak, his father-in-law. The first movement of the symphony is very eclectic in its manner, but in the slow movement the style of the New World symphony is most marked, while the allegro vivace is so much of a plantation breakdown (or is it a Nubian folk dance?) that a large part of it might be accompanied by the scraping of feet and the rattling of dried peas in a gourd, to say nothing of tam-tams.

The symphony was beautifully read and brought the concert to a delightful close, and is a work that is well worth hearing as a study in contrasts with the older forms and classic composers.

DE PACHMANN PLAYS HERE

Appears With the Boston Symphony Orchestra—Concert, as a Whole, Rather Disappointing

The reappearance of Vladimir de Pachmann, the celebrated Chopin exponent, who played last evening in the Academy of Music with the Boston Symphony Orchestra, was an occasion of no little interest. That it was recognized as of importance to the students of the piano was shown by the large number of persons who crowded the upper part of the house, although downstairs the audience was unusually light and not a little apathetic. The programme presented was: "Oberon" overture, Weber; three movements, orchestrated by Gericke, Bach; Concerto No. 2, F minor, Chopin; Symphony in E major, Suk.

So much has been heard of late about the extraordinary playing of De Pachmann and his many eccentricities, that it was almost a shock when the little pianist came demurely forward and started in to play from the notes. The beautiful first movement was presented almost entirely without any special effect, leaving the audience unmoved. While technically perfect, there was no individuality or accent, the entire movement being strangely unsatisfying.

From the very first note of the second movement, however, the real greatness of De Pachmann showed itself. The exquisite larghetto, played in a pure, limpid style, with extraordinary sentiment and breadth, rang out clear and in soft singing tones over the fine pianissimo accompaniment of the orchestra, and this beautiful cantabile aroused the house to thunderous applause.

In the last movement, unfortunately, this clear impression was again lost in the rather mediocre effect of an academic technical ability that was neither remarkable nor particularly interesting. The playing of the slow movement was a masterpiece, but in the display of pure technical ability the floriture passages were without color and seemed quite "old-fashioned," especially when one recalls some of the younger players who have been heard in more recent years.

Nothing lovelier could have been asked for than the exquisite presentation of the "Oberon" overture with which the concert opened. In this the fine chorus of strings was heard to the greatest advantage, and the familiar work was played with a fervor and warmth that made an immediate impression. This was followed by three bits of Bach, movements taken from two flute sonatas and a clavier and violin composition, which Mr. Gericke had orchestrated many years ago. Though they were faultlessly played, there seemed no particular reason for their being.

The concert closed with the exceedingly interesting Suk symphony, which made such an impression when it was played by Mr. Scheel last year. Like all modern works of this kind, it is rather a work of moods than of form, and in its rich barbaric suggestion, with its exquisite bits of melody and rhythmic cadences, its suggestion of modern Italian phrases and memories of the later Frenchman, it is unquestionably music that must be played with fire and inspiration. Its presentation last evening in the strictly academic and precise manner for which Mr. Gericke is so famous was a distinct disadvantage, and the symphony failed of its effect. The first movement is so splendid and so full of beautiful melodies that it made a very agreeable impression, but the playing of the adagio was uninspired and the curious allegro vivace, with its suggestion of a witches' Sabbath, seemed lacking in accent. Even the fine fourth movement failed to reach any great heights in Mr. Gericke's interpretation. Taken as a whole the concert was rather a disappointment.

Mr. Comee, the acting manager of the orchestra, declined last evening to say anything whatever with reference to a dispatch from Boston, which reported "a crisis in the affairs" of the organization. He intimated that there was no particular occasion for such a statement at this time, but he would not discuss the business of the orchestra. It is known that the musical union, of which about one-fourth of the members of the Boston Symphony Orchestra are members, has been for a long time trying to extend its influence in the engagement of musicians. The attitude of Mr. Higginson, the financial supporter of the orchestra, has not changed from the beginning and is well understood. He does not care whether the musicians belong to the union or not as long as it does not interfere with the artistic excellence of the band. He has, however, more than once said that whenever the orchestra and its membership and direction ceased to be under the absolute control of the conductor, its usefulness would be at an end, and it would no longer be maintained. There has been friction growing out of the employment of nonunion members of the orchestra in outside cities, but it is not learned that there has been any unusual developments just now.

Phila. Record, Nov 3

THE BOSTON SYMPHONY.

Vladimir De Pachmann Makes His Reappearance.

Vladimir De Pachmann, an acknowledged leader among interpreters of Chopin, was the stellar feature of the concert inaugurating the Boston Symphony's second series of the current season last evening at the Academy of Music. Since his last appearance among us several years ago it cannot be said that Mr. De Pachmann has changed greatly as a pianist. He is still as unrivalled in his interpretation of the refined, ultra-delicate aspects of Chopin's work as he is unfitted to cope with the great Pole's more tremendous moods. The concerto last evening was Chopin's No. 2 in F minor, and it served strikingly to illustrate the performer's admitted defects, as well as his supreme virtues. Its delicate larghetto was rendered with a silken, gossamer-like touch that seems fairly outside the scope of even Rafael Joseffy or Ignace Paderewski. The other two movements were of course well given save where sonority or resonance was demanded. At these points Mr. De Pachmann seems to fail, and the desire is thus increased to hear him alone at a recital, where his attention can be directed solely toward such waltzes, etudes and other Chopin compositions as he can interpret in unrivaled fashion. Oddly enough for such a Chopin expert, Mr. De Pachmann played last evening with the score of the concerto directly in front of him. True, he had recourse to it but seldom, but the event was a curious one, inasmuch as one prime qualification of a public performer is his ability to rely implicitly upon his memory.

The orchestral numbers on the program were Weber's beautiful "Oberon" overture given by Mr. Gericke's men with unusual freshness, vivacity and poetic feeling; three movements from Bach, cleverly orchestrated by the conductor, and the Joseph Suk Symphony in E major, last played here by the Philadelphia Orchestra. Though scholarly and ambitious in design, this symphony can scarcely be called an inspiring composition. At times it suggests Brahms, but hardly Brahms in his highest moments—the moments of the "Tenth" Symphony. To add that the work of the orchestra last night left nothing to be desired is to indulge once more in praise that, however familiar, is, regarding these Boston players, always freely justified.

BOSTON MUSICIANS SCORE A TRIUMPH

Famous "Symphony" Society Gives One of the Finest Concerts Ever Heard Here.

The Boston Symphony Orchestra brilliantly opened its nineteenth local season at Carnegie Hall last night before one of the largest gatherings of its clientèle which can be remembered. Not a vacant box or an empty chair showed anywhere in the room, and the carriage crush outside suggested a première at the opera. Ample reason for the character and constantly growing size of this orchestra's following could be found in the matter and the performance of last night's programme, which well represented the best traditions of the organizations and the conductor.

Mr. Gericke's list was headed by Beethoven's little known fourth symphony in B flat major, opus 60. On this work there had been lavished evidently an extravagance of pains, and its interpretation in consequence proved one of the most wonderfully finished pieces of playing the men from Boston have ever put to their credit here. Considering, for instance, the terrific pace of the last movement, the finished work of the strings was little short of marvellous. Here, by the way, for the first time in man's memory, Mr. Gericke forgot his pose and grew positively animated. The whole four movements were uniformly admirable.

A highly interesting novelty was Dukas' scherzo, "The Sorcerer's Apprentice," a miniature tone poem based on a ballad of Goethe. For originality of plan and for vleftness and novelty of orchestration this work is noteworthy and is well worth a frequent place in concert programmes.

The soloist of the occasion was Willy Hess, the orchestra's new concert master, who played the Hungarian Concert of Joachim It needed but a few moments of the concerto's first movement to show Mr. Hess as a thoroughly worthy sucessor to Franz Kneisel, and long before its close he had proved himself an artist of big attainments. The audience fairly rose to him at the end. He has a dignified presence, a composed, authoritative manner and an easy flowing style.

In point of tone and interpretation he recalls Hugo Heermann. His bowing is remarkable for its freedom and his left hand technique for its exactitude. He is altogether an acquisition to the Boston Orchestra and its public.

A fine performance of the Tannhauser Overture closed the programme.

My Press, Nov. 4

WILLY HESS PLAYS WELL.

New Concert Master Soloist at Boston Symphony Orchestra Concert.

Opening the season of orchestral concerts, the Boston Symphony Orchestra played in Carnegie Hall last night. As usual there was a large audience; as usual, too, the great gathering was made up in great part of deep admirers of the Boston players. Aside from its intrinsic importance the chief feature of the concert was the first appearance here of Mr. Gericke's new concert master. Willy Hess, who last night was introduced to the New York public, not in his official capacity, but as a soloist. No small ordeal this, for Mr. Hess, if one considers how high a standard was set by the orchestra's former concert master, Mr. Kneisel, and how nearly Fernandez Arbos, who had that post last season, came to suffering a fiasco when he appeared as a soloist.

Little wonder, then, Mr. Hess was nervous. Joachim's "Hungarian" concerto, opus 11, is exceedingly difficult, and it must be said Mr. Hess played it remarkably well. But was his work worthy of all the applause it received? He has a good, sound tone; his finger technique seems remarkably accurate, his intonation almost

My American, Nov 4

BOSTON SYMPHONY INTRODUCES A NOVELTY

Many music-lovers were at the first concert of the Boston Symphony Orchestra last evening. It was beautiful and distinctive. Under Wilhelm Gericke's leading the Beethoven Symphony No. 4 in B-flat major was majestic. The Joachim concerto, in the Hungarian manner, for violin and orchestra, seemed full of new ideas.

Dukas's scherzo, "The Sorcerer's Apprentice," played for the first time was charming and Wagner's overture to "Tannhauser" made new admirers enthusiastic. Willy Hess, the soloist, concert-master of the Orchestra achieved a distinct success.

My World, Nov. 4

THE Boston Orchestra was at its best last night, and that is the best that any band in America, and only one or two in Europe, have to give. Mr. Gericke showed unusual warmth of feeling. The new concertmaster, Willy Hess, proved himself a notable violinist. There was an interesting bit of music new to New York, Dukas's scherzo, "The Sorcerer's Apprentice." The flower of our concert-going public filled Carnegie Hall. Visiting virtuosi and singers sprinkled the audience. The applause was quick, warm, and intelligent. A more satisfying concert is hard to recall.

My Herald, Nov 4

Das Bostoner Symphonieorchester.

Einen bis zum letzten Platz besetzten Saal fand das Bostoner Symphonieorchester vor, als es gestern Abend in Carnegie Hall seine New Yorker Saison eröffnete. Dieser ungeschwächte Besuch mag als Beweis dafür gelten, daß die Majorität der hiesigen Musikverständigen zu der Einsicht gekommen ist, ein musterhaftes Orchester sei an sich schon Anziehungskraft genug, eben schon wegen seiner Seltenheit. Große Befriedigung aber mußte die Entdeckung verursachen, daß alle jene Gerüchte über verhängnisvolle Personalveränderungen in dieser Organisation nur Gerüchte gewesen waren. Die erste Oboe und die erste Flöte klangen ebenso süß wie zuvor, und der Streichkörper entfaltete sogar mehr Tonschönheit, als in der letzten Saison, wo er bekanntlich eine Art von Krisis durchzumachen gehabt hatte.

Mit der ersten Nummer, der vierten Beethoven'schen Symphonie, hatte Herr Gericke allerdings auch eine Auswahl getroffen, die seiner konservativen Eigenheit zu statten kam. Wenn man davon absieht, daß der Dirigent das Adagio ganz unbegreiflich schnell nahm und das Allegro vivace bis zum Presto trieb, läßt sich nur Lob über die Ausführung ausschütten. Zu einem zündenden Virtuosen-Stücke wurde das Schlußallegro, und man kann sich schon vorstellen, daß Beethoven, wenn er solch' ein Orchester, und speziell solchen Fagottisten zur Verfügung gehabt hätte, auf dem beigefügten "ma non troppo" nicht allzu eigensinnig bestanden hätte. Aber überraschend war, was Herr Gericke für die Interpretation einer Novität von Paul Dukas, einem jungen französischen Komponisten, that. Soviel Sympathie für die moderne französische Instrumentalisten-Schule hätte man ihm garnicht zutrauen mögen. Da war nicht nur die gewohnte Delikatesse im Vortrag, sondern auch eine gewisse Pikanz, ausreichende Tonfülle bei den Steigerungen und vor Allem eine wohlthätige Abwesenheit von Pedanterie. Deshalb braucht nicht die Möglichkeit ausgeschlossen zu sein, daß diese kleine Symphonie mit noch keckerem Esprit interpretirt werden kann; aber man durfte mit der gestrigen Darbietung mehr als zufrieden sein.

Dukas hat sich für sein Werk Goethe's „Zauberlehrling" zum Programm genommen, es ist aber durchaus nicht nöthig, daß der Zuhörer das auch thut. Und wenn man fragt, ob der Komponist denn auch wirklich musikalisch illustrire, wie man die Geister, die man gerufen, nicht wieder los werden könne, so muß das entschieden verneint werden. Wenn etwa die zauberischen Dissonanzen als musikalische Repräsentanten der heraufbeschworenen Zaubergeister gelten sollen, so beweist der Komponist gerade durch hervorragendes Geschick und schneidige Logik in der Harmonisirung, daß er kein „Lehrling" mehr ist. Er steht zwar ziemlich weit links von Saint-Saëns, aber er kann dessen Einfluß doch nicht verleugnen. Er ist nirgends tief, aber immer interessant, und auf der Farbenpalette des Orchesters weiß er wie wenige Bescheid. Daß die Bostoner Virtuosen in dieser schillernden Musik zu glänzen verstanden, läßt sich denken. — Den Schluß der Orchesternummern machte die „Tannhäuser"-Ouverture.

Als Solist trat der neue Konzertmeister des Orchesters, Herr Willy Heß, auf. Heß hat in Deutschland und England mehrere bedeutende ähnliche Positionen inne gehabt, so in Frankfurt, Köln und Manchester, während er als Solist weniger bekannt geworden ist. Er überzeugte gestern auch die Mißtrauischen, daß er in der letzteren Eigenschaft ebenfalls sehr Achtenswerthes zu leisten vermag. Außer allen den technischen und musikalischen Eigenschaften, die zum tüchtigen Geiger gehören, besitzt er auch noch ein erkleckliches Maß von Virtuosentemperament. Er ist nicht immer vollständig unter Kontrolle, denn manche Passage geräth ihm so schnell, daß das rhythmische Ebenmaß leidet und die Begleiter ins Gedränge kommen, aber das mag sich mit häufigerer Gelegenheit zum Solospiel geben. Heß ist zwar nicht besonders poetisch im Vortrage, aber er legt überall einen gesunden und gereiften musikalischen Geschmack an den Tag. Seine Technik aber geht sogar über das gewöhnliche Virtuosenmaß noch hinaus, — sonst hätte er sicherlich nicht Joachim's „Concert in ungarischer Weise" zum Debut-Vortrag gewählt. In dieser merkwürdigen Komposition versuchte Joachim den ungarischen Musikgeist in klassisch-symphonische Formen zu bannen, und daß ihm ein solch' seltsames Bemühen gelungen ist, werden auch diejenigen kaum zu behaupten wagen, die das Konzert noch vom Komponisten selbst spielen gehört haben. Es ist soviel unerfreuliche Zähigkeit darin, hauptsächlich in den beiden Eckſätzen, daß nur selten ein Geiger Lust verspürt, sich damit öffentlich abzugeben. Dabei sind die Schwierigkeiten hauptsächlich in Doppelgriffen, ganz ungeheure. Wenn gestern Herr Heß nicht immer ganz intonationsrein blieb, so mag er sich damit trösten, daß auch einem Joachim das manchmal nicht gelang. Alles in Allem machte der neue Konzertmeister einen sehr günstigen Eindruck, und das Publikum belohnte ihn mit wohlverdientem Beifall und manchen Hervorrufen. Die Scharte, die Arbos geschlagen, kann nun als ausgewetzt betrachtet werden.

Am Samstag Nachmittag findet das zweite Konzert des Bostoner Symphonieorchesters statt.

Volkssymphonie-Konzert.

Heute Abend findet unter Leitung des Herrn Arens das erste Volkssymphonie-Konzert in Carnegie Hall statt.

[25]

The Sun

SUNDAY, NOVEMBER 6, 1904.

BOSTON ORCHESTRA HEARD.

ITS NINETEENTH SEASON IN THIS CITY BEGUN.

Willy Hess, the New Concertmaster, Makes a Successful Debut—A Virtuoso of High Ability—A New Scherzo on a Goethe Theme by M. Paul Dukas, a Critic.

The first pilgrimage of the music loving part of Gotham to Carnegie Hall was made last night, when the Boston Symphony Orchestra began its nineteenth season here. The audience was worthy of the occasion. It filled the auditorium and it demonstrated its delight in terms unmistakable. The programme consisted of Beethoven's fourth symphony, Joachim's Hungarian concerto for violin and orchestra, a new scherzo entitled, "The Apprentice of the Sorcerer," by Paul Dukas, and Wagner's "Tannhauser" overture. The soloist was Willy Hess, the newly engaged concert master of the orchestra.

When Franz Kneisel severed his connection with the organization a year ago last spring, the conductor, Wilhelm Gericke was at no small pains to secure a violinist to fill his place. E. Fernandez-Arbos, a Spanish player living in London, was brought over, and achieved one of those tolerable successes which are more embarrassing than outright failure. Fortunately Mr. Fernandez-Arbos was very unhappy in this country and was glad to return to London at the close of his first season.

Mr. Gericke made no more experiments, but set out to secure a virtuoso of acknowledged rank. He was fortunate in engaging Mr. Hess, who has long enjoyed a position among the leading players of Germany. He has recently been professor of the violin in the Royal Academy of Music in London and some time before that he was in England as concert master of Sir Charles Hallé's Manchester Orchestra. He resigned his post in the Royal Academy to take the first seat among the Boston strings.

His performance last night of Joachim's concerto was such as to satisfy a New York audience that the right man had been found at last. Mr. Hess is a genuine virtuoso with a warm temperment to back his musicianly accomplishments. He has a large and rich tone, the result of a very good violin and a fine art. His stopping is that of a brilliant performer and his bowing is bold, dashing, elastic and assured.

It would be superfluous to enumerate all the excellent qualities of his playing, for mere technical skill, however brilliant it may be, is not all that is demanded of the concert master of the Boston orchestra. The Joachim composition is a violinist's concerto and affords ample scope for an exhibition of pretty nearly all the stock in trade of a virtuoso. Mr. Hess played its with admirable mastery. From the bristling double stops of the opening movement, through the cantabile of the second and the flashing staccati of the third he passed triumphantly. He surmounted all difficulties with ease, assurance and abandon.

Better than all this, however, was the infectious warmth of his style. Temperament communicated itself through his technic. The polish of a high musicianship showed itself in his phrasing and his nuancing. In short, Mr. Hess brought with him a European name, and to-day he will be in possession of an American reputation, which is something that every newcomer from abroad has to earn for himself by right of art divine. The Boston Symphony Orchestra has now a concertmaster of the first rank, and a soloist who can face any audience with the certainty of receiving its thanks for what he has to give.

M. Paul Dukas is the music critic of the *Revue Hebdomadaire*. Despite that fact, he is a musician. He studied at the Paris Conservatoire, where his masters were Dubois and Guiraud. His orchestral scherzo, heard last night for the first time here, was produced in Paris in 1897. It was given to American ears for the first time at Chicago by that eminent importer of novelties, Theodore Thomas.

The topic of the scherzo is a ballad by Goethe. Its gist is that the apprentice, who has long observed the doings of the sorcerer takes advantage of his absence to set up in business for himself. The sorcerer returns home and catches him, whereupon he ceases his experiments with fortissimo suddenness and an acidulous suspension.

It is not a very important composition, but it is far from being devoid of cleverness. The introduction is ingenious and may be accepted as depicting the timidity of the apprentice until he is sure his master is out of sight. The themes of the scherzo proper are clearly drawn and the first one suggests by its lumbering heaviness and croaking bassoon tones that the apprentice is awkward at his art. The working up of the scene is good and there are some smart orchestral color bits in the middle. The crash is effective, but of course on a model long ago established.

Last, but not least, the Boston Symphony Orchestra returns like a breath from the garden of the gods. It was good to hear again the luscious tone of its strings, the mellow pipings of its wood wind, the discreet blasts of its well disciplined brass, and the splendid richness and homogeneity of its massed sound.

Its beautiful precision, its firmness and delicacy of touch, its refined nuancing and the reposeful elegance of its entire style are never failing sources of delight to those who know good orchestral playing when they hear it. Mr. Gericke's reading of Beethoven's B flat symphony was admirable, and the orchestra played the lovely classic with evident affection. Altogether it was a notable evening.

The orchestra's second concert will take place to-morrow afternoon, when Joseph ... minor piano concerto.

BOSTON ORCHESTRA'S FUTURE.

Major Higginson Says He Will Not Tolerate Interference by Union Labor.

BOSTON, Nov. 5.—Regarding the statements that the welfare of the Boston Symphony Orchestra is threatened through the demands of the Musicians' Federated Union, Major Henry L. Higginson, founder of the orchestra, said to-day:

"Musicians' unions are good if they are for proper motives, and proper motives seem to me charity, brotherhood and social purposes. When, however, they adopt the 'closed door' I am absolutely opposed to them. Whether or not the members of the Boston Symphony Orchestra belong to the union is not for me to decide, providing that they live up to their bargain with me and to the spirit of the orchestra.

"The orchestra was intended for the enjoyment and education of the public and has been carried on by the employment of much pains and work, until it has become a very good band. By the by-laws of the union, the union men are not allowed to play with non-union men. I object to an interference with the playing of the members of the orchestra, either for the symphony concerts or for any outside work. I want the men to earn what they can, both from me and from outsiders.

"Our men who joined the union were told that they could do our work without regard to the by-laws of the union, but the representative of the union said to me that the point was waived until explained to me. The explanation consisted simply in telling me the fact. Nobody has thought of disintegration, unless the union causes it.

"There is no discontent among the members of the Boston Symphony Orchestra, and I don't know how many belong to the union, if any. If allowed to carry out this work in the original manner and spirit, I shall go on, and I expect that my death will not limit the life of the orchestra. If, however, there is an interference in my plans which prevents unity and harmony in the orchestra or among its members the organization will perish, and I shall state publicly how the organization was broken up and by whom. I trust that the work of the orchestra may continue."

NY Mail, Nov. 4

MUSIC BY THE BOSTON BAND

Symphony Orchestra Is Growing Older Under Gericke's Lead—New Concertmaster's Local Debut.

Once the Boston Symphony was an orchestra of young men. It is twenty-three years since Henry L. Higginson started its splendid career, and when Wilhelm Gericke came over to lead it, in 1884, he, too, was a very young man. So were Arthur Nikisch and Emil Paur, who, in turn, succeeded Mr. Gericke's first administration. Theodore Thomas was still in his adolescence when he began to loom large as a conductor in New York; the late Anton Seidl was but thirty-five when he came to the Metropolitan Opera House to launch the then new Wagner music dramas. Victor Herbert, to cite another European musician at work conducting in this country, was young in years when he began to be heard of here, and he bids fair to remain a boy in feeling to the end of his days.

Throughout Mr. Gericke's second term with the Boston Symphony, which began in 1898 and, so Mr. Higginson has announced, will last as long as this able and learned conductor wishes, the band has been taking on an aspect more and more settled and mature. Its agility has been that of a well-conditioned, healthy man of first class, rather spare, physique; its brilliancy has been that of an accomplished man with white hair and neatly built waistcoat, talking wittily in a drawing room after dinner. Its leaning toward a classic calm has been disturbed but seldom, despite the admirable frequency of musical novelties on its programmes.

Now, all this is excellent in its way, but it is not enough in touch with the American spirit to accomplish its best mission. Youth and buoyancy are, after all, vital characteristics of this nation's young and old members. When a European enters fully into the American spirit he may approach seventy, as Mr. Thomas is fast doing, and yet remain temperamentally and essentially in early middle life.

Mr. Gericke commands hearty respect and admiration, but as a conductor he has not grasped this overwhelmingly important phase of American life. His point of view is European; his readings, especially of the romantic composers, are those of a cool-blooded autocrat, wholly conversant with what he sets forth, but missing the bite and urgency, the headstrong impetuosity, the deep-seated energy that inhere in much of what Wagner, for instance, and a host of other great folk knew to be the propulsive force of their inspiration.

No one wants Mr. Gericke to fall into the vice of over-accentuation, but that is not the only alternative to his cool, wise, deftly balanced and precisely formulated readings. It is merely worth remarking that this stern disciplinarian from Boston rarely plays any music, new or old, in a way to bring home to Americans the distinctive full-bloodedness of their own spirit. If the Boston Symphony Orchestra, under its present leadership, had to be relied upon to fan the still modest blaze of American national art appreciation into a consuming flame, native composers, and those who hope to be composers, might as well seek other than musical expression for their ideas.

Would that this earnest and distinguished musician could escape from the attitude of the taxpayer, of the "vested interest;" that he could be a little more human!

It was a splendid audience that welcomed Mr. Gericke and the Boston men at Carnegie Hall last night. There was applause in plenty for the conductor and for the new concertmaster, Mr. Willy Hess, who, however, appeared only as soloist and not at the first violin desk. The fourth Beethoven symphony was played with the wonderful perfection of nuance, the precise control of every string and reed and brass tube that has made the orchestra famous.

The novelty, a scherzo by Paul Dukas, "The Sorcerer's Apprentice," after a ballad by Goethe, proved an entertaining piece of picture music, full of a lively French humor, which means that it could not fail to be a little sardonic. It is not very valuable. The "Tannhauser" overture, last of the list, went with a measured vigor which just fell short of effectiveness.

NY Globe & Com... & Advertiser, Nov. 4

Musical Notes

Friday, Nov. 4—People's Symphony concert, Carnegie Hall, 8.15. "Parsifal," New York Theatre, 7.15.

Saturday, Nov. 5—Symphony concert, Boston Orchestra, Carnegie Hall, 2.30. "Parsifal," New York Theatre, 11 and 7.15.

Sunday, Nov. 6—Symphony concert, Damrosch, Carnegie Hall, 3. Orchestral concert, Herbert, Majestic Theatre, 8.15.

Monday, Nov. 7—"Parsifal," New York Theatre, 7.15.

Tuesday, Nov. 8—Piano recital, Pachmann, Mendelssohn Hall, 3. "Parsifal," New York Theatre, 7.15.

Wednesday, Nov. 9—Song Recital, Bispham, Mendelssohn Hall, 3. Recital of archaic music, Dolmetsch, Manhattan Theatre, 3. "Parsifal," New York Theatre, 11 and 7.15.

Thursday, Nov. 10—Song recital, Gadski, Carnegie Hall, 3.15. Song recital, Bridewell, Mendelssohn Hall, 8.15. "Parsifal," New York Theatre, 7.15.

WILLY HESS.

THE Boston Orchestra was at its best last night, and that is the best that any band in America, and only one or two in Europe, have to give. Mr. Gericke showed unusual warmth of feeling. The new concertmaster, Willy Hess, proved himself a notable violinist. There was an interesting bit of music new to New York, Dukas's scherzo, "The Sorcerer's Apprentice." The flower of our concert-going public filled Carnegie Hall. Visiting virtuosi and singers sprinkled the audience. The applause was quick, warm, and intelligent. A more satisfying concert is hard to recall.

Somehow, somewhere, Mr. Gericke has renewed his temperament. For three weeks the Bostonians have been wondering at his new ardor. Had the criticisms of his conducting last season at home stirred him? Had his summer holiday reanimated him? It does not matter. He is striking fire for the first time in a season or two. He has become elastic, even gay. The most Wagnerian of the professional Wagner conductors could not have bent his band to every mood of the overture to "Tannhäuser" with more directness of feeling and fulness of expression than Gericke did his men. He and they made that broom dance in Dukas's scherzo. They smiled in their tones at the mock heroics of the sorcerer's return and the mock fears of that quavering apprentice. The zest with which they whirled through the finale of Beethoven's fourth symphony made its phrases catch the ear and the fancy as the dance of leaves in a summer wind and sunshine fascinates the eye. The adagio Gericke took too fast, to pour out all its beauty, but that was a detail.

The band itself showed all its old virtues at their clearest and fullest. Never has it seemed a more responsive or more flawless instrument. The tone of the strings melted like a thing without an edge. The tone of the wood winds was flowing beauty. The tone of the brasses rang sonorously mellow. The fusing of all these instrumental voices was perfectly proportioned. Where other orchestras merely contrast, the Boston men shaded. Where other orchestras shade, they spun as many and as varied threads of tone color as the silks in a basket of embroidery. They rose as one voice through senorous progressions. They receded as one man into the delicatest of diminuendos. The elasticity of it all matched its precision. The musical feeling that pervaded it possessed the audience. At moments pure beauty of sound could hardly have gone further. And when there was need of other emotions to enrich or color it, they came at the conductor's call, no matter what the mood.

The new concert master chose one of the most exhaustive of concertos—Joachim's "in the Hungarian manner." He wrote it fifty years ago, and since then two generations have learned the real "Hungarian manner" from Liszt, Dvorák, and twenty other Czechs, who were not sicklied o'er, as Joachim was, with the pale classicism of Berlin and London. But in that concerto Joachim has asked the violinist to do all that he and his instrument technically may do. It is half an hour of exalted technique—technique that is not mere dazzling dexterity, like Paganini's, but that requires mental grasp, musical feeling, and largeness of temperament behind.

Hess met nearly every one of its requirements very fully. Since César Thomson played here ten years ago there has been no such display of the technique of brain and temperament in contrast to that of mere manual dexterity. Hess's fingers, hands, and wrists answered every call that he made upon them. The skill of his left hand will be wonderful to students ... virtuosi of the violin. ... ought to expect all this in the concert master of the Boston orchestra. Rather, it is Hess's distinction that a very keen and pliant musical intelligence, now supple and subtle, and now large and weighty, directs his playing. That makes its intellectual appeal and the clear curves in which he outlined the contours of the music. Meanwhile, temperament is warming and softening this mental grasp—the temperament that gives feeling for rhythm and variety of curve and tonal color that suggests and charms.

Dukas's scherzo is a clever, amusing trifle. Goethe's verses, of which we were writing the other day, gave him a diverting fancy that is capable of musical illustration. He has taken the fancy in a becomingly light vein. He has tried to catch moods in his music, and not to draw detailed pictures in tones. He has the technical resources of a modern orchestra at his command, like all the youngsters in Paris, but he has imagination and discretion, as well as scholarship and restlessness, in his use of them. You felt the joyous trepidation of the magician's boy when he tries the charm. You heard the broom dance to a theme that is at once gay and wooden. You smiled at the boy's fears, you were ready to laugh when the sorcerer himself came thundering in and sent that troublesome broom back to its corner. And musical humor and light fancy like Dukas's in this trifle isn't the commonest thing in these too serious musical days.

NY Telegraph Nov. 4

CARNEGIE HALL IS EXORCISED

Echoes of the Spellbinders Give Way to Strains of Boston Symphony Orchestra.

WILLY HESS SCORES TRIUMPH

New Concert Master Plays Joachim's Hungarian Concerto and Proves Worthy Successor of Kneisel.

The thunder and the shouting is dead. The candidates and the spellbinders have departed. The Boston Symphony Orchestra last night reconsecrated Carnegie Hall to music, exorcised the spell of politics with a flood of sounds—diverse and delicate—and opened what promises to be the busiest orchestral season New York has ever known. Would that the high level of artistic performance reached last evening could be maintained throughout the season, but the look ahead discloses more quantity than quality in prospect.

Mr. Gericke chose vivacity as the keynote for the introduction of the great Boston band's nineteenth New York season. Beethoven's B-flat Symphony was as inspiring as a hearty handshake between long-parted friends, and how the orchestra reveled in its vivacities of sound, the delicate touch and go of the opening movement, the compelling tenderness of the adagio and the sparkle and occasional splash of passion in the finale! Mr. Gericke read it with unwonted exuberance. Evidently the atmosphere of this Land of Promise for prima donna conductors disturbs even the classic serenity of our Boston contemporaries.

Willy Hess, the orchestra's new concert master, was soloist, and scored impressively. He set himself no easy task in challenging critical appreciation with his master Joachim's Hungarian Concerto—as difficult a work as there is in the violin repertoire. Mr. Hess played it with amazing facility, and splendid insight. If his tone were as good as his technique, his style more temperamental, he would rank with the greatest of virtuosi. But Mr. Hess is a great artist, one of the very few who could essay so exacting a work as the Joachim Concerto and play it so flawlessly as he did last night. He is a worthy successor to Franz Kneisel.

Though a stranger to the latter-day American audiences, Mr. Hess played here thirty-five years ago as a "Wunderkind" of ten years—a post-bellum Vecsey, who was good enough to be honored with appearances with Theodore Thomas' orchestra.

Mr. Gericke showed the audience that musical critics can write music as well as abuse it by presenting a scherzo by Paul Abraham Dukas, the critic of the Weekly Review of Paris. The scherzo is a descriptive setting inspired by Goethe's poem, "The Sorcerer's Apprentice." It was ingeniously scored, full of quaint inventions and subtleties of sound. An inspiring performance of the "Tannhauser" overture closed the programme.

The popularity of the Boston players was attested by an overflow audience, with every box filled, and as many standees in the rear as the fire regulations would permit. Gustav Kogel, of Frankfort-on-the-Main, who is here to conduct next week's Philharmonic concert, and Mr. Conried's new foreign conductors, Paul Eisler and Hugo Bryck, heard the orchestra for the first time and had their eyes opened. At Saturday afternoon's concert Vladimir de Pachmann is to be the soloist, and he has chosen to play Chopin's great F minor concerto.

... das erste Volkssymphonie-Konzert in Carnegie Hall statt.

[26]

New-York Daily Tribune

FRIDAY, NOVEMBER 4

MUSIC.

The Boston Symphony Orchestra.

A high tribute to the thrice admirable excellence of the Boston Symphony Orchestra and its conductor, Wilhelm Gericke, was challenged by the concert in Carnegie Hall last night. It might, perhaps, be paid by saying that in all the nineteen years in which its ministrations have delighted New-York's music lovers, refining their tastes and helping them to an appreciation of charm of orchestral euphony, no occasion can be recalled which contained greater enjoyments than were provided last night. The middle numbers of the programme piqued curiosity inasmuch as they presented a new composition and a solo performer who is a vital factor in the organization. But beginning and end were old acquaintances, and these, in spite of their familiarity, were the features on which it is most pleasurable to dwell in retrospection. Especially the beginning, which consisted of Beethoven's fourth symphony—a work whose individuality asserts itself, and always compels admiration, in spite of the fact that it eschews the dramatic and romantic elements which have given greater prominence in the world's lists to the third, fifth, sixth, seventh and ninth symphonies of its creator. A more fascinating and compelling performance than that of last night we cannot recall. One more replete with the charm of tonal euphony, elasticity, homogeneity and precision we cannot even imagine. It was a miracle of loveliness, and had but one defect, which it seems almost an injustice to mention. This was the misconception of the tempo of its idyllic slow movement. Why so fast? The piece stands alone even among Beethoven's instrumental supplications and ascriptions of praise, and no body of musicians that we know could have given it so perfect an utterance as the men from Boston.

The concert introduced the new concert master of the organization, Mr. Willy Hess, as a solo performer. He played Joachim's concerto in the Hungarian style. On a venture it might be said that it is his especial war horse. Most virtuosi avoid it for an obvious reason—it requires a marvellous mastery of the violin to show forth its beauties. But Mr. Hess has that mastery. He stirred his listeners to a demonstration of enthusiasm such as is seldom witnessed at a concert of this character. There was a verve, an impetuosity, an authority, a fulness and perfection of tone and phrasing in his performance that left no room for faultfinding. He had his listeners captive from the beginning, and held them so to the end. Again we have a master at the head of the Boston violins. The other novelty was a scherzo by Dukas, a piece of descriptive music based on Goethe's poem, "Der Zauberlehrling," called in French "L'Apprenti Sorcier"—a delightful bit of humor in music, clear and eloquent in purpose and fascinatingly scored.

My Press, Nov. 4

WILLY HESS PLAYS WELL.

New Concert Master Soloist at Boston Symphony Orchestra Concert.

Opening the season of orchestral concerts, the Boston Symphony Orchestra played in Carnegie Hall last night. As usual there was a large audience; as usual, too, the great gathering was made up in great part of deep admirers of the Boston players. Aside from its intrinsic importance the chief feature of the concert was the first appearance here of Mr. Gericke's new concert-master. Willy Hess, who last night was introduced to the New York public, not in his official capacity, but as a soloist. No small ordeal this, for Mr. Hess, if one considers how high a standard was set by the orchestra's former concert master, Mr. Kneisel, and how nearly Fernandez Arbos, who had that post last season, came to suffering a fiasco when he appeared as a soloist.

Little wonder, then, Mr. Hess was nervous. Joachim's "Hungarian" concerto, opus 11, is exceedingly difficult, and it must be said Mr. Hess played it remarkably well. But was his work worthy of all the applause it received? He has a good, sound tone; his finger technique seems remarkably accurate, his intonation almost impeccable, his playing of chords—the stumbling block of so many—correct to a hair's breadth. With his bow, too, Mr. Hess is expert, as was particularly evident in the rapid staccato passages of the "Finale alla Zingara." But withal his playing seems wanting in sensuous beauty, warmth and color.

Nothing of the exulting joy and freedom of the open air and sunshine in this performance. All was carefully calculated, measured out with mathematically perfect instruments in angles and squares. One longed for a few rounded, artistically shaded surfaces, but apparently this violinist, whose work savored of the midnight oil, was unable to give them. There was a certain fire and temperament which too often drifted into ungoverned haste; but of tenderness and heart-pulse hardly a trace.

Of the purely orchestral music—comprising Beethoven's beautiful Symphony No. 4, in B flat major; a scherzo, "The Sorcerer's Apprentice," by Dukas, and Wagner's overture to "Tannhaeuser"—the Dukas composition attracted the most interest, as it had its first performance at these concerts. The work is an exceedingly clever tone-painting of a ballad by Goethe, applying with astonishingly realistic effect all manner of orchestral resources to that end, but woven out of meagre thematic threads. The Beethoven symphony was played admirably on the whole, though the third movement seemed a bit leaden-footed, and a little more pliability of tempo throughout would have been received gratefully. In the "Tannhaeuser" overture the conductor again showed he was temperamentally unfitted for interpreting Wagner.

My Times, Nov 4

BOSTON SYMPHONY ORCHESTRA HERE

Superb Playing at Its First Concert in Carnegie Hall.

PROF. WILLY HESS AS SOLOIST

The New Concert Master Makes a Highly Favorable Impression on First Appearance.

The first concert of the Boston Symphony Orchestra, given last evening in Carnegie Hall, was a greeting of old and well beloved friends. The hall was filled to its utmost capacity, and there was enthusiasm that signified in every way the delight that the concert gave. And, indeed, the orchestra never so fully justified or so irresistibly compelled enthusiasm as it did in its performance last evening. It is the same orchestra, with very few changes, as last year; it has recovered its greatest perfection of form after the Summer vacation, and has not yet lost the freshness that a vacation is intended to restore. Its playing seemed the very paragon and perfection of orchestral art—brilliant, mellow, of golden beauty in its tone, absolutely plastic under the conductor's hand, never for an instant faltering from the flexible precision that is the ideal of orchestral ensemble.

The symphony was the fourth of Beethoven's, one of the less familiar, yet one of the most youthfully beautiful. Mr. Gericke's rendering of it was one that showed his highest qualities. It was glowing and pulsing with life; its movement was elastic, and it was a marvel of exquisite proportion, not only in its larger outlines, but also in the adjustment of every phrase and of every instrumental value in the whole color-scheme. It had the sweep of spontaneity—yet such perfection in that of the art that conceals art. Mr. Gericke's tempo in the adagio was inexplicably fast—a tempo that robbed it of its pregnant significance; but the movement was at least made to cohere logically and stood for a definite conception.

The other orchestral pieces were Paul Dukas's scherzo, "The Sorcerer's Apprentice," and the overture to "Tannhäuser." The scherzo is a brilliant and altogether fascinating product of the modern French school. It is programme music in the more suggestive style, not slavishly depicting details, but stimulating the listener's imagination as it satisfies his sense of musical beauty. Its vein is humorous, and the wit and raillery of the musical representation keeps pace with Goethe's ballad "Der Zauberlehrling," upon which it is based. The composer plays delightfully with the most subtle combinations of instrumental timbre, and makes each instrument yield characteristic expression. It is all done with finesse and a certainty of touch that are a delight, and it was played with a virtuoso brilliancy that was dazzling.

The concert was made especially notable by introducing the new concert master of the orchestra, Prof. Willy Hess, as a soloist, and by confirming the good reports of his skill and resource that had preceded him. Prof. Hess is a man approaching middle age, and we are reminded by his biographer that this was not his first appearance here, for he played with Theodore Thomas's orchestra in 1869 as a "wonder child" of ten. He has put away childish things long since, however, and comes as a ripe artist of authority and of uncommon technical accomplishment. He chose for his introduction, strangely enough, Joachim's Hungarian concerto, a work that must be regarded as little more than a display piece, uncomfortably long for listeners as well as player, and bristling with difficulties of every sort.

Prof. Hess can scarcely be blamed that he did not show the deepest qualities of musicianship, poesy, sentiment, passion, fiery temperament, for Joachim was little moved by these things when he wrote the work. But he showed much that stamps him as an artist of the highest rank, and one worthy to occupy the responsible post he does. Strength, solidity and firmness of bowing, remarkable fluency and accuracy with the left hand, a fine and masculine tone, even if not, as it was disclosed last evening, always warm or capable of poignant expression, are his. His style is vigorous and masterful, and quite without affectation; his taste is sound, his performance on the whole finely poised.

There were times last evening when his intonation was not absolutely perfect, but the masters are few who can be certain of their intonation in this piece. Yet Prof. Hess is a master—of that there was left no doubt—and there will be a general desire to hear him in music that will allow him higher flights of imagination, and that will set his remarkable technique to the service of the finer side of art.

Boston Herald, Nov. 11

SYMPHONY CONCERT PLANS.

Mr. Willy Hess Will Take the Place of Mr. Schmedes, Who Is Prevented by Sickness.

Mr. Hakon Schmedes, who was announced as the soloist at the public rehearsal of the Symphony orchestra this afternoon, is sick and will be unable to appear. Mr. Willy Hess has kindly volunteered to take his place, and he will play Bruch's violin concerto in G minor.

The orchestral pieces will be Haydn's symphony in E flat major, the one with the opening drum-roll, written for Solomon's concerts in London; the prelude to Richard Strauss' singular opera, "Guntram," and Tschaikowsky's tuneful and sonorous Italian Caprice, based on Italian folk songs and composed during the composer's sojourn at Rome.

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BOSTON SYMPHONY OPENS CITY'S MUSICAL SEASON

FAMOUS ORCHESTRA DOES ITSELF FULL CREDIT.

Professor Willy Hess as Soloist, Though a Little Nervous at First, Wins Many "Bravos" for His Performance — "Bird Center" Disappoints.

The Boston Symphony Orchestra gave its first concert here this season, in Carnegie Hall, last evening. There is an unwritten law that we await the coming of our musical friends from Back Bay for the formal opening of our musical season, and now that they have come and have given us permission: on with the dance!

Come on ye recital-givers. Ye singers and players upon divers instruments, ye choirs and other musical combinations, ye performers of opera, ye musicians of high and low degree—come and glut us with your concourse of sweet sounds, for there be arid days coming when we shall long for other than the jingles of the roof garden and the hurdy-gurdy.

As a musical preface the concert last night was most assuring. And if the season's tale be but half as enjoyable as this first chapter we may congratulate ourselves upon a winter of rare musical pleasure. As usual, the orchestra played with a precision and boldness, born of many years of careful drilling and patient rehearsals. The weather was perfect for the strings and the entire army obeyed the slightest wish of their metronomic general. There were no slips, no false notes, no exaggerated tempi, no blunders of any kind. Everything from the preliminary symphony to the final crash in the "Tannhauser" overture was "as advertised."

The fact of the matter is that it would be such a relief if our Bostonian perfectionists would but halt by the wayside just once! If a bit of extraneous enthusiasm should waft them out of themselves for the moment and compel them to tread an occasional false measure; if they could be charged with a little of the old Seidl heart throbs—but, we cannot hope for everything, even from the Boston Symphony.

The programme consisted of Beethoven's Fourth Symphony, a concerto for violin by Joachim; an orchestral Scherzo by Paul Dukas and the "Tannhauser" overture. Briefly summarized, the symphony was very nearly perfectly played and gave great elight as it naturally should, for it breathes of love and joy from its graceful adagio to its final burst of jubilant song.

Professor Willy Hess was the soloist and had a grateful task in the Joachim concerto. "Written in an Hungarian manner," said the programme, and so thoroughly Hungarian it seemed that one fancied he was listening to one of Liszt's own sketches, so saturated it seemed with the true Magyar spirit. The orchestration abounded in those queer tonal vagaries that speak so unmistakably of the presence of the gypsy.

At the start Professor Hess was exceeding nervous and struck notes not in the score and was far from perfect as to intonation, but no sooner had he passed his first bridge than the musician found himself and completely dominated the situation—to such an extent that faint "bravos" were whispered by the listeners.

The Scherzo, heard here for the first time, was one of those piquant little Parisian touches that make one rejoice that there are sunshine and an entire absence of care somewhere at least.

"Tannhauser" formed a fitting close to this most delightful concert.

At tomorrow's matinee concert, Mr. de Pachmann will be the soloist and the symphony will be a novelty by the young Bohemian, Josef Suk.

My Commercial Nov 4

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Were it not that some of the warmest, most passionate music in existence was written by far northern composers like Tchaikovsky, Rubinstein, and Grieg, one might fancy that latitude had something to do with musical emotion. Boston lies 233 miles northward of New York, and is noted for its chill east winds. Something of this chilliness was manifested in the concert of the Boston Symphony Orchestra given at Carnegie Hall last night; there were even moments when the "musical atmosphere" suggested the need of precautions against pneumonia. Apart from this coldness, the playing of the Boston musicians was truly admirable; marked by a precision, a polish, a brilliancy that spoke of many and painful rehearsals; and the audience paid cordial tribute to these qualities, which often suffice to evoke loud applause, as does the cold but brilliant warbling of a colorature singer.

The unemotional programme had something to do with the result indicated. Beethoven's fourth symphony is not one of that master's titanic works; it is almost as sunny and simple as Mozart. How singularly devoid of sensuous charm its orchestration is, compared with the exquisite and glowing tints of a Schubert symphony! Beethoven may be, on the whole, the greatest of the symphonists, but in orchestration as well as in modulation (the most powerful engine of emotion) he is second not only to Schubert, but to some modern masters, like Dvorák and Tchaikovsky. This, of course, is whispered as an "aside"; it is not permissible to make such a criticism in public.

After the Beethoven symphony had been played and applauded, and Mr. Gericke called out, the new concert-master of the Bostonians, Mr. Willy Hess, came forward. Why he should have chosen Joachim's "Hungarian" concerto for his local début is incomprehensible. It gave him an opportunity to show that he has thoroughly mastered all the tricks of the fiddler's trade (a catalogue of which it is not necessary to give), but that was all. Among all the uninspired show pieces ever perpetrated in the name of music it would be difficult to find one more dreary than Professor Joachim's. No violinist can make forty minutes of such fiddle gymnastics anything but a bore. Mr. Hess has yet to show whether he has been initiated into the inner arcana of the divine art.

A scherzo by Dukas, and Wagner's "Tannhäuser" overture were the final numbers on the programme. The latter has been heard here before; the scherzo was a novelty—"The Sorcerer's Apprentice," based on a ballad by Goethe, composed by a Frenchman little known to fame, Paul Abraham Dukas. It is programme music, and the influence of Saint-Saëns is obvious in its general style and spirit. M. Dukas could not have chosen a better model. He lacks the melodic gift of that master, but in the devising of novel, striking orchestral effects appropriate to the subject of the poem his imagination is fertile. This composition was played with remarkable virtuosity.

Mr. Gericke devoted his first Boston programme this season entirely to a commemoration of the late Antonin Dvorák. It was hoped that he would repeat that programme in New York, or at least part of it. Brooklyn, to-night is to be favored with a Dvorák number, but Manhattan is ignored, although it was here that Dvorák lived three years and wrote his three greatest works. The omission is hardly atoned for by the fact that to-morrow afternoon's Carnegie Hall programme of the Boston orchestra includes a symphony by Dr. Dvorák's pupil, Josef Suk; for Suk is far from being a Dvorák. So we must look to the Philharmonic concert next week for a performance in memory of Dvorák.

Telegram Nov. 4

Boston Symphony at Carnegie Hall.

For a large and loyal following the musical season opens rightly with the first concert of the Boston Symphony Orchestra. It is a point of precedence they cannot concede to any other performance, even to an opera, however widely heralded. So it happens that this first night each year fills Carnegie Hall with two exceedingly familiar groups of faces on either side of the leader's desk. The audience, from long familiarity, scanned the close ranks of the violins, which present scarcely a new face, while the more bulky instruments in the rear were found to be still in familiar hands. There was the same crowd last night taxing the utmost capacity of the hall, the rich glow of the instruments, the same hum of expectation instantly arrested by the leader's baton and the loud voice of the symphony.

The programme offered last night was a characteristic one. And Mr. Gerrike, of course, conducted. The concert opened with Beethoven's Symphony in B flat major, No. 4. The interpretation of a Beethoven symphony under Mr. Gerrike's leadership is of course familiar. The criticism that the leader lacks personality and enthusiasm, sacrificing in this way the personal note to perfect technique, is obviously a criticism that in part at least answers itself. The fault, if it is not too harsh a term, was less obvious last night than at some concerts. The novelties of the programme were the symphonies in E major, by Joseph Suk, and the scherzo L'Apprenti Sorcier, by Paul Dukas. The latter was played last night for the first time. The soloist of the evening was Mr. Willie Hess. He played a Hungarian concerto for the violin, by Joachim. His number aroused the most enthusiastic applause of the evening.

For the closing number Mr. Gerrike had selected the familiar overture to Wagner's immortal "Tannhäuser." After a long concert even by the Boston Symphony Orchestra the enthusiast finds himself in a mood for just such a number. The arrangement of the programme is a return in part to the method of some years since. Last year, it will be remembered, the symphonies usually came at the close of the performance. Before a large audience, and obviously a descriminating one, the orchestra more than sustained its high reputation.

My Evening Sun Nov. 4

MUSIC AND MUSICIANS

BEETHOVEN BOMB WHERE POLITICAL HARMONY KILLED.

Boston Orchestra, With Never a Note of Recent Union Contest, Opens Its New York Season as Happily as if No Dvorak Memorial Had Proved Its Hoodoo at Home—A New Soloist in the Ranks and a New Dancing Scherzo by Dukas.

Carnegie Hall came to its own last night, or, rather, they came to it, just as once happened in the case of Mohammed and his mountain. The pilgrims arrived in purple and fine linen, not to say also in carriages and automobiles. They left their lamps a-burning along Fifty-seventh street and Seventh avenue. For the first time this season they woke the halls of music from a nightmare of campaign rallies and crowds tumultuous and spellbinders long on talk. O tempora! O mores! Oh, the wind and the brass of these town criers, and the stringing they doubtless gave one another from the same stage. With one or two recent meetings contributing a few choice Richard Strauss effects to the New York political harmony, it was no wonder that the bomb of Beethoven burst with sensational effect over these silent places of the local concert field.

Beethoven's Fourth Symphony, which Berlioz characterized as "lively, nimble, joyous, of a heavenly sweetness," opened the first concert of the Boston Symphony Orchestra's new year. Its scherzo and skipping finale were played with dizzy virtuosity, tempered with discretion. After ten minutes of chattering intermission, Prof. Willy Hess, Mr. Gericke's new concert master, played the forty minute Hungarian Concerto of Joachim, and was four times heartily, almost noisily, recalled. Then a mere novelty was received with raised eyebrows. And, finally, the orchestra showed how a "Tannhäuser" overture might be played. With grand opera yet two weeks off, the piece was welcome. Everybody and everything was welcome, the house to its big band of familiar faces at every viol and horn, the orchestra to its big audience that packed every last row.

There was not a jarring note. In the reestablishment of music's sway, who could have guessed that here of late had been the Port Arthur of isms and anti-isms? Who could have thought that, while the political fight ends in a few days more, there was another contest between Major Henry L. Higginson and the Boston musical unions, in which there was no election day, no end in sight at all?

The Boston Symphony Orchestra began its twenty-fourth year this fall, and its nineteenth in New York last night. Conductor Gericke began his twelfth. There was reason enough why the performance of a body of men so long and so intimately associated should be a finished product of mutual understanding. The particular programme had already been performed in Boston two weeks ago, just as to-morrow's entire matinée bill was given at Symphony Hall last week. Both concerts had been repeated in cities south of here, Baltimore, Washington, Philadelphia, on the monthly tour. Indeed, the orchestra has played but one programme, in addition to these two, on its home stage this season.

Conductor Wilhelm Gericke arranged for the opening concert of the Boston season a memorial to Anton Dvorak. Conductor Gericke is as absolute in artistic control as Managers C. A. Ellis and F. R. Comee in practical affairs under Mr. Higginson's organization. No one could veto the memorial plan. There is nothing particularly funereal about the Dvorak "New World" symphony either. But it has a graveyard rabbit's foot dirge for its adagio, which, taken at the same time with Dvorak's "Stabat Mater," was one too many for the superstitious among Mr. Gericke's merry men. There were those who declared that they had started the year with a funeral, and that the hoodoo was bound to work out somewhere. It was a matter of days only before the union dispute became public.

To a listener who heard that memorial concert, a startling contrast was offered last evening. The New York season, at least, started under all the good auspices. If music is a medicine, here was tonic for a dozen orchestras suffering from internal complications. Beethoven and Wagner were the main prescription.

Paul Dukas's Scherzo, "The Sorcerer's Apprentice," after a ballad of Goethe, and that in turn after a classic original, was a novelty that called up the quixotic musical fairy tales of Richard Strauss. But, like the perfect "Dance of Death" of Saint Saëns, this was a gallop from start to finish, even if a bewitched broomstick was supposed to set the pace. Its *fin de siècle* harmonies would arouse the most weary routinière.

Dukas himself, one of the few Frenchmen who ever wrote a piano sonata, is 30 years old. His master, Guiraud, was born not in "old" but New Orleans. Dukas "has been for several years music critic of the 'Revue Hebdomadaire' and he was also the critic of the 'Chronique des Arts.'" like a Roman senator, this critic may smile when he meets himself among the Immortals, but we only hope his critiques are as smart as his music, and as refreshing.

Prof. Willy Hess is not a man to be considered as a soloist alone. Tall, quiet, bearded, dark and determined, he is evidently a player who counts in the ensemble as well as on a pedestal. His solo performance was true and forcible beyond the dreams of most concert masters, and his applause from conductor and orchestra showed that he is not what the Yankees call a square peg in a round hole. Hess is a fit. Born in 1859 at Mannheim, he played with the Thomas Orchestra in America at 10 years of age and went back to Europe seven years later to study with Joachim.

In Europe he stayed, with responsible appointments at Frankfort, Rotterdam, Cologne, Manchester and London. It was a Royal Conservatory professorship that he gave up to come to Boston. His local introduction last night was a personal success of no mean proportions. The concerto is most interesting in its first movement and least so in its last, but the quiet intervening "Romanze" disclosed an unexpected vein of poetic feeling in Hess's make-up. As for the Gypsy airs, he looked quite civilized enough to know better. But either his ringing tone dominated the orchestra, or else Conductor Gericke's musical background was itself a work of art.

Nov. 6,

THE WORLD: SUND

BOSTON SYMPHONY CHARMS ONCE MORE

Audience Enthusiastically Welcomes the Eccentric Pianist De Pachmann.

The first of this season's Boston Symphony matinees occurred yesterday afternoon at Carnegie Hall. The event drew a big audience; also did it serve to reintroduce to our ears and eyes the beloved but loquacious pianist Vladimir de Pachmann.

De Pachmann has been missing from the familiar local concert route for several seasons, but evidently his memory has been kept much alive, for there was great interest displayed in his reappearance yesterday.

This pianist has always had the trick of interlarding his performance with comments that are not to be found in the score of the music nor in the programme books. This habit has grown much worse with him. He chattered and grimaced incessantly yesterday afternoon; he found fault with the height of the piano stool and made no secret of it to any one in the hall, nor did he think it at all immodest to comment favorably whenever a fleet, smooth run had been purled out under his Russian fingers. With the man who turned the music—for this eccentricissionist requires that music be placed on the rack, although he hardly glances at it—he conversed unreservedly. He grinned at the audience, and during the last movements of Chopin's Second Concerto he bobbed up and down as energetically as the piston of a Sandy Hook boat.

Between smirks, bobs and monologues De Pachmann managed to play the Chopin Concerto No. 2 with marvellously even technique and admirably velvety touch. True, he exaggerated wofully, taking liberties with the composer as he did with the audience. But it is mellifluous playing, nevertheless, and that beauty of touch atones for many musical, unmusical and personal eccentricities. It would be much more enjoyable and less comical if De Pachmann were made to play behind a screen.

The Boston Symphony Orchestra filled the balance of the music-laden afternoon with Weber's "Oberon" Overture and Suk's E major symphony. Both works have been heard here—the former on numberless times—so they were exciting in no way save to force into notice the wonderful tonal quality of the orchestra. Willy Hess was the concert-master, and it seemed that his presence lent a virility to the strings that had been missing all last season. Mr. Gericke conducted, with a greater show of temperament than has been his wont. Especially in the Weber Overture was there admirable swing and force.

The audience was enthusiastic, applauding De Pachmann with particular vigor. The little man of grotesque manners bowed and smirked, but a couple of unmusical porters closed the piano and pushed it out of the way of tempting encores.

My Sun, Nov. 6. N

THE BOSTON PLAYERS AGAIN.

VLADIMIR DE PACHMANN THE SOLOIST AT THE MATINEE.

He Plays Chopin's F Minor Concerto According to His Own Sweet Will—Joseph Suk's E Minor Symphony Heard for the Second Time in This City—Weber's "Oberon" Overture Also Played.

The first matinée concert of the nineteenth season of the Boston Symphony Orchestra in this city took place yesterday afternoon at Carnegie Hall. The programme consisted of Weber's "Oberon" overture, the F minor piano concerto of Chopin and Joseph Suk's E minor symphony. The solo performer was Vladimir de Pachmann, the Russian pianist.

The solo feature of the concert deserves to be dismissed without consideration. It was unworthy of the dignity of criticism, of the occasion, of the orchestra and of art. But it would be idle to deny that many sincere lovers of music, who nevertheless do not take the trouble to study the works brought before them, are befooled by the exquisite technical delicacy of such a player as Pachmann, by his reticence in tone, by his fluent treatment of cantabile passages and above all by the unsurpassed smoothness and crystalline clearness of his scales.

Therefore such an assertion as that herein made has to be supported by some explanation. Let it stand, then, as the record of the hour that yesterday's performance of the F minor concerto was in its general conception and in most of its particulars false not only to the spirit, but to the letter of the composer. Scarcely a single page of it was not falsely read, and the entire interpreation was marred by freakish eccentricities of tempo, dynamics, accentuation and coloring.

It was simply another of those disclosures of the personal idiosyncrasies of this pianist, of which thoroughly informed students of piano literature have become quite weary in the course of years. Mr. Pachmann is set up by many as the leading specialist in Chopin. As a matter of fact he apparently has no settled convictions as to the reading of any of the master's works, but plays them according to the fancy of the moment. This is not the method of an artist.

Mr. Suk's symphony was made known to New Yorkers by the Philharmonic Society and Emil Paur, its then conductor, at the concerts of Nov. 16 and 17, 1900. It made a favorable impression and its reproduction was worth while. Suk is still young, only 31, and it is well that his works should have the benefit of hearings. A Bohemian and a pupil of Antonin Dvorak, he exhibits in his composition the fluent melody, the clearness of form, the firm grasp of polyphonic method and the richness of instrumentation found in the writings of his master.

The E minor symphony contains in place of a scherzo an intermezzo which is deliciously piquant in thematic subject and charmingly written throughout. The finale has only one principal motive; the second is subsidiary and episodical, so much so, indeed, that some critics have denied that there is a second subject at all.

The matter is of small moment, except in so far as it points to a departure from the classic idea of duality of subject. Some of the earliest symphonists used but one theme for a movement, and the resultant barrenness was often the fruit of small orchestral technic and inelastic methods of composition rather than of the form itself.

Suk's second movement, a development of a folk song theme in a series of orchestral combinations, shows a fine command of the technic of orchestral composition. The climax is stirring and the closing passage of the elegiac finale is beautiful in color and treatment.

The chief fault of the composition is one not unnatural in a young man rejoicing in his strength. The composer is too prodigal of heaped up effects. Doubtless he will in the course of time, if he has not done so already, find it wise to be more continent.

The performance of the symphony was admirable in every respect. Mr. Gericke conducted the music with manifest sympathy and the players entered upon their part of the task with enthusiasm. Of the performance of the Weber overture, too, only words of praise can be printed. It is an old battle horse of Mr. Gericke's and as long as the Boston orchestra has such a body of strings it will never be played without brilliant effect. Possibly when he put it on the programme Mr. Gericke was thinking of that happy day nineteen years ago when he first conducted it in this town in the old Steinway Hall and the audience rose to its feet and cheered him and his men as the last chord clanged upon the vibrant air.

BOSTON ORCHESTRA'S SECOND CONCERT

Weber's Oberon Overture and Suk's Symphony Played.

A GOOD INTERPRETATION

Brilliant Performance by the Orchestra —The Pianist's Wonderful Art and Its Blemishes.

The second concert of the Boston Symphony Orchestra on its first visit to New York, given yesterday afternoon at Carnegie Hall, was quite as brilliant as the first so far as the playing of the orchestra itself was concerned. Nothing could have surpassed the dazzling splendor of Weber's "Oberon" overture as it was performed.

The work has begun to lose the bloom of its romantic freshness for many modern ears, and the "Weber flourish" has a certain suggestion of an old-fashioned glory. Yet Mr. Gericke's reading was one of absolute conviction. The symphony was Josef Suk's in E major, which the Boston Orchestra had not played here before, though it had been heard four years ago from the Philharmonic Society under Mr. Paur very soon after its publication. This, too, was played with a remarkable intensity of expression, gorgeous tonal color, and an absolute identification with all the composer's moods. It was a superb interpretation.

Suk is Dvorak's son-in-law, and the suggestion of Dvorak's influence is inevitable. But there is very much more than this relationship to suggest the great Bohemian composer. Suk discloses in the symphony a close spiritual and artistic kinship with him. He not only exploits the same national traits and with a similar warmth of imagination, but he also has submitted to Dvorak's influence in his general scheme of treatment, in turns of expression, in melodic characteristics, the persistent recurrence of certain figures and rhythmic peculiarities, and especially in the richness of his instrumentation.

It is easy to push the suggestion too far, given the starting point of the connection between the two men; but it seems certain that without Dvorak Suk's symphony would never have become what it is. It has many delightful pages; there are strong ideas in it, vigorously and euphoniously expressed. The first movement seems to mark the composer's highest sustained flight; the slow movement, which is a series of variations on a theme of folk-song character, though not formally so designated, is the least spontaneous. The third movement has something of the character of the furiant, that peasant dance that Dvorak appropriated and developed in his own symphonic writing. Suk cannot lay any serious claim to the highest originality in this work, for all its cleverness and its ingenious employment of rich resources; but he has given something in it that can afford much pleasure and is likely to survive considerably more than four years longer.

It is difficult to discuss with patience the performance of the soloist of this concert. Mr. Vladimir de Pachmann is in his own way remarkable, wonderful, unique in his powers and in the magic of his art. Such a man has responsibilities above others; but he has never been made to realize them, and he has yielded to the temptations of the Unpardonable Sin against the spirit of music in a peculiarly pitiful manner. He has chosen to make all he does go for the exploitation of himself. It would be an impertinence to speak of the grotesque antics with which he accompanied his playing yesterday except for the effect they had upon the quality of his performance; for to such an audience as the Boston orchestra's they are merely a wearisome and annoying distraction to the eye. But when they help to blemish his playing, as was evidently the case yesterday, they are something worse.

Mr. de Pachmann played Chopin's F minor concerto. The marvelous, thrice marvelous, beauty of his touch was there, (though the instrument upon which he played did not permit of its full realization,) and the exquisite perfection of his technique, that mocks all the literary metaphors that can be applied to it. There were poetic moments in his reading of the concerto when it seemed as if the spirit of Chopin himself was embodied in it. There was much of the characteristic rhythm of the final rondo. But the first movement was on the whole inexpressively played. Rhythms were distorted or left uncertain, and the singing theme was set forth without warmth or conviction.

The slow movement had little nobility, little breadth, and the whole effect seemed fragmentary and petty. The truth was that the player's attention was often elsewhere. It is difficult to call him a great artist, even at his best, for great artistry implies qualities beyond and above sensuous charm. What Mr. de Pachmann offered was enthusiastically appreciated at its true worth.

My Herald, Nov 6, 1904.

MR. DE PACHMANN IS HEARD AGAIN

Russian Pianist in Carnegie Hall Receives Notable Welcome After Several Years' Absence.

The first matinee concert of the Boston Orchestra was given at Carnegie Hall yesterday afternoon, the audience duplicating the great size and brilliance of that on Thursday night. Mr. Gericke's programme was short and was performed splendidly. The chief feature of interest was the reappearance after several years of Vladimir de Pachmann, a Russian pianist, and the remarkable welcome he received.

The programme's three numbers were cleverly chosen and put together admirably. Weber's overture to "Oberon," which headed the list, led naturally into the poetic F minor concerto of Chopin, and found a suitable conclusion in Joseph Suk's fanciful and highly colored E major symphony. The "Oberon" overture has never been more charmingly played here. So interpreted it will hold its title to a place in the concert room.

The Suk symphony was once played four years ago at a Philharmonic concert. The composer's originality is undeniable, but it relates rather to workmanship than to invention. The work is full of really fascinating periods, but is equally full of reminiscences; now Beethoven, now Mendelssohn, now Schumann, now Dvorak are suggested. For all that, it is well worth the pains with which Mr. Gericke and his men presented it.

Mr. de Pachmann plays Chopin always as he plays nothing else, and yesterday at certain points he surpassed himself. Every one, of course, was on the look out for his eccentricities at the piano, and every one was rewarded.

He quarrelled with his stool at the outset, chatted unconcernedly during the orchestral prelude and interludes and went through his usual series of gestures while playing, the most amusing of these being his triumphant look at the audience at the close of each difficult passage.

There was ample reason for self-satisfaction. His interpretation was at once a prodigious technical feat and a splendid exhibition of musicianship. The audience, after recalling him many times, continued a pattering of hands half through the intermission.

The room was unpleasantly warm and close yesterday.

[28]

NY Post, Nov. 7

MUSIC AND DRAMA.

Two Concerts.

For the opening number of Saturday afternoon's concert of the Boston Symphony Orchestra Mr. Gericke chose Weber's "Oberon" overture. This overture is both brilliant and romantic, but while its brilliant features were admirably displayed, the romantic side was barely hinted at by the Bostonians and their leader. What that romantic side is may be found admirably revealed by those interested in a most suggestive little book, 'Der Moderne Dirigent,' by Arthur Laser, recently published by Breitkopf & Härtel, an essay ranking in interest with Wagner's and Seidl's on that subject.

The second number on the programme introduced the famous Chopin specialist, Mr. Vladimir de Pachmann, who had not been heard here for several seasons. He was most cordially greeted and was repeatedly recalled after his performance, but gave no extras, as that is against the Boston Orchestra's rules. He chose Chopin's F minor concerto, and played it daintily but rather superficially. To be sure, it is not by any means one of that master's deepest works. The eminent Russian pianist will have a better opportunity to display his talent at his Mendelssohn Hall recital tomorrow afternoon.

As for the concluding number of this concert, the E minor symphony of Josef Suk, it seemed a pity to waste the time of so good an orchestra and so large and good-natured an audience on such an uninspired work. Suk, the son-in-law and pupil of Dvorák, learned from that master the technique of composition and orchestration, but what Dvorák could not teach him was how to create original melodies. The Suk symphony was played once before in this city; that was only fair, but as it was found to be mere Kapellmeistermusik it should have been allowed to rest in peace thereafter. Brahms said of Dvorák: "Dem fällt immer etwas ein." The same, alas! can be said of few of the composers now living; most of them have nothing new to tell us.

Regrettable proof of this assertion was also given at the first concert of the New York Symphony Society yesterday afternoon. Mr. Walter Damrosch did his best to make this a notable occasion, and if he failed it was due to circumstances beyond his control. He produced two novelties—Elgar's "In the South" and Mahler's fourth symphony—and both proved to be of the species of Kapellmeistermusik—skilfully written, but utterly uninspired, and painfully long drawn out. "Will he never stop?" was probably the dominant thought in the minds of most of those who heard these two novelties. Instead of calling his new overture "In the South," Sir Edward Elgar might have more appropriately called it "Hay Music." He is evidently making hay while the sun of popularity shines for him, and he works as hard as any harvester. For melodic originality one looks in vain. Dem fällt nie etwas ein. Why waste time describing or discussing such ephemeral music?

As for Herr Mahler, we plead guilty of having repeatedly, during recent years, urged our conductors to give us a sample of his music, since he is much talked about in Germany, and it seemed unjust to ignore him while giving his colleague Richard Strauss so much of our attention. Having heard this symphony, we plead, contrary to the usual policy of the *Evening Post*, for a prohibitive import duty on his other works. Whatever those works may be, in writing his fourth symphony Herr Mahler committed the unpardonable sin of being dull. For a whole hour he talks, talks, talks, without having anything to say; it is water, water, everywhere, and not a drop to drink. One marvels at the self-complacency and lack of self-criticism, with which so excellent a musician can write, write, write, without any audible plan or object; for that Mahler is an excellent musician is well known. He probably has no superior among living interpreters of the great masters, and he has shown remarkable gifts as an operatic manager in Vienna; but the creative gift is a thing apart, which is given to very, very few.

Like Richard Strauss, Herr Mahler is given to making fantastic orchestral noises when nothing in the way of musical ideas occurs to him. Like Strauss, too, he must have his fantastic "programme" (always a good thing for advertising purposes, as it gives the journalists something to write about); in the present case a Bavarian folk-song; but we shall take care to avoid this trap for the unwary. By far the best thing in the symphony is the last movement—a soprano solo; but this, too, is spoiled by its excessive length. Less would have been infinitely more; all that is worth hearing in Mahler's symphony could have been compressed into five minutes.

The soprano solo was sung by Mme. Etta de Montjau, who also contributed some dull songs by Bassani, Duparc, and Strauss. She has a voice of pleasant quality, but no great body, and she sings with considerable [illegible] under the circumstances, the only good music of the afternoon was one of the Liszt rhapsodies; Mr. Damrosch and his orchestra fell far short of playing this with the requisite virtuosity, yet it aroused a storm of enthusiasm—for here, for once, was genuine melody in an inspired artistic setting.

NY Staats, Nov. 6

Konzert des Bostoner Symphonie Orchesters.

Gestern gab das Bostoner Symphonieorchester sein erstes Nachmittagskonzert in Carnegie Hall. Da Wladimir de Pachmann als Solist auf dem Programm stand, mochten gar manche Leute mit etwas bangen Erwartungen gekommen sein. Diejenigen, die sein Abschiedskonzert vor vier Jahren, in demselben Saale, noch in der Erinnerung hatten, mußten mit Recht befürchten, daß dieser talentvolle, aber, wie es scheint, rettungslos einer unästhetischen Fazenmacherei verfallene Pianist sich nicht derjenigen Würde befleißigen würde, die zu einem ernsten Konzert gehört. Und in dieser bangen Erwartung wurden sie leider nicht angenehm enttäuscht. Es ist wahr, Pachmann hat sich in manchem Konzert, in dem er zu spielen hatte, schon viel unerträglicher geberdet, aber was er gestern in Bezug auf ungehörige Zuthaten und musikalische Verzerrungen leistete, war wahrlich auch genug, um dem andächtigen Zuhörer die Zornesröthe auf die Stirn zu treiben. Es ist falsch, anzunehmen, daß dieser irritirte und irritirende Mensch nicht anders könne, daß er seine Nerven nicht unter Kontrolle habe; denn als er bei seinem letzten Hiersein schließlich von maßgebender Seite eine ernste Verwarnung bekam, ließ er seine Gesichtsverdrehungen, Konzertreden und sonstigen Mätzchen bei Seite und spielte wunderschön, bis er eben in jenem Abschiedskonzert seiner frivolen Gewohnheit die Zügel schießen ließ. Er hätte gestern, wenn er gewollt, das Chopin'sche F-moll Concert ebenfalls wunderschön spielen können, denn er besitzt, wie alle Welt weiß, eine ganz außerordentliche Technik, die sich grade für das Chopinspiel eignet, und er hat musikalische Instinkte, die ihn gerade auf das Chopinspiel verweisen. Diese seltenen Vorzüge nicht auszunutzen, sondern sie gradezu zu ironisiren, ist aber eine Sünde gegen den heiligen Geist der Kunst, für die es keine Verzeihung giebt.

Eingeweihte wissen längst, daß Pachmann's mimische und sonstige Mätzchen nicht unwillkürlich Folgen einer hypersensitiven Künstlernatur, sondern beabsichtigt und berechnet sind. Pachmann will auffallen, will Aufsehen erregen, und während er das durch sein Spiel zu thun vermöchte, zieht er es vor, diesen Zweck durch alle möglichen Ungehörigkeiten zu erreichen. Selbst wenn man ihm das Grimassenschneiden als unüberwindliche Gewohnheitssklaverei hingehen lassen wollte, bleibt doch noch gar zu viel übrig, für das sich nicht einmal mildernde Umstände beibringen lassen. Pachmann spielte nach Noten, trotzdem er das zweite Chopin'sche Concert doch schon etliche hunderte von Malen öffentlich gespielt hat; spielt er doch fast niemals ein anderes als dieses Concert! Aber der junge Mann, der neben ihm am Clavier saß, schien weniger zum Notenumschlagen bestimmt zu sein, als um Herrn Pachmann Gelegenheit zu geben, sich während der Tutti und sogar während seiner Soli mit ihm zu unterhalten. Wenn man diese Unterhaltung auch nicht im ganzen Saale hören konnte, so verstand man sie doch so ziemlich aus der lebhaften Mimik des doppelt Beschäftigten. Als zum Beispiel die kleine Hornfanfare zum Beginn der Coda im letzten Satze wie gewöhnlich mißglückte, mußte man aus Pachmann's Gestikulation annehmen, daß er eine Bemerkung wie „da haben wir die Pastete" machte.

Ist bei einem solchen Gebahren Hingebung an die künstlerische Aufgabe möglich? Ist unter solchen Umständen ein harmonisches Zusammenwirken mit dem Orchester denkbar? Gewiß nicht; und in der That war davon denn auch gestern nichts zu spüren. Nie zuvor hat Pachmann dieses Konzert hier weniger gut gespielt. Daß er alle diese Filigranpassagen beherrscht, wie wenige andere Pianisten, rettet ihn nicht; ebensowenig retten ihn seine seltenen Anschlagskünste. Der erste Satz, den Pachmann übrigens niemals groß und nobel genug interpretirt, verlangt Ernst und Würde der Auffassung, und das Passagenwerk insbesondere muß als integrirender Bestandtheil des architektonischen Baus, und nicht als Geläufigkeitsübung dargestellt werden. Pachmann spielte es gestern mit einer Indifferenz, die sensitive Zuhörer förmlich insultirt haben muß. Manchmal schien's, als habe er nur den Zweck, dem Orchester davonzulaufen. Und selbst der letzte Satz, den derselbe Pianist hier schon mehrere Male mit ganz unvergleichlich pikanntem Rhytmus gespielt hat, wurde von ihm gestern an manchen Stellen förmlich ironisirt.

Aber was nützt das Protestiren? Pachmann wird wahrscheinlich nicht eher zum Bewußtsein kommen, als bis einmal ein entrüstetes Publikum ihn auszischt. Es ist ein Jammer, zuzusehen, wie ein Mann das ihm verliehene köstliche Pfund vergräbt!

Im Uebrigen war das gestrige Konzert [illegible] mantischer Perfection. Die [illegible] Ouverture kam allerdings mehr [illegible] gefeilt und polirt, als temperamentvoll heraus, aber die Suk'sche Symphonie erfuhr eine nicht nur genaue, sondern auch kraftvolle Interpretation. Es kann nicht gesagt werden, daß dieses Werk von Dvorak's Schwiegersohn bei erneuter Bekanntschaft gewinnt. Es ist doch mehr Arbeit und Nachahmung von Dvorak, Smetana und Brahms, als eigenes starkes Empfinden und Erfinden darin. Immerhin, die Symphonie ist ein Stück Arbeit, das Achtung verdient. Sie wurde hier zuerst vor etwa vier Jahren unter Emil Paur's Leitung in einem Philharmonischen Konzert gespielt.

NY American, Nov. 6

PACHMANN TRIUMPH IS SYMPHONY CONCERT.

Noted Pianist Scores Extraordinary Success with Boston Orchestra, Being Recalled Six Times by Enraptured Hearers

Vladimir de Pachmann made amazing grimaces at the Boston Symphony Orchestra's concert yesterday, but he played like an enchanter, or an angel.

It was Chopin's F minor Concerto No. 2, and the player was never in a finer mood to make it entirely expresive. His eyes and mouth, his hair and beard, the movements of his body mimicked and parodied his thought.

The artist and the mocker were united in him. All the intensity of passion, the individuality of art of Chopen's work was in the pianist's execution of it. All the mimicry of caricatures was in his face. At moments the smile of the rapture was on one side of it only. And so, after the concert, he was asked:

"Did you make your grimaces on one side of your face purposely?"

He laughed and looked with question marks in his eyes.

"Were you affected by the fact that when SChopin wrote the concerto that you were playing he let his whiskers grow out on the right side, saying 'The public sees only the right side of my face?'"

Vladimir de Pachmann laughed again, but refused to answer. His success had been extraordinary. Six times the audience had recalled him with applause. Weber's "Oberon" overrose and Suk's E Major Symphony attained under Wilhelm Gericke's leadership great heights of elegance and charm.

NY Press, Nov. 6

DE PACHMANN'S [illegible]

Gericke Surpasses Himself at Concert of Boston Symphony Orchestra.

Such a performance as the Boston Symphony Orchestra gave yesterday afternoon in Carnegie Hall evokes unbounded enthusiasm. It is not an everyday affair, for even Mr. Gericke's band of virtuosos does not attain equal heights on every trip to this city. There were two incidents of great interest—the first appearance this season of Vladimir de Pachmann and the performance, for the first time at these concerts, of Josef Suk's symphony in E major, opus 14. Both the Chopin concertos, No. 2 in [illegible], which Mr. De Pachmann had chosen to play, and the talented Bohemian's composition, were given almost without flaw, the only offering of the concert not proclaimed with perfect eloquence being the opening number, Weber's "Oberon" overture, which Mr. Gericke's careful methods robbed of much of its exultant joy.

De Pachmann's work will be noticed at greater length later, for the pianist will appear soon in three recitals. His reputation rests mainly on his remarkable interpretations of Chopin music and the laughable eccentricities of manner with which he favors his audiences. His title to fame was revealed to the utmost yesterday afternoon. Nothing more ludicrous can be imagined than De Pachmann making grimaces, now toward the auditorium, now toward the man who turned the pages for him—for this pianist, like Pugno, kept the printed music before his eyes. At the same time it would be difficult to conceive of a more ideal interpretation of the Chopin concerto than that which he offered. A strange genius this—externally bristling with affectations, inwardly, at least as revealed in his Chopin, as genuine as the purest gold.

To the ear De Pachmann's performances was absolutely without affectation and pregnant with true poetic eloquence. This artist manipulates the keyboard tenderly, gracefully. He avoids mere display. Like Joseffy, he weaves a tonal web as fine as gossamer. Yet there is not a suggestion of coldness or exaggerated sentimentality. Tender, yet manly; emotional, yet reserved, he tells a story on the piano that speaks to the heart in unmistakable terms. Every note, it would seem, has dramatic significance for him, and by means of his wonderful art of phrasing he conveys it to the understanding of his listeners.

Suk's symphony, which has been played in New York by the Philharmonic Society under Emil Paur, looms up among the most interesting and original orchestral compositions Mr. Gericke has given here within recent years. The distinctive characteristics are not on the surface. The themes, though Slavic in suggestion and not without meaning, are not of great individuality, and the orchestration is not astonishing in the modern sense. It is rather in the subtle treatment of his material that Suk excels—in his rhythmical contours, his unexpected modulations, his refined contrapuntal work. Much of the simple expressiveness and exuberance of Dvorak is in this symphony; much, also, of the depth and artistic care of Brahms. Withal, the work is of great beauty and melodic appeal.

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NY Globe, Nov 7

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A new symphony and an unfamiliar one, a new overture, a returning virtuoso, and a new singer, all in twenty-four hours, ought to be a record for New York. It is almost worthy of Berlin, with its 800 concerts a year.

NY Town & Country, Nov. 12

The first two concerts of the Boston Symphony Orchestra have given the greatest pleasure to audiences that have filled every seat in Carnegie Hall, from floor to gallery. When Prof. Willy Hess, the new concert master of the orchestra, played the violin solo in Joachim's concerto, the orchestra joined in the spontaneous and generous applause, and he returned again and again to acknowledge the greeting.

My Post, Nov. 7

MUSIC AND DRAMA.

Two Concerts.

For the opening number of Saturday afternoon's concert of the Boston Symphony Orchestra Mr. Gericke close Weber's "Oberon" overture. This overture is both brilliant and romantic, but while its brilliant features were admirably displayed, the romantic side was barely hinted at by the Bostonians and their leader. What that romantic side is may be found admirably revealed by those interested in a most suggestive little book, 'Der Moderne Dirigent,' by Arthur Laser, recently published by Breitkopf & Härtel, an essay ranking in interest with Wagner's and Seidl's on that subject.

The second number on the programme introduced the famous Chopin specialist, Mr. Vladimir de Pachmann, who had not been heard here for several seasons. He was most cordially greeted and was repeatedly recalled after his performance, but gave no extras, as that is against the Boston Orchestra's rules. He chose Chopin's F minor concerto, and played it daintily but rather superficially. To be sure, it is not by any means one of that master's deepest works. The eminent Russian pianist will have a better opportunity to display his talent at his Mendelssohn Hall recital tomorrow afternoon.

As for the concluding number of this concert, the E minor symphony of Josef Suk, it seemed a pity to waste the time of so good an orchestra and so large and good-natured an audience on such an uninspired work. Suk, the son-in-law and pupil of Dvorák, learned from that master the technique of composition and orchestration, but what Dvorák could not teach him was how to create original melodies. The Suk symphony was played once before in this city; that was only fair, but as it was found to be mere Kapellmeistermusik it should have been allowed to rest in peace thereafter. Brahms said of Dvorák: "Dem fällt immer etwas ein." The same, alas! can be said of few of the composers now living; most of them have nothing new to tell us.

Regrettable proof of this assertion was also given at the first concert of the New York Symphony Society yesterday afternoon. Mr. Walter Damrosch did his best to make this a notable occasion, and if he failed it was due to circumstances beyond his control. He produced two novelties—Elgar's "In the South" and Mahler's fourth symphony—and both proved to be of the species of Kapellmeistermusik—skilfully written, but utterly uninspired, and painfully long drawn out. "Will he never stop?" was probably the dominant thought in the minds of most of those who heard these two novelties. Instead of calling his new overture "In the South," Sir Edward Elgar might have more appropriately called it "Hay Music." He is evidently making hay while the sun of popularity shines for him, and he works as hard as any harvester. For melodic originality one looks in vain. Dem fällt *nie* etwas ein. Why waste time describing or discussing such ephemeral music?

As for Herr Mahler, we plead guilty of having repeatedly, during recent years, urged our conductors to give us a sample of his music, since he is much talked about in Germany, and it seemed unjust to ignore him while giving his colleague Richard Strauss so much of our attention. Having heard this symphony, we plead, contrary to the usual policy of the *Evening Post*, for a prohibitive import duty on his other works. Whatever those works may be, in writing his fourth symphony Herr Mahler committed the unpardonable sin of being dull. For a whole hour he talks, talks, talks, without having anything to say; it is water, water, everywhere, and not a drop to drink. One marvels at the self-complacency and lack of self-criticism with which so excellent a musician can write, write, write, without any audible plan or object; for that Mahler is an excellent musician is well known. He probably has no superior among living interpreters of the great masters, and he has shown remarkable gifts as an operatic manager in Vienna; but the creative gift is a thing apart, which is given to very, very few.

Like Richard Strauss, Herr Mahler is given to making fantastic orchestral noises when nothing in the way of musical ideas occurs to him. Like Strauss, too, he must have his fantastic "programme" (always a good thing for advertising purposes, as it gives the journalists something to write about); in the present case a Bavarian folksong; but we shall take care to avoid this trap for the unwary. By far the best thing in the symphony is the last movement—a soprano solo; but this, too, is spoiled by its excessive length. Less would have been infinitely more; all that is worth hearing in Mahler's symphony could have been compressed into five minutes.

The soprano solo was sung by Mme. Etta de Montjau, who also contributed some dull songs by Bassani, Dupare, and Strauss. She has a voice of pleasant quality, but no great body, and she sings with considerable taste, but why not choose better songs? Under the circumstances, the only good music of the afternoon was one of the Liszt rhapsodies; Mr. Damrösch and his orchestra fell far short of playing this with the requisite virtuosity, yet it aroused a storm of enthusiasm—for here, for once, was genuine melody in an inspired artistic setting.

My Staats, Nov. 6

Konzert des Bostoner Symphonie Orchesters.

Gestern gab das Bostoner Symphonieorchester sein erstes Nachmittagskonzert in Carnegie Hall. Da Wladimir de Pachmann als Solist auf dem Programm stand, mochten gar manche Leute mit etwas bangen Erwartungen gekommen sein. Diejenigen, die sein Abschiedskonzert vor vier Jahren, in demselben Saale, noch in der Erinnerung hatten, mußten mit Recht befürchten, daß dieser talentvolle, aber, wie es scheint, rettungslos einer unästhetischen Faxenmacherei verfallene Pianist sich nicht derjenigen Würde befleißigen würde, die zu einem ernsten Konzert gehört. Und in dieser bangen Erwartung wurden sie leider nicht angenehm enttäuscht. Es ist wahr, Pachmann hat sich in manchem Konzert, in dem er zu spielen hatte, schon viel unerträglicher geberdet, aber was er gestern in Bezug auf ungehörige Zuthaten und musikalische Verzerrungen leistete, war wahrlich auch genug, um dem andächtigen Zuhörer die Zornesröthe auf die Stirn zu treiben. Es ist falsch, anzunehmen, daß dieser irritirte und irritirende Mensch nicht anders könne, daß er seine Nerven nicht unter Kontrolle habe; denn als er bei seinem letzten Hiersein schließlich von maßgebender Seite eine ernste Verwarnung bekam, ließ er seine Gesichtsverdrehungen, Konzertreden und sonstigen Mätzchen bei Seite und spielte wunderschön, bis er eben in jenem Abschiedskonzert seiner frivolen Gewohnheit die Zügel schießen ließ. Er hätte gestern, wenn er gewollt, das Chopin'sche F-moll Concert ebenfalls wunderschön spielen können, denn er besitzt, wie alle Welt weiß, eine ganz außerordentliche Technik, die sich grade für das Chopinspiel eignet, und er hat musikalische Instinkte, die ihn gerade auf das Chopinspiel verweisen. Diese seltenen Vorzüge nicht auszunutzen, sondern sie grabezu zu ironisiren, ist aber eine Sünde gegen den heiligen Geist der Kunst, für die es keine Verzeihung giebt.

Eingeweihte wissen längst, daß Pachmann's mimische und sonstige Mätzchen nicht unwillkürlich Folgen einer hypersensitiven Künstlernatur, sondern beabsichtigt und berechnet sind. Pachmann will auffallen, will Aufsehen erregen, und während er das durch sein Spiel zu thun vermöchte, zieht er es vor, diesen Zweck durch alle möglichen Ungehörigkeiten zu erreichen. Selbst wenn man ihm das Grimassenschneiden als unüberwindliche Gewohnheitssklaverei hingehen lassen wollte, bleibt doch noch gar zu viel übrig, für das sich nicht einmal mildernde Umstände beibringen lassen. Pachmann spielte nach Noten, trotzdem er das zweite Chopin'sche Concert doch schon etliche hunderte von Malen öffentlich gespielt hat; spielt er doch fast niemals ein anderes als dieses Concert! Aber der junge Mann, der neben ihm am Clavier saß, schien weniger zum Notenumschlagen bestimmt zu sein, als um Herrn Pachmann Gelegenheit zu geben, sich während der Tutti und sogar während seiner Soli mit ihm zu unterhalten. Wenn man diese Unterhaltung auch nicht im ganzen Saale hören konnte, so verstand man sie doch so ziemlich aus der lebhaften Mimik des doppelt Beschäftigten. Als zum Beispiel die kleine Hornfanfare zum Beginn der Coda im letzten Satze wie gewöhnlich mißglückte, mußte man aus Pachmann's Gestikulation annehmen, daß er eine Bemerkung wie „da haben wir die Pastete" machte.

Ist bei einem solchen Gebahren Hingebung an die künstlerische Aufgabe möglich? Ist unter solchen Umständen ein harmonisches Zusammenwirken mit dem Orchester denkbar? Gewiß nicht; und in der That war davon denn auch gestern nichts zu spüren. Nie zuvor hat Pachmann dieses Konzert hier weniger gut gespielt. Daß er alle diese Filigranpassagen beherrscht, wie wenige andere Pianisten, rettet ihn nicht; ebensowenig retten ihn seine seltenen Anschlagskünste. Der erste Satz, den Pachmann übrigens niemals groß und nobel genug interpretirt, verlangt Ernst und Würde der Auffassung, und das Passagenwerk insbesondere muß als integrirender Bestandtheil des architektonischen Baus, und nicht als Geläufigkeitsübung dargestellt werden. Pachmann spielte es gestern mit einer Indifferenz, die sensitive Zuhörer förmlich insultirt haben muß. Manchmal schien's, als habe er nur den Zweck, dem Orchester davonzulaufen. Und selbst der letzte Satz, den derselbe Pianist hier schon mehrere Male mit ganz unvergleichlich pikanntem Rhytmus gespielt hat, wurde von ihm gestern an manchen Stellen förmlich ironisirt.

Aber was nützt das Protestiren? Pachmann wird wahrscheinlich nicht eher zum Bewußtsein kommen, als bis einmal ein entrüstetes Publikum ihn auszischt. Es ist ein Jammer, zuzusehen, wie ein Mann das ihm verliehene köstliche Pfund vergräbt!

Im Uebrigen war das gestrige Konzert mäßig genußreich. Das Orchester spielte durchweg mit großer Tonschönheit und technischer Perfection. Die Oberon-Ouverture kam allerdings mehr geschniegelt und polirt, als temperamentvoll heraus, aber die Suk'sche Symphonie erfuhr eine nicht nur genaue, sondern auch kraftvolle Interpretation. Es kann nicht gesagt werden, daß dieses Werk von Dvorak's Schwiegersohn bei erneuter Bekanntschaft gewinnt. Es ist doch mehr Arbeit und Nachahmung von Dvorak, Smetana und Brahms, als eigenes starkes Empfinden und Erfinden darin. Immerhin, die Symphonie ist ein Stück Arbeit, das Achtung verdient. Sie wurde hier zuerst vor etwa vier Jahren unter Emil Paur's Leitung in einem Philharmonischen Konzert gespielt.

My American, Nov. 6

PACHMANN TRIUMPH IS SYMPHONY CONCERT.

Noted Pianist Scores Extraordinary Success with Boston Orchestra, Being Recalled Six Times by Enraptured Hearers

Vladimir de Pachmann made amazing grimaces at the Boston Symphony Orchestra's concert yesterday, but he played like an enchanter, or an angel.

It was Chopin's F minor Concerto No. 2, and the player was never in a finer mood to make it entirely expresive. His eyes and mouth, his hair and beard, the movements of his body mimicked and parodied his thought.

The artist and the mocker were united in him. All the intensity of passion, the individuality of art of Chopen's work was in the pianist's execution of it. All the mimicry of caricatures was in his face. At moments the smile of the rapture was on one side of it only. And so, after the concert, he was asked:

"Did you make your grimaces on one side of your face purposely?"

He laughed and looked with question marks in his eyes.

"Were you affected by the fact that when SChopin wrote the concerto that you were playing he let his whiskers grow out on the right side, saying 'The public sees only the right side of my face?'"

Vladimir de Pachmann laughed again, but refused to answer. His success had been extraordinary. Six times the audience had recalled him with applause. Weber's "Oberon" overrose and Suk's E Major Symphony attained under Wilhelm Gericke's leadership great heights of elegance and charm.

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My Press, Nov. 6

DE PACHMANN'S GENIUS SHOWN.

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[29]

Town Topics, Nov. 10

CROTCHETS AND QUAVERS

DE PACHMANN, PROFESSOR OF SIMIAN ANTICS, AND A MAHLER SYMPHONY

IF the jibbering, grimacing figure of Vladimir de Pachmann had actually appeared at the end of a long, red-painted stick, instead of being seated at the ivory end of a concert piano, at the Boston Symphony matinee, no sensible person would have been in the least surprised and more of us might have been amused. This virtuoso of eccentricity has been away from us for several seasons, during which time—it would appear—he has been frequenting primates' houses in foreign Zoos and has been practicing mimicry before a hand glass. His efforts were crowned with simian success, for the exhibition he gave here the other afternoon was worthy of a museum or a zoological garden. If his work showed that he did not bring over a whole cage of new tricks, they at least were tricks that should be performed in a cage. It looked almost every moment as though he might leave the piano and with a leap suspend himself agilely from the electrolier over the disgusted head of Wilhelm Gericke; and nothing but a fervent regard for the rules of Carnegie Hall prevented me from offering a bag of peanuts to the little man with the prehensile habits.

It began immediately he came out, when with many gestures and catarrhic snorts he found the seat too high or too low or too something. De Pachmann is an epicure in the matter of seats. But I still fail to find that this is an excuse for his chattering about it to the audience and to the turn-over gentleman at his left—all the while Mr. Gericke was playing the introduction to Chopin's F minor Concerto. From the moment this work began until it was completed de Pachmann busied himself composing a libretto to the music and reciting the words to himself, the audience and the amiable gentleman at his left. There is no need of my going into detail about it, as the public can see it duplicated in Bronx or Central Park any day if they will stand in front of that cage where boys are gathered the thickest.

Don't fancy for a moment that I am indulging my merriment at the expense of this pianist's affliction. De Pachmann is not nearly so idiotic as he acts—if he were, no community would allow him at large. He is simply a spoiled pianist with disgusting public manners that he cultivates because they interest the public and attract attention to de Pachmann. He can stop it easily if it is made worth his while, but so long as he finds public approval for turning a concert-room into a Zoo he is going to continue his performances and even add to his stock of antics. That he has a wonderful touch is well known; also has the fact been heralded abroad that when he wishes to he can play Chopin as can probably no other man alive; but while cutting pranks with the audience he is also cutting pranks with Chopin. There were moments in the larghetto that were simply heavenly—that is, they would have been if the grimacing figure on the platform had not filled the eye with his facial contortions. As it was, the whole ring-tailed exhibition was simply a disgusting one which should not be repeated; de Pachmann should be put into the hands of some animal trainer before he is allowed at large on a concert platform again—either that, or his manager should have a heart-to-heart talk with him before letting down the bars again. Money should not be coaxed from the public on the pretense of hearing a pianist when in reality they are to be shown de Pachmann. Besides, it is a crying shame that so artistic a pianist as de Pachmann should be allowed to go into symphonic vaudeville. He is all too rare a player for that, and I hope that his manners may be curbed so that we really will be permitted to hear once more what a wonderful player he is.

I regretted that the above had to happen at a Boston Symphony concert. The remaining and serious part of the program was devoted to Weber's "Oberon" overture, played exquisitely and with much more dash than Mr. Gericke has liberated here for some time. Also was there the Suk symphony that Paur introduced to us at a Philharmonic concert several seasons ago. Suk is a son-in-law of the late Dvorak; and this symphony is a great-grandchild of the "New World" symphony. There was a greater swing to the work of the strings at this concert than we heard all of last season from this marvelous organization. It may easily have been due to the fact that Willy Hess, the new concert master, was at work. He appeared a few evenings previously as solo performer, playing the fearfully difficult Joachim Hungarian concerto, a composition that sounds as though it were composed principally for the purpose of proving how few violinists there are who can master its difficulties. Hess has a good, firm tone, and his technique is admirable. There was lacking the charm of poetry; but to make one's bow here with so difficult a work is no laughing matter; hence the player's extreme nervousness. Hess is a valuable addition to the orchestra, and Fredericque Comee's philanthropic features were smiling to Brooklyn and back in answer to the congratulations and the dollars that poured into the box office.

Musical Leader, Nov. 10

The Philadelphia Choir.

shine drifting through the foliage of a tree upon the ground. The heavier passages Mr. de Pachmann invested with a skilfully calculated resonance, and the wealth of detail which characterizes the Concerto be brought out with the proper dynamic accentuation which the refined genius of Chopin absolutely demands.

The orchestral numbers on Wednesday's programme were of an agreeable but not notable character. The symphony was the E major composition by Joseph Suk, the young Bohemian, which received its premier in Philadelphia two seasons ago with the local orchestra. The pleasant impressions of Suk's symphonic quality left on that occasion were renewed at this second playing. Distinctly not a great work, it is certainly an enjoyable one. In it the composer has not yet found himself, but throughout it are outcroppings of considerable musical promise. Suk does not reveal a settled, to say nothing of a completed, orchestral style, yet, as far as form goes, he reveals a due scholastic acquaintance with the technical requirements of his art. In spirit the E major Symphony is a compromise between the classic and the romantic, a blending of Beethoven and Brahms. These two composers, indeed, seem to be the musical masters of the young Bohemian, and it can be said with some justice that he has been a faithful disciple, though not a servile follower of his preceptors, for he has palpably approximated their style without often descending to slavish imitation.

Mr. Gericke for the thousandth time demonstrated himself as the strict academic schoolman, and again showed that he is not and never will be the Gospeller of musical inspiration. His reading was careful and interesting, and in the Beethovenesque portions highly enjoyable. A polished reading of Weber's fine "Oberon" overture and a novelty in the shape of three Bach movements orchestrated by Mr. Gericke himself, with a classic precision and purity which would have pleased even the Father of Classic Music, completed the evening's pleasure.

Music in New York

By EMILIE FRANCES BAUER, 22 Manhattan Avenue.

With the opening of the season come a good many new features, some of which are interesting and agreeable and others are quite the contrary. One thing is positive and it is that something should be devised for the late-comers at Mendelssohn Hall. The construction of the house is not such as to permit late-comers to enter even if they do not take their seats, as is the case in all the theaters. It was due to this fact that last year several musical affairs and lectures were taken to the theaters instead of to Mendelssohn Hall, where the doors are closed and the tardy ones closed out, huddled together like abandoned sheep in the cold. It is well enough when a short song is under way, but when a long sonata, without breaks in the movements is being played, it is anything but agreeable. No one is in a fit humor to enjoy calmly, the way music must be heard to be enjoyed, after having been locked out for a half or three quarters of an hour. The matter of being on time has not always a bearing in the case, because sometimes there are mistakes made, as was the case recently when a concert advertised for 3 o'clock began at 2:30. Now, there is no objection to beginning concerts at 2:30, in fact it is very welcome, since it makes it possible to have another hour at the end of the day instead of recitals with their subsequent encores, lasting until 6 o'clock. Once this will be understood, it will be a very welcome change from the earlier hour, but until it is generally accepted half of the audience will be locked outside, which is decidedly disagreeable for all parties concerned.

* * *

Boston Symphony Affairs.

The Boston Symphony Orchestra is facing a peculiar condition, and we will hope that it is not a crisis in the life of this tremendous organization. The matter of the Musicians' Union again comes up, and it threatens to disrupt this famous musical body. It is learned that a number of the players have become members of the Union, and these threaten to quit unless the others join. Major Higginson, who has created the Boston Symphony Orchestra, and who has supported it through every situation and condition, is strongly opposed to Unionism, and it is understood that he threatens to withdraw his support unless all negotiations and operations cease immediately. Everybody knows that without Major Higginson, even powerful as the organization is at the present moment, it cannot stand, in so far as no other organization upon its own resources has been able to do so in this country. The latest report is that twenty-seven of the fifty members of the Boston Symphony Orchestra who had joined the Musicians' Protective Union have quit the Union, and it is now expected that the rest of those fifty men will follow suit.

Whenever this matter comes up for discussion there are always those who say that musicians have their side, and that under the present conditions no musician can get along financially, as is the right and desire of every free man. The question is too deep to be understood by everybody, as it involves the deepest depths of those feelings which are mysteries, and which will continue to be mysteries as long as life is enveloped in its mysterious beginning and its mysterious end. The "me" of every man is what he makes it, and he makes it because he is peculiarly constructed from the standpoint of tendencies and instincts which, being himself, he cannot fight. The man who is great enough musician to be a member of the Boston Symphony Orchestra is that because he could not be anything else. The instincts of music were in him as some of us believe seasons before he was born, and if he has been fortunate enough to have this God-given art, this noble æsthetic sense, he has something which he should consider as great as the millions of the banker and the luxuries attending. That he could be both artist and millionaire is not possible, since the one must take supremacy over the other. He may rail at fate, at his condition, at the incongruousness of life—at whatever he may please, but he cannot get away from that which is one of the first laws in ethical philosophy. He has chosen art and he must take what accompanies it—a comfortable living does not always go with it.

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Town Topics, Nov. 10

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Don't fancy for a moment that I am indulging my merriment at the expense of this pianist's affliction. De Pachmann is not nearly so idiotic as he acts—if he were, no community would allow him at large. He is simply a spoiled pianist with disgusting public manners that he cultivates because they interest the public and attract attention to de Pachmann. He can stop it easily if it is made worth his while, but so long as he finds public approval for turning a concert-room into a Zoo he is going to continue his performances and even add to his stock of antics. That he has a wonderful touch is well known; also has the fact been heralded abroad that when he wishes to he can play Chopin as can probably no other man alive; but while cutting pranks with the audience he is also cutting pranks with Chopin. There were moments in the larghetto that were simply heavenly—that is, they would have been if the grimacing figure on the platform had not filled the eye with his facial contortions. As it was, the whole ring-tailed exhibition was simply a disgusting one which should not be repeated; de Pachmann should be put into the hands of some animal trainer before he is allowed at large on a concert platform again—either that, or his manager should have a heart-to-heart talk with him before letting down the bars again. Money should not be coaxed from the public on the pretense of hearing a pianist when in reality they are to be shown de Pachmann. Besides, it is a crying shame that so artistic a pianist as de Pachmann should be allowed to go into symphonic vaudeville. He is all too rare a player for that, and I hope that his manners may be curbed so that we really will be permitted to hear once more what a wonderful player he is.

I regretted that the above had to happen at a Boston Symphony concert. The remaining and serious part of the program was devoted to Weber's "Oberon" overture, played exquisitely and with much more dash than Mr. Gericke has liberated here for some time. Also was there the Suk symphony that Paur introduced to us at a Philharmonic concert several seasons ago. Suk is a son-in-law of the late Dvorak; and this symphony is a great-grandchild of the "New World" symphony. There was a greater swing to the work of the strings at this concert than we heard all of last season from this marvelous organization. It may easily have been due to the fact that Willy Hess, the new concert master, was at work. He appeared a few evenings previously as solo performer, playing the fearfully difficult Joachim Hungarian concerto, a composition that sounds as though it were composed principally for the purpose of proving how few violinists there are who can master its difficulties. Hess has a good, firm tone, and his technique is admirable. There was lacking the charm of poetry; but to make one's bow here with so difficult a work is no laughing matter; hence the player's extreme nervousness. Hess is a valuable addition to the orchestra, and Fredericque Comee's philanthropic features were smiling to Brooklyn and back in answer to the congratulations and the dollars that poured into the box office.

Musical Courier, Nov. 10

The Philadelphia Choir.

shine drifting through the foliage of a tree upon the ground. The heavier passages Mr. de Pachmann invested with a skilfully calculated resonance, and the wealth of detail which characterizes the Concerto be brought out with the proper dynamic accentuation which the refined genius of Chopin absolutely demands.

The orchestral numbers on Wednesday's programme were of an agreeable but not notable character. The symphony was the E major composition by Joseph Suk, the young Bohemian, which received its premier in Philadelphia two seasons ago with the local orchestra. The pleasant impressions of Suk's symphonic quality left on that occasion were renewed at this second playing. Distinctly not a great work, it is certainly an enjoyable one. In it the composer has not yet found himself, but throughout it are outcroppings of considerable musical promise. Suk does not reveal a settled, to say nothing of a completed, orchestral style, yet, as far as form goes, he reveals a due scholastic acquaintance with the technical requirements of his art. In spirit the E major Symphony is a compromise between the classic and the romantic, a blending of Beethoven and Brahms. These two composers, indeed, seem to be the musical masters of the young Bohemian, and it can be said with some justice that he has been a faithful disciple, though not a servile follower of his preceptors, for he has palpably approximated their style without often descending to slavish imitation.

Mr. Gericke for the thousandth time demonstrated himself as the strict academic schoolman, and again showed that he is not and never will be the Gospeller of musical inspiration. His reading was careful and interesting, and in the Beethovenesque portions highly enjoyable. A polished reading of Weber's fine "Oberon" overture and a novelty in the shape of three Bach movements orchestrated by Mr. Gericke himself, with a classic precision and purity which would have pleased even the Father of Classic Music, completed the evening's pelasure.

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Boston Symphony Concerts.

The formal opening of the Philadelphia musical season occurred on Monday last, when the Boston Symphony Orchestra gave the first concert of its Monday series. The programme was both eclectic and choice. The classic was presented by the Symphony, Beethoven's altogether lovely Fourth, with its conservative arrangement, which makes more marked its many orchestral beauties, and by the well known "Tannhauser" overture, which makes up in effective orchestration and inherent melodic worth what it lacks nowadays in novelty; the romantic by the wild, weird, dazzling beauty and enormous intricacy of Joachim's long Hungarian Concerto, and the purely modern by a pretty but not musically profound novelty—the young French composer, Paul Dukas' transcription as a Scherzo of Goethe's droll and quaint "Sorcerer's Apprentice."

Next to the fact that the concert afforded an opportunity to welcome back the fine Boston band, which has added attraction for the past score of years to the Philadelphia musical season, interest centered in the debut both as concertmaster and soloist of Willy Hess, who has been known by repute in America for many years. Mr. Hess immediately made good the favorable reports that have been wafted over sea concerning his abilities.

The Beethoven symphony, the Wagner overture and the Dukas novelty received the scholarly if somewhat uninspired reading which one can always depend upon from Mr. Gericke. The cold, calm, impersonal attitude of classicism was particularly notable in his reading of Beethoven's classic work.

First place in the review of Wednesday evening's inauguration of the Boston Symphony's second series must be accorded to Vladimir de Pachmann, for as stellar feature in a concert in itself remarkably brilliant, it cannot be gainsaid that first honors were won by the great Chopin interpreter par excellence. His appearance was little less than a triumph and fitted well with his triumphant reading of the vehicle selected to display his virtuosity and temperament—the great Second Concerto in F minor—orchestrated with subtlety of harmony, built upon dainty and delicate melody, and enveloped with the rich-woven and mellow charm of rare old lace, and reflecting in every bar the glittering sheen of musical brilliancy. It is a work of power and beauty and de Pachmann's reading will long be memorable in the minds of his audience. With touch as light and airy as the zephyr's caress of summer flowers, he translated the gossamer-like beauty of the dainty passages into a fabric as fragile and airy as an Arachnidian web. The nice nuances of the composition were brought out with the artistic sense of contrast that suggested the ever-changing and subtly shifting shade and

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NY Tribune, Nov. 6 NY World, Nov. 6. Boston Post, Nov. 13 Boston Traveller, Nov. 14

LEAVE MUSICAL UNION.

Boston Symphony Orchestra Not Yet Owned by Labor Leaders.

As intimated in a dispatch from Boston printed in The Tribune yesterday, Major Higginson has won his fight against the musical union, and instead of the Boston Symphony Orchestra becoming unionized the union will be minus sixty members. A year ago the union threatened to invade the orchestra, and Major Higginson put his foot down hard, declaring he would not allow his men to join the union. But later he evidently relented a bit, so that between fifty and sixty of the seventy or more members of the Boston band joined the union, but with the understanding that the union was to have jurisdiction over them only when they were not playing in the Symphony Orchestra concerts; that is, only during the summer season, when the orchestra is resting.

This fall Mr. Kneisel took most of the Boston orchestra out to Worcester to the festival there, but as individuals, not as an official organization. The union seized the technical opportunity, and compelled several players Mr. Kneisel had engaged to join the union before it would allow the already union members to play. Evidently this victory elated the union, and it did something this last week in Boston to tighten still further its grip on Mr. Higginson's band, for last Wednesday matters came to a head, and the union members of the orchestra were told that they must choose to abide either by the union or the orchestra. Of the sixty union members, all but twelve resigned from the union on the spot, and the other twelve will resign in a few days, or, if they do not, the union will doubtless expel them. Mr. Higginson's victory is complete.

My mail, Nov 8

The Orchestra as an Open Shop.

Boston has had the credit of taking the lead in a good many things since the tea was thrown overboard. She seems to have taken it again, and quite worthily, in the matter of the unionizing of the Boston Symphony Orchestra. This orchestra stands at the head of the musical organizations of the country, for the very simple reason that a very liberal and also very intelligent millionaire puts up the money to pay its director and its members, and also gives the orchestra an excellent chance to make money on its own account. If Mr. Higginson were a less discriminating and less cultivated man than he is, his virtual proprietorship of the orchestra might be a blight instead of an advantage. Its director might in that case be ill chosen, or, being well chosen, might be limited in his freedom. But Mr. Higginson has the wisdom to pick out the best possible leader in the first place and then to leave him perfectly free to run the orchestra as he chooses. The result is an organization which makes merit its first aim, and large audiences only a secondary aim. It is to the credit of the American public that it gets the audiences, too.

But neither a millionaire patron nor a gifted director could keep an orchestra from running on one rock which has wrecked a good deal of pure musical art in this country of late—the rock, that is, of the Musicians' Protective Union. This organization, which has been genuinely useful to a great many struggling musicians, was never meant to forward musical art, but rather to keep up a sort of general level of employment for the common run of musicians. It seems to accomplish this purpose, and so long as it does it justifies itself. But that perfectly legitimate purpose is really antagonistic to the aim of a great symphony orchestra, which is highest artistic excellence, regardless of the interests of individual musicians.

Art is, in the abstract, a master, not a servant. For the average musician or painter it is indeed the servant of his needs. Considered in its public relation, it is a lofty ideal, to which all considerations of the immediate personal advantage in any case have to yield. Just as we could not possibly consider whether the pictures fit for a great museum were "union painted" or not, the manager of such an organization as the Boston orchestra could not consider whether his symphonies were exclusively union played or not.

Mr. Higginson has, therefore, given his orchestra the option of being an "open shop" or of going out of existence. It has accepted the horn of the dilemma which means existence, and its union members, being forced to choose between going out of the orchestra and going out of the union, have decided to stay in the orchestra.

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At their meeting yesterday officers were nominated and the election will be held December 1.

NY Tribune, Nov. 6

LEAVE MUSICAL UNION.

Boston Symphony Orchestra Not Yet Owned by Labor Leaders.

As intimated in a dispatch from Boston printed in The Tribune yesterday, Major Higginson has won his fight against the musical union, and instead of the Boston Symphony Orchestra becoming unionized the union will be minus sixty members. A year ago the union threatened to invade the orchestra, and Major Higginson put his foot down hard, declaring he would not allow his men to join the union. But later he evidently relented a bit, so that between fifty and sixty of the seventy or more members of the Boston band joined the union, but with the understanding that the union was to have jurisdiction over them only when they were not playing in the Symphony Orchestra concerts; that is, only during the summer season, when the orchestra is resting.

This fall Mr. Kneisel took most of the Boston orchestra out to Worcester to the festival there, but as individuals, not as an official organization. The union seized the technical opportunity, and compelled several players Mr. Kneisel had engaged to join the union before it would allow the already union members to play. Evidently this victory elated the union, and it did something this last week in Boston to tighten still further its grip on Mr. Higginson's band, for last Wednesday matters came to a head, and the union members of the orchestra were told that they must choose to abide either by the union or the orchestra. Of the sixty union members, all but twelve resigned from the union on the spot, and the other twelve will resign in a few days, or, if they do not, the union will doubtless expel them. Mr. Higginson's victory is complete.

NY Mail Nov 8

Boston has had the credit of taking the lead in a good many things since the tea was thrown overboard. She seems to have taken it again, and quite worthily, in the matter of the unionizing of the Boston Symphony Orchestra. This orchestra stands at the head of the musical organizations of the country, for the very simple reason that a very liberal and also very intelligent millionaire puts up the money to pay its director and its members, and also gives the orchestra an excellent chance to make money on its own account. If Mr. Higginson were a less discriminating and less cultivated man than he is, his virtual proprietorship of the orchestra might be a blight instead of an advantage. Its director might in that case be ill chosen, or, being well chosen, might be limited in his freedom. But Mr. Higginson has the wisdom to pick out the best possible leader in the first place and then to leave him perfectly free to run the orchestra as he chooses. The result is an organization which makes merit its first aim, and large audiences only a secondary aim. It is to the credit of the American public that it gets the audiences, too.

The Orchestra as an Open Shop.

But neither a millionaire patron nor a gifted director could keep an orchestra from running on one rock which has wrecked a good deal of pure musical art in this country of late—the rock, that is, of the Musicians' Protective Union. This organization, which has been genuinely useful to a great many struggling musicians, was never meant to forward musical art, but rather to keep up a sort of general level of employment for the common run of musicians. It seems to accomplish this purpose, and so long as it does it justifies itself. But that perfectly legitimate purpose is really antagonistic to the aim of a great symphony orchestra, which is highest artistic excellence, regardless of the interests of individual musicians.

Art is, in the abstract, a master, not a servant. For the average musician or painter it is indeed the servant of his needs. Considered in its public relation, it is a lofty ideal, to which all considerations of the immediate personal advantage in any case have to yield. Just as we could not possibly consider whether the pictures fit for a great museum were "union painted" or not, the manager of such an organization as the Boston orchestra could not consider whether his symphonies were exclusively union played or not.

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Boston Post, Nov. 13

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Boston Traveller, Nov. 14

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Boston Sunday Herald Nov. 13

OLD SYMPHONY FOR MODERNS

Boston's Famous Orchestra First Plays Works of Haydn and Bruch, and Then Those of Strauss and Tschaikowsky.

WILLY HESS PLAYS THE CONCERTO

Performance Distinguished by Excellent Qualities, Straightforward, Broad, Sturdy and Full of Sentiment.

The programme of the fourth Symphony concert, given last night in Symphony all, Mr. Gericke, conductor, was as follows:

Symphony in E flat major (B. & H., No. 1).....Haydn
Concerto in G minor for violin.....Bruch
Prelude to act I. of "Guntram".....R. Strauss
Italian Caprice.....Tschaikowsky

There are symphonies and piano concertos that are out of proportion in a huge concert hall. They are built on such a scale, with a view to the orchestra and the piano of the period, that played by a modern full orchestra or with a modern concert grand, they seem dwarfed or trifling or dull when brought into, say, Symphony Hall. The woodwind instruments may be doubled to preserve the due balance with the present body of strings, but the effect of the whole is lost. There is no true intimacy of thought between performers and hearers. The musical fluid, to use the phrase of Berlioz, does not enwrap the listener.

But let a symphony by Haydn or Mozart be performed by a comparatively small band in a small hall, and, unless the music itself be one of the younger works of these composers, there is contagious enjoyment. The antique charm, melodic simplicity, contrapuntal rush or downright jollity then make their way. The ideal music hall has two rooms: one for the dramatic intensity, the roar and the bustle of the mighty of today; and one—it should be in the rococo style—for the music that charmed cavaliers in wigs and noble dames adorned with powder and patches. It may also be said that the smug cheerfulness of Haydn, which puts one in good humor when the orchestra and the hall are small, aggravates when it is proclaimed by a great band of players.

Richard Strauss' "Guntram" has a symbolical libretto, and as his stage characters were not creatures of flesh and blood, the opera quickly died. No opera that is purely symbolical will have a better fate. There are some ingenious persons who are prating constantly about the symbolism in Wagner's music-dramas; but the characters in the "Ring" and in "Tristan" are first of all human, often shabbily human, in their godlike disguises. Bruennhilde and Fricka and Sieglinde and Isolde are women; they are something more than mouthpieces for symbolism. "Guntram" is an opera of renunciation, and where there should be action there's nothing doing. Audiences are impatient with such librettos, and, unless the music be incongruously dramatic and imaginative at the same time, Time smiles on the few months or even weeks that bear the work of so much labor and anxiety and prayer and hope to his enormous dustbin.

The prelude to the first act of "Guntram," played last night, was naturally intended to put the opera audience into the suitable mood for receptivity; but Strauss also looked toward the concert hall for fame and applause, and thoughtfully provided an explanatory note for such performance. It might be better for a concert hearer to be let alone, to be unacquainted with any purpose of the composer as with any knowledge of the operatic story, so that listening to the music he might dream dreams and create the world in which Guntram should play the hero. The music itself, as absolute music without any thought of the tale about to be told, is not stamped with the individuality of the Strauss now famous, or according to some sensitive souls, infamous.

The composer of "Guntram" had shaken off the influence of Schumann and Brahms, but he was under the spell of Wagner. Still here and there are hints at the future Strauss, as in the fleeting suggestion of two conflicting tonalities, and there are certain orchestral effects that are Strauss' own. The work, however, is too evidently a prelude—not a sharply defined overture; and it is doubtful, even when it is played as well as it was last night, whether it would be effective thus taken from its proper place.

Tschaikowsky, ailing in mind and in body, sojourned in Rome in 1880 and found pleasure in Italian music only in the folk songs sung in the streets or sung to him by an acquaintance, a guitarist. He used some of these tunes, sentimental or passionate, in this caprice. The sentiment is often characteristically Italian sentimentalism, and some of the tunes are characteristically banal; but the caprice is full of ingenious detail; there are many reminders of the Italian opera of the fifties—witness the brass accompaniment that recalls the last scene of "La Traviata" or the "Misere" in "Il Trovatore"; and the swing, the drunkenness of the rhythm should be irresistible.

The performance last night, while brilliant in mechanical detail, might well have been more elastic and extravagant. When a great man is coarse, his coarseness might as well be accentuated; there is nothing gained by endeavoring to soften or refine. And it is not too much to say that in every elemental man there must be a streak of coarseness.

Mr. Schmedes was announced as the solo violinist, but a slip in the pro-

and Mr. Hess would take his place and play Bruch's concerto in G minor. Mr. Hess was warmly applauded. His performance was straightforward, broad and sturdy, rather than one distinguished by fine or overpowering emotional quality, yet it was conspicuous by reason of many excellent qualities; it was the performance of a well equipped, accomplished, experienced violinist and musician, and in the interpretation of the slow movement there was sentiment.

Boston Globe, Nov. 1

MUSICAL MATTERS.

Fourth of the Season's Symphony Concerts.

Recital by Mons Guilmant, the Noted French Organist.

Other Interesting Recitals of the Week.

There was a change made almost at the last minute in the program of the fourth rehearsal and concert of the Boston Symphony orchestra, the Danish violinist, Hakon Schmedes, pupil of Tofte, Wirth and Ysaye, who was announced as soloist, being too ill to fill his engagement, and Mr Willy Hess, the new concertmeister, volunteering to play the lovely and always welcome concerto for violin in G minor, by Max Bruch. This noble composition was a worthy substitute for the Vieuxtemps concerto, described with much elaboration in the programs, and was never played with deeper feeling or under more perfect conditions. It is a powerfully impressive and uncommonly colorful concerto; and its evident familiarity to the members of the orchestra gave the piece a support and background which was perfection itself. The soaring melody, phrased most poetically and exquisitely bowed, was given a memorable rendring by Mr Hess. The orchestration at times barely more than a whispered suggestion of the glowing nether-theme with which Bruch commences the andante, was given in a way that could not have failed to win praise from the composer himself. It was received, as it deserved to be, with pronounced favor.

There was variety enough to please any one in the program, which began with the dignified four-movement Haydn symphony in E flat major, opening with martial drum roll. A music student was heard explaining to one who inquired why it was always marked "R. and H., No. 1," in the programs, that it had "something to do with work done by Bach and Haydn in collaboration," he thought! The initials allude to the Breitkopf and Hartel catalog, and the symphony's relative rank. This was the symphony's second hearing in Boston, it having been first given here in November, 1891. The massive beauty of the theme, its splendid delivery by the company of musicians playing as one man, gave the delightful impression of absolute confidence so necessary to perfect enjoyment of such a sterling number. In the crisp rendition of the menuetto movement, as well as in the majestic climax, it was worthy of the initial place it commonly receives in program-making.

But it is not to be denied that the two selections after the intermission were in some respects the most eagerly anticipated numbers of the program. Doubtless the recent appearance of Dr Richard Strauss in this city has had much to do with his extraordinary popularity as composer. The performance of his "Introduction to Act I" of his first opera "Guntram," was of especial interest from the fact that the lady who afterward became the wife of Dr Strauss, Pauline de Ahna, was the heroine "Freihild" of its first hearing in Weimar in 1894, and that she is personally known to many here. The piece has a strong Wagnerian trend, and yet is sufficiently individual to warrant particular praise for its poetic power. The music which aroused everybody's desire to dance was the amazing Tschaikowsky "Italian Caprice for Orchestra," with a military opening, varying from the Haydn number in that the "challenge" was by trumpets, rather than by the drums.

The composer placed at the very head of his "Caprice" this stirring reminiscence of the Roman chivalry which he admired during his visit to the Eternal City in 1879. Suggestions of Neapolitan folk-songs and dance music, wild "gitana" melodies, and a "tarantella," full of Paganini-like capriciousness up to its startling prestissimo finale, and sufficiently vivacious to cure a dozen spider bites, are characteristic of this tuneful description of what the imaginative composer saw and heard almost in the shadow of the vatican. Its playing showed what the orchestra can do with a sprightly theme, filled with the lightsome street songs of the people, threaded together with scoring which of itself was at once masterful and delightful. The more one hears of the work of this intensely emotional Russian the more his genius appears. His name is used on an increasing number of programs and his works are always well received.

Mme Joanna Gadski is announced as the soloist at the fifth symphony rehearsal and concert on Nov 18 and 19, singing a Mozart aria. The closing scene of Wagner's "Die Gotterdammerung"; a "first time" symphonic poem, "Penthesilea," by Hugo Wolf, and the favorite Brahms "No. 3" symphony in F major are included in the program. The special announcement is made that the concert which has been widely advertised to be given on Christmas eve will instead be given on the previous Thursday evening, Dec 22.

Advertiser, Nov 14

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Haydn. Symphony in E flat.
Bruch. Violin Concerto in G minor.
Professor Willy Hess, soloist.
Richard Strauss. Introduction to Act I. of "Guntram."
Tschaikowsky. Capriccio Italien.

We can congratulate Mr. Gericke upon a programme that was interesting and well-contrasted, not too great in length, and admirably performed. Perhaps exception might be made of the symphony. But even this was more modern than much of Haydn's orchestral music, and the pleasing character of Mr. Adamowski's "obbligato" in the variations, and the strong effect of the kettle-drums, not only in the opening trills but in other movements, must be chronicled.

Nevertheless there were many of the composer's formulas before the end was reached, repetitions and conventionalities which are not for the 20th century auditor. One may accept Johnson's "Rasselas," or Richardson's "Clarissa Harlowe," as masterpieces in their day, without poring long over their pages, and, in the same manner, we may realize that the "Symphony with the kettle-drum trill" may have been very exciting in its time, without being entertained by it at present.

Mr. Hakon Schmedes, who was to have appeared as solo violinist, has evidently yielded to the exigencies of our climate and taken to his bed; wherefore the Vieuxtemps Concerto was quickly changed into Bruch's beautiful G minor work and Hakon Schmedes transformed into Willy Hess. Certainly the audience was the gainer as regards the composition, for Bruch's first concerto is worth all the violin music that Vieuxtemps ever wrote.

With such a sudden change there must have been scant opportunity for rehearsal, yet the work went with an abandon and breadth that aroused great enthusiasm.

There was perhaps a little less of tenderness in the second movement than Mr Adamokski used to invest it with, but the virile power, the lofty interpretation, were something to hold in memory for a long time. We have seldom heard the preluding of the introduction so effectively performed, and the Ossianic finale, full of the warlike ardor characteristic of Bruch, was magnificently done. The work is reminiscent of other compositions of the same pen; "Odysseus" has some phrases almost identical with certain passages in this concerto.

The audience were thoroughly aroused by the time the end was reached and the brilliant violinist was recalled four times in the midst of considerable excitement—a great Hessian victory over the Americans, even if a century or so belated.

The prelude to "Guntram" showed Strauss in the early stages of his musical reforms. Oddly enough, the radical opera is dedicated to his father, who was a conservative of conservatives. In this work we find the Wagner influence very distinctly marked; Lohengrin has merely disguised himself as Guntram. The development of two figures (one of 3 and one of 4 notes) is entirely in the Wagnerian vein.

But there are touches of orchestration that foreshadow the Strauss of that fearful battlefield of "Heldenleben." We should have liked the second prelude also; it made a good impression under Paur, years ago, when the two were given together.

Tschaikowsky's Italian Caprice has the advantage of being really Italian, or rather Neapolitan. From the cavalry signal of the beginning, through the folk-song that forms the body of the work, up to the wild Tarantella which ends it, the auditor is in a real Naples. In the "Italian Symphony," which Strauss wrote, we are in a Naples where all the inhabitants speak only German! Even in the Tschaikowsky Caprice one wishes that there had been a less inflated character.

The Italian does not thunder out his pretty folk-tunes in such a portentous manner. Occasionally Tschaikowsky treats the pretty central theme with becoming simplicity, with thirds and sixths in simprogression, such as a Neapolitan might enjoy, but sometimes also he magnifies them unduly and begins to cook his maccaroni in a Samovar.

Perhaps some day the Italian will become symphonic and will possess more than a single classical instrumental composer (Sgambatti), and then we may hope to have Italian music served in the Italian manner, even in an orchestral work.

Nevertheless the Caprice was throughout interesting and it was performed in a manner that calls for renewed commendation of Mr. Gericke and his men.

Louis C. Elson.

HAKON SCHMEDES, VIOLINIST.

Boston Sunday Herald Nov. 13, 1904

Boston Post, Nov. 13

FOURTH SYMPHONY CONCERT.

The programme of the fourth Symphony concert last evening included the following numbers:

Symphony in E flat major.....Haydn
Concerto for violin, G minor.....Bruch
Introduction to Act I. of "Guntram"..R. Strauss
Italian Caprice, Op. 45.....Tschaikowsky

Hakon Schmedes, violinist, was announced as the soloist, in Vieuxtemps' concerto in D minor, but owing to illness Mr. Schmedes was unable to make his initial appearance in this city. In consequence Concert Master Willy Hess was the soloist for the second time.

His success upon the former occasion was very marked and last evening he played the familiar Bruch concerto in masterly manner. Nothing was lacking either in technic, tone or artistic interpretation, the result being all that one could well desire. Mr. Hess was enthusiastically applauded and several times recalled.

There was nothing strictly in the way of novelties offered in the remainder of the programme, yet none of the various numbers has been heard here for some time.

The Haydn symphony, except for a drum roll, which opens the first movement, resembles in general character all the others. And also for some reason it is rarely given, the performance last evening being the second at these concerts. It made a pleasing opening number, but in any event Haydn's symphonies are better adapted for a moderate orchestra in a small hall, as they were originally intended.

The prelude to "Guntram," opera by Richard Strauss, was heard here for the first time nine years ago. The performance last evening was the second, but to many in the audience it proved to be a novelty.

The prelude as a concert excerpt conveys little impression as absolute music, for one must hear the opera to realize any meaning from the introduction. It is a brilliant piece of orchestral writing and not much else, viewed as a concert number. The performance was very effective.

The closing number was Tschaikowsky's "Italian Caprice," Op. 45, which has had two previous performances in this city. The composer wrote it nearly 25 years ago, during an extended visit to Rome and other Italian cities. The themes have more or less of the characteristics of sunny Italy, but the treatment is Russian from the first to the last, and while not among the greatest of Tschaikowsky's works, is brilliant, forceful and interesting. The performance was excellent in every way.

The programme of the fifth rehearsal and concert this coming week will include Brahms' symphony, No. 3, a new symphonic poem, "Penthesilea," by Hugo Wolf, a Mozart aria and the final scene from Wagner's "Gotterdammerung." Mme. Gadski will be the soloist.

November 13.

TRANSCRIPT, MONDAY.

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

After their recent visit to New York the Boston Symphony Orchestra returned to town and gave a concert, the fourth of the season, in Symphony Hall Saturday evening. Owing to the illness of Mr. Hakon Schmedes, who was to have made his first appearance here as a solo player, Mr. Willy Hess very kindly offered to be the soloist of the occasion. This was the programme.

Haydn: Symphony in E-flat major (B. & H. No.1).
Bruch: Concerto for Violin, in G minor.
Richard Strauss: Introduction to Act I. of "Guntram."
Tchaikovsky: Capriccio Italien, Op. 45.

The Haydn symphony has not often been heard in Boston; why, it would be hard to tell, if ancient symphonies are to be performed at all in an auditorium like Symphony Hall, for it surely compares favorably with the orchestral works of Haydn more frequently produced. In its place, indeed, the introduction to the symphony, with its roll of drum and the sombre color of its first theme, must make a really dramatic effect. All the first movement, in fact, has much about it that charms, and so have certain of the variations of the andante; the minuet and the finale, too, stand the test of time as well as most of Haydn's minuets and closing movements. But in Symphony Hall Haydn's tone color, which is truly much varied, all is lost. It is no disrespect to the memory of a genuinely great composer to protest against the producing of his works under conditions manifestly wrong. Since Haydn and Mozart symphonies are well worth hearing, why would it not be worth while to afford Bostonians an opportunity of hearing them properly? In place of twenty-four orchestral concerts in Symphony Hall, would it not be practicable to give perhaps four in Jordan Hall or Chickering Hall, when the programmes could consist of compositions, ancient and modern, that demand, for their adequate performance, a small music room? The artistic results of such a scheme have already been partially proved. Is the plan impracticable? If so, there is no more to be said, but, at least, it is not necessary to put the old masters in a false position by attempting to play their pieces in a hall of vast dimensions. Haydn symphonies are probably put on symphony concert programmes today with the idea of pleasing certain portions of his audiences. If the audience Saturday was pleased with the symphony offered, they successfully hid their pleasure. The silence at the end of the first movement was quite as "audible" as that which greeted Hausegger's "Barbarossa," a few years ago.

The remainder of the concert demands few words of comment. The work by Strauss is a prelude to an opera that has shown itself lifeless, and the prelude is as lifeless as the opera it precedes. In it there is little to be found of the Strauss we are interested in today, although there is a very good deal of Wagner as he was imitated by his disciples. The themes, if there are any themes, are vague and meaningless; the orchestration is not particularly effective; the composition, in short, is dull and dreary, with less vitality in its whole length than there is in one page of the gay, animated, vulgar capriccio of Tchaikovsky. Nearly all Northern composers show themselves vulgar when they attempt to strum airs of Italy, but, to write vulgarly of a vulgar subject, it is useless to try to make a silk purse out of a sow's ear. Common as it is, the capriccio can be made immensely effective if it be performed in the right spirit, with the sort of rythm Mascagni once showed us. Mr. Gericke tried to refine Tchaikovsky's music, thereby taking away from its effect and making it sound even coarser than usual. A former performance from Mr. Gericke was far more brilliant.

The greatest enthusiasm of the evening was aroused by Mr. Hess's playing of the Bruch G minor concerto. On this, his third appearance here as a soloist, Mr. Hess strengthened the impression he made when he first played here; he is unquestionably a musician of parts, with a highly developed technique and a keen intellect. That he is a player of strong appeal, of warmth or of charm he has not yet demonstrated. On Saturday he was most cordially applauded.

There will be a symphony concert this coming Saturday evening, when Mme. Gadski is to be the soloist. The programme follows: Brahms, Symphony in F major, No. 3; Mozart, Aria; Hugo Wolf, Symphonic Poem, "Penthesilea" (first time); Wagner, closing scene from "Die Götterdämmerung."

R. R. G.

[32]

Troy Record
Nov. 15

BOSTON SYMPHONY.

That Splendid Band of Musicians Gave a Delightful Concert at Music Hall Last Evening—David Bispham the Assisting Artist.

The validity of a declaration that Troy is distinctively a musical center would hardly be unquestionable were an event of such importance as that of last evening allowed to pass by without full and generous patronage. It was a pilgrimage of the music loving part of the city to Music hall and the attraction was the Boston Symphony orchestra. The generous welcome this peerless organization was accorded was in itself further substantiation of the fact that Troy is unmistakably musical and that the demand of the musi l cult is for the highest standard of music the world offers. The Boston Symphony orchestra is the greatest organization of its kind in this country, not in size, perhaps, but indisputably so in its achievements. There are those who claim for it its superiority to any symphonic band in the world and even this may be so. The audience was worthy of the occasion; it filled practically the auditorium and demonstarted its delight in positive and emphatic terms.

A concert of the character of that of last evening is not a common occurrence in Troy and while the real music loving public hope and look forward to the coming of this organization once a year the magnificence and grandeur of the program makes the event nothing short of a rare musical feast.

It may have been disappointing to some to hear the announcement that William Gericke, the famous conductor, would be unable to assume his usual position on account of illness but there was some satisfaction in learning that Willy Hess would stand before the mighty body and lead the orchestra to another musical victory. Mr. Hess is the new concert master and until recently was professor of violin in the Royal Academy of Music in London and prior to that time he was the concert master of Sir Charles Halle's Manchester orchestra. It was his first appearance in this country as a conductor and the audience seemed to obtain some soothing draughts from this situation. There is no question as to his musicianly ability and it is only just to say that it is doubtful if the concert would have been more pleasing had Mr. Gericke been at the conductor's desk. The orchestra was assisted by David Bispham, barytone, well and favorably known to Trojans.

Mr. Hess was given a cordial reception when he strode to the front of the platform to clutch the baton and give his reading of the overture to the opera "Oberon" by Weber. The theme of the romantic opera is plaintive and soothing and while delightfully fluent some of the phrases are strikingly brilliant. Naturally all the varied coloring was given delicately and the motive works up to a spirited end. Mr. Hess was repeatedly encored but those demanding encores were convinced quickly that encores were not to be. The second contribution by the orchestra was the Dvorak Suite in D major Op 39 including Praeludium (Pastorale), Polka: Trio, Menuett (Sousedska), Romanze, Finale (Furiant).

Probably as much interest centered in the Beethoven Fourth Symphony in B flat, major, Op 60, as any number on the program, and perhaps more. Of the famous composer's works this is one of the mose brilliant and joyful. Every movement was given the most artistic reading one could ask for and there were frequent evidences of pleasure displayed by the audience. The whole work is full of melodic expression and it suggests irresistible tenderness. To attempt an analysis of the work would be superfluous as it was one consecutive presentation of beautiful harmonies. The movements played were: Adagio; allegro vivace, Adagio, Allegro vivace, Trio: Un poco meno allegro. Finale: Allegro ma non troppo.

To those who love orchestral music it was a treat to hear the luscious tones of the strings, the mellow pipings, the careful blasts of well governed brass and the elegant richness of massed sound. Every measure this orchestra plays is marked by beautiful precision and in every phrase there is noticeable delicacy of touch. Refined nuancing and reposeful elegance of its entire style are never failing sources of delight.

Mr. Bispham was down for two numbers on the program and he sang with his usual artistic finish. No one will dispute his dramatic ability and but few will gainsay his able interpretations. Nevertheless, Mr. Bispham has not the voice to work with that he had when he sang here the first time years ago for the Chromatic club, but he is no less the artist. He was heartily received. There seemed to be a disposition on the part of the audience to hear him sing for an encore some of the ballads he has been heard sing here many times, but he contributed none whatever. His numbers were "Wo berg ish mich," from "Euryanthe," "Hymnus," Strauss, and Pilger's "Morgenlied." The concert was a fine success and was under the management of Ben Franklin.

Troy Press
Nov. 15

SYMPHONY CONCERT.

Brilliant Performance by Boston Orchestra at Music Hall.

The incomparable Boston Symphony orchestra was greeted by an audience last evening almost as large as Music hall could accommodate. The gathering was a brilliant one from both a musical and society standpoint, and included music lovers from Albany, Schenectady, Hoosick Falls, Rutland, Vt., Bennington, Vt., and other places. The music public of Troy and vicinity holds this superb organization at its true value, and gives it an intelligent appreciation as well as liberal patronage whenever it appears in Music hall.

Previous concerts can be recalled for which the programmes were more acceptable and appealing than the one offered last night, but nevertheless great enjoyment was provided despite the inability of Director Wilhelm Gericke to be present in person and guide his instrumentalists. It was ascertained at a late hour yesterday afternoon that Mr. Gericke had contracted a severe cold, which incapacitated him. His place was taken by Willy Hess, the new concert master of the orchestra, and it reflects not at all on the ability of Mr. Gericke to assert that his musicians were at their best under the baton of his solo violinist. Mr. Hess naturally attracted attention, as much has been recorded in his praise as a violin virtuoso since his arrival in this country only a few weeks ago. His dignified and authoritative style of conducting caused the musicians to respond to every move of baton or hand, and it was very evident that as an artistic musician he had searched the scores of the orchestral numbers on the programme and was capable of revealing all their beauties. His readings were doubtless identical with those of Mr. Gericke, and with such a band of thinking, enthusiastic musicians under his control perfect interpretation naturally followed.

The playing was all a triumph. The claim that the Boston Symphony stands among the two or three best orchestras in all the world was again fully justified. Its superior excellence received appreciative recognition and was never more apparent. The offerings of the band included Weber's "Oberon" overture, Dvorak's suite in D major and Beethoven's symphony No. 4 in B flat major.

Supplemental to the orchestra was David Bispham, the favorite barytone, who was heard in Lysiart's scena "Wo Berg Ich Mich," from Weber's "Euryanthe" and Richard Strauss' "Hymnus."

It was an extremely brilliant performance of the Oberon overture by the orchestra. The opening measures were brought out sympathetically and the quick movement was rushed along with fire and enthusiasm. This brilliancy of performance continued throughout the evening right through the suite and the symphony.

The playing of the Dvorak suite was an illustration of perfection in orchestral art. The melodious second theme, especially, was played with a beauty of tone, technical precision, extraordinary variety of expression and a finish and refinement which call for only unstinted praise.

The finale was given with a spirit that exhilarated and a perfect balance of all the parts was distinctly conspicuous. Throughout the suite the richly colored orchestration was beautifully treated.

The Beethoven symphony came late in the evening, when nearly enough music had been heard for a single sitting, but its interpretation by such an unrivalled band commanded, held and increased attention and interest. It is not one of the most familiar of the Beethoven symphonies, but is a strikingly marked work. It was played with surpassing beauty of tone and that perfection of ensemble for which the orchestra is noted. The beautiful adagio was given exquisitely, while in the third movement the superb choirs of strings and wood winds did grand work.

David Bispham is an admirable vocalist and a thoroughly sincere and artistic musician. He has proved that to Trojans on several previous occasions, and did so again last night. He has an excellent equipment in voice, understanding and technique, and sings with a fine insight into the emotional and musical contents of his songs. The directness and sincerity with which he goes to the heart of all he undertakes are good to note. His selections last night were more calculated to disclose him as a scholarly singer than to please the ear attuned only to melody.

The concert was given under the management of Ben Franklin, who thus added another to the list of high class musical entertainments that have been vouchsafed Trojans under his auspices. Mr. Franklin has arranged another rare musical function for February 7, 1905, when he will bring Paderewski, the master of all pianists, to Music hall.

Troy Times
Nov. 15

The Boston Symphony Concert.

Last night in Music Hall appeared for the sixth time in Troy the Boston Symphony Orchestra. The first two of these concerts were given about twenty years ago, or shortly after the orchestra was organized, and the last four have been distributed over the last five years, the concert last year having been given in Albany. The last four concerts and the one in Albany—five in all—were managed by the well known tenor, Ben Franklin, who assumed the entire responsibility of the events, a task that not one of the musical organizations of either Troy or Albany would attempt. The audience last night was a splendid tribute to Mr. Franklin's judgment, and also showed that the interest in symphony concerts here does not wane, but rather increases as each concert is given—an excellent test of our musical advancement. Finer concerts than those given by the Boston Symphony Orchestra cannot be heard, either in this country or Europe, and local music lovers cannot too deeply appreciate this fact. The Boston Symphony has long been known as the greatest of all orchestras, and it is certainly a golden opportunity that presents itself and is a distinct compliment to Trojans when the great band decides to appear here.

The audience last night was greatly disappointed when it was announced from the stage that Wilhelm Gericke, the Conductor of the orchestra, had been taken suudenly ill and would be unable to conduct, but its disappointment was only short lived, as Willy Hess, the new concert master, was all that could be desired, and it is not too much to say that he met every requirement so well, the orchestra responding to his baton so finely and his interpretations of the different works were so correct that Mr. Gericke was entirely forgotten in the enjoyment of the occasion. In the leadership of Mr. Hess Troy was signally honored, as it was the first time that he has conducted the orchestra in this country, he having been here only a month, and when it is known that he conducted last night without a rehearsal his work is all the more remarkable. The news of Mr. Gericke's illness was not received until the arrival of the orchestra yesterday afternoon, as all telegraphic communication was at a standstill on account of the storm.

In regard to the program of the concert it is hardly necessary to go into detail. Each number was given as only the Boston Symphony Orchestra could give it, each arousing great enthusiasm and calling for the heartiest applause. This was so after the overture to Weber's "Oberon," Mr. Hess having to bow his acknowledgments to the plaudits. It was more so after the splendid reading of the D Major Suite of Dvorak, the Conductor having to bow again and again before the applause ceased, and Mr. Hess and his orchestra achieved a distinct triumph in the interpretation of the No. 4 Beethoven Symphony in B flat major, the reading being perfect in every detail and meeting with prolonged applause at its close. The soloist last night was the great favorite, David Bispham, and he was in splendid voice, but he, too, suffered from Mr. Gericke's illness, as the latter had the orchestration to Mr. Bispham's last song, and it had to be omitted. Encores are not permitted in Symphony concerts, so all Mr. Bispham could do was to bow to the hearty appreciation as shown by the applause. The concert was in every way a great success and an event long to be remembered. In Mr. Hess the Boston Symphony has a concert master who is perfection itself. He has all the ability of Franz Kneisel, so long famous as the Symphony's concert master, and he excels him in warmth of feeling and temperament. More, too, every member of the orchestra is in sympathy with him, and this was demonstrated in no small degree last night.

The audience at the concert was a most brilliant one, and there were box parties, theatre parties and the like innumerable, all adding to the brilliancy of the occasion. Mr. Franklin, in keeping with his determination to bring attractions of only the very highest type, now announces the appearance of that greatest of all pianists, Ignace J. Paderewski, who will appear in Music Hall early in February. The event will make the third appearance here of the great artist under Mr. Franklin's management.

Providence Journal
Wednesday, Nov 23

SYMPHONY CONCERT.

Season Opened with a Fine Programme Brilliantly Performed.

The first concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. A large audience was present, although the overflowing houses of last year were not quite equalled. Considerable enthusiasm was aroused by the brilliant performance of the orchestra, and the soloist, Mme. Fanny Bloomfield Zeisler, who appeared here last night for the first time, also received generous and appreciative recognition. The programme was as follows:

Overture to the opera "Oberon".....Weber
Concerto in F-minor, for pianoforte and orchestra, Op. 16.....Henselt
Suite in D-major, Op. 39.....Dvorsk
Symphony No. 4, in B-flat major, Op. 60 .....Beethoven

This was an admirable programme, the four numbers being well contrasted, each a masterpiece of its kind, while none of them—with the single exception of the overture—was sufficiently familiar from previous performances as to lack some charm of novelty. And if any stock piece was to appear in the list none could be more welcome than the "Oberon" overture, certainly one of the most brilliantly scored, melodious and thoroughly charming of all operatic overtures. The orchestra was on its mettle in this, playing with the utmost delicacy, spirit and feeling, and setting a mark that was well kept up throughout the whole evening. The Dvorak suite is a fine example of the Bohemian master's style. He was always at his best when dealing with his native melodies, in which the sharply defined rhythms and sometimes almost bizarre flavor of the melodic construction seem to make a special appeal to his genius. This suite abounds in originality of style and that vivid orchestral coloring in which Dvorak is not surpassed by any modern composer. Beethoven's fourth symphony, though by no means one of his greatest, is yet a well-balanced and worthy composition, rich in melodic inspiration and constructive skill. One or two of the movements—the adagio, for example—might stand comparison with any similar movement among his more famous symphonies. Both these, the principal orchestral numbers of the programme, were played with the greatest sympathy and technical finish.

The concerto by Henselt, which Madame Bloomfield-Zeisler chose for her solo number, calls for a robust and thoroughly trained technic, a demand which was completely met. She is apparently one of those for whom technical difficulties do not exist. Her tone is powerful without being coarse, and her command of dynamics is complete. While brilliancy is the main thing called for in this concerto, there were indications enough that Mme. Bloomfield-Zeisler is equally at home in cantabile. She has the ability to make the piano sing, which, after all, is the final test of a pianist. The audience was not slow to recognize a great artist, and several hearty and prolonged recalls followed her very enjoyable performance.

The orchestra is playing distinctly better than last season. The withdrawal of Messrs. Kneisel, Loeffler, Schroeder and several other leading players last year was severely felt, and in the case of the concert-master the loss seemed almost irreparable. Mr. Arbos, though undoubtedly a good player and able musician, did not seem able to fill the gap. In the person of Mr. Willy Hess the orchestra seems to have gained a valuable member, and the places of the other men have been apparently filled with success. Certainly the orchestra played last night with all its old-time certainty, vigor, unanimity and delicacy, a fact which it is most gratifying to record. The second concert in this city will be given on the evening of Tuesday, Jan. 3.

Sunday Herald Boston, Nov. 20

Sunday Globe Nov. 20

Advertiser Nov. 21

Transcript Nov. 21

"PENTHESILEA" DISAPPOINTING

Wolf's Symphonic Poem Given Its First Performance in Boston at the Concert of the Symphony Orchestra.

MME. GADSKI NEVER MORE SATISFACTORY

Sings Admirably Music by Mozart and Wagner — Brilliant Programme for the Coming Pension Fund Concert.

The programme of the fifth Symphony concert, Mr. Gericke, conductor, given last night in Symphony Hall, was as follows:

Symphony in F major, No. 3.....Brahms
"Dove Sono," from "Marriage of Figaro".....Mozart
Symphonic poem, "Penthesilea".....Wolf
(First time.)
Finale of "Goetterdaemmerung".....Wagner

Hugo Wolf, who died early in 1903, after he had spent about five years in a Viennese madhouse, was from his youth an enthusiastic admirer of Heinrich von Kleist, whose powerful and horrible tragedy, based on the story of the Amazon and Achilles, urged the composer to music. Not only did Wolf read the tragedy constantly, he insisted on reading it to others. He composed his symphonic poem, his only orchestral work of long breath; his thoughts were on his "Penthesilea" during his first stay in an asylum, and he was anxious to compose an opera with the erotically cruel woman as the heroine.

The symphonic poem is in three sections: "The Departure of the Amazons for Troy"; "Penthesilea's Dream of the Festival of Roses" (it was the traditional and rigid law of the Amazons that only conquered foes should celebrate with them this feast in their own town, Themiscyra); and the third section, which Wolf wished to amplify, portrays "Combats, Passions, Frenzy, Annihilation," for after Achilles had determined to yield to her in the fight, she, suspecting his design, and her amorous frenzy turning to raging hate, slew him with an arrow, and, setting her hands on his body, tore with them his flesh and rejoiced in his blood; then, with the return to reason, she stabbed herself and fell on the mutilated corpse.

Wolf composed "Penthesilea" in 1883, when he was 23 years old. He never heard it performed except once at a slipshod rehearsal that was for the purpose of deriding him. The work was produced at Halle in November of last year, and it has since gone the round of German cities. Theodore Thomas produced it in Chicago last April.

The subject tempted Goldmark, whose overture is not wholly successful, and Felix Draeseke wrote to Kleist's tragedy a symphonic prologue which we have never heard. Did Wolf find the adequate musical expressions of the emotions that undoubtedly surged within him?

His talent, from what we know by his music and through hearsay, was lyrical, not dramatic, and in this overture the lyrical episodes are those most poetic and effective. The opening measures of the symphonic poem immediately fix the attention and the interest is well maintained in spite of certain crudities until the dream section, which is prettily sonorous and contains some beautiful measures, but the individuality of the music is not pronounced, and there is little suggestion of the wild sensuousness of the festival. The last section, which should have been stirringly dramatic, poignantly tragic, disappointed, and it did not apparently satisfy Wolf.

There are a few ingenious details in the battle music, there are tragic strokes toward the end, and the last measures are impressive, but throughout this section the composer, to borrow a homely phrase, is revealed as one sparring for wind. No doubt there was in his mind the fitting musical expression, but he had not then the ability to formulate it, and his orchestral speech was often thick and stammering.

Mr. Gericke, it was plain, had taken great pains in rehearsal; his reading was sympathetic; the superb orchestra did all in its power to second him; but the music itself disappointed. Perhaps this female Sadist, this queen of masochismus, whose full-length portrait deserves the place of honor in the gallery of royal perverts, will never find a supreme eulogist in music. As for poor Wolf, he was not the first composer to glow with enthusiasm over a literary work and then to fail in an attempt at transliteration.

Nevertheless, Mr. Gericke deserves hearty thanks for acquainting us with the symphonic poem, much of which, at a first hearing, seemed ordinary or futile and both futile and ordinary; for Wolf's music has excited attention since his death; already there is a Wolf bibliography; his sworn admirers praise him preposterously; and it is always a good thing for a Symphony audience to receive impressions from a work rather than from what has been written about it.

The symphony was played with what might be called Brahms bravura. The exposition was clear, yet not coolly anatomical; the nuances were skilfully prepared and delicately contrasted; the rhythmic treatment was spontaneous, and the continuity of the long line was admirably preserved. The performance was most euphonious, and it is impossible to refrain from mentioning with special praise the work done by flutes, oboes and clarinets.

Mme. Gadski reached and maintained a higher standard of excellence than ever before at these concerts, and in fact she has never sung here so well as she sang last night the music by Mozart and Wagner. In the air of the countess she displayed a beautiful quality of tone and a pure and sustained legato. Her interpretation was Mozartian, for the music of Mozart is not so emotional in its melodic thought as in the suggestion. His vocal passion has the self-restraint, the classic calm of the figures on Grecian frieze or urn.

In the finale of "Goetterdaemmerung" Mme. Gadski was dramatic within the frame of the concert stage. She did not try to convert the concert hall into an opera house, yet her discretion did not choke emotion. She was a mortal Bruennhilde, a woman who had known life's joys and sorrows, not a shrieking goddess of viragoes.

MUSICAL MATTERS.

Gadski the Symphony Orchestra Soloist.

"Parsifal" Will Return Next Week to the Tremont Theatre.

Concerts and Recitals in Great Number.

Mme Gadski was the soloist at the fifth symphony concert, singing the recitation and aria, "Flown Forever," from Mozart's "Marriage of Figaro," and Brunnhilde's music from the finale of Wagner's "Gotterdammerung." The orchestral numbers were Brahms' third symphony and Hugo Wolf's symphonic poem, "Penthesilea," the latter for the first time here. The prima donna, who temporarily has deserted the grand opera stage, has returned to America with a voice which appears to be fuller and more resonant than when heard here last season. Not being tired by the exacting demands of opera all the vocal beauties are in evidence; the tones are almost faultless, the execution is as fluent as ever and there is an evident gain in dramatic breadth, as shown in the Brunnhilde music, which was delivered with splendid effect and was a distinct advance over her singing the same music in opera last April.

The great contrast between the Wagner and Mozart style of song enabled the singer to show the versatility of her art and the wide range of her abilities, and in the familiar excerpt from the latter composer's opera Mme Gadski achieved even greater success than in Brunnhilde's aria, the dainty legato passages being sung with exquisite beauty of tone, especially in the mezzo voice, and without an apparent effort in the highest vocal parts. It was a delightful interpretation, and the cordial welcome the great artist received on her entrance was more than duplicated at the close of her first number.

The orchestra played the Mozart accompaniments admirably, of course, and Mr Gericke made the "Gotterdammerung" music as effective as could be looked for when the makeup of the orchestra is considered. In the Brahms' symphony all the work was of the usual high standard, the fortissimo development of the finale being the most striking because of its vigorous and complicated nature.

Hugo Wolf's symphonic poem was played here for the first time. The grewsome subject chosen for musical illustration is skilfully, at times brutally, treated as the story requires, and many of the orchestral combinations are fairly startling in their presentation. All the weird, uncanny effects were characteristically set forth, and although the poem isn't very pleasing to hear, there is no denying its strength, orchestral cleverness and consistency to the sentiments of the story.

This week's soloist will be Mme Bloomfield-Zeisler, who will play Henselt's F minor piano concerto. The other program numbers will include Saint-Saens first symphony, first time here; Liszt's symphonic poem, "Hunnenschlacht," and Goldmark's "Sappho" overture.

Ad, Nov. 18

SYMPHONY REHEARSAL.

The novelty this afternoon at the Symphony rehearsal will be Hugo Wolf's "Penthesilea," a symphonic poem based on von Kleist's tragedy of the same name. Wolf died early in 1903 after five years in a madhouse, and "Penthesilea" was not produced till November of that year. Mr. Thomas introduced it in Chicago. The work is in three sections: The departure of the Amazons for Troy—the dream of the garden of roses, to which the Amazons took the male captives who pleased them—and a finale which portrays Penthesilea's rage, the slaying of Achilles, the maltreatment of his dead body, and her own death. The other orchestral piece is Brahms' Symphony No. 3. Mme. Gadski will sing "Dove Sono," from "Le Nozze di Figaro," and Bruennhilde's monologue from the finale of "Goetterdaemmerung."

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Symphony in F major, No. 3, op. 90:....Brahms
Recitative, "How Susanna delays!" and Aria "Flown forever" from "The Marriage of Figaro".....Mozart
Mme. Gadski.
Symphonic Poem, "Penthesilea," after the like named tragedy of Heinrich von Kleist.....Hugo Wolf
(First time.)
Finale of "The Dusk of the Gods".....Wagner
Mme. Gadski.

The Brahms symphony was glorious. Such music is a bulwark against the musical hysteria that mars so much of the most recent composition. It was finely performed and at its close Mr. Gericke was recalled to acknowledge the plaudits of the audience. There was a time when Brahms was thought abstruse, but this delicate work seemed brimful of melody and was

"like an open book
That he who runs may read."

Was it sarcasm that induced the conductor to place Hugo Wolf's symphonic poem almost in juxta-position with this shapely symphony?

Mme. Gadski was in excellent voice, but we are not convinced that "Dove Sono" is the best number for her style of singing. She seemed more successful in the great finale to "Gotterdammerung." Nevertheless the audience became enthusiastic over the first number and recalled the singer three times.

Then came the problem of the concert, Wolf's remarkable "Penthesilia." The work plunged into "medias res" in its very first measures, with the fiercest and most forcible of chords. There was originality even in the fanfares which pictured the war-like Amazons on their way to Troy.

The episode of the Dream of the Feast of Roses is very tender and tuneful enough (in the "continuous melody" vein) to be attractive even in a piano transcription. But the final fury is the dramatic nub of the whole work and is graphic in a high degree. Its battle-scene is more intelligible than the bewildering combat of "Heldenleben," and as a whole the symphonic poem is not as labyrinthine as some of the puzzle-music of the present.

There is more in the score, however, than the ear can clearly grasp. It is another illustration of Herbert Spencer's remark that modern music often demanded physical impossibilities of the human brain, that it presented more than the mind could possibly comprehend simultaneously. Although we greatly admired some portions of the work we must admit that it is strangely unequal, that there are occasional passages of commonplace beside the loftiest thoughts.

It is quite possible that the reviewer (as every auditor) is swayed somewhat by sympathy in forming a judgment of the composition. It is impossible to shut out from one's mind the story of the composer's pathetic career, the bitter injustice which he so often suffered, the wretched poverty, the final scourging into insanity,—one of the saddest tales in the tear-stained pages of musical history. But allowing for this favorable bias it is still quite certain that there are flashes of genius in this "Penthesilia."

Of course it was dimmed, as was all the rest of the concert, by the great finale to "Gotterdammerung." If there is anything quite as great as this scene, in "Parsifal," we have failed to perceive it. We doubt whether there is such another summing-up in music anywhere.

Mme. Gadski sang it with much dramatic fervor, although occasionally strident in the highest passages. Her artistic triumph was heartily acknowledged by the audience, which did not rush out at the end of the programme, but stayed to applaud vociferously.

The conductor and the orchestra, of course, shared in this ovation. The work is pre-eminently orchestral, and it was performed with utmost effect. Altogether then, this concert was either beautiful or interesting in every part of every number.

Louis C. Elson.

[34]

Sunday Herald
Nov. 27

SIXTH SYMPHONY SUCCESS SCORED

Famous Orchestra Plays Saint-Saens' First Symphony—It Is a Boyish Work, Performed in Boston for First Time.

MRS. BLOOMFIELD-ZEISLER SOLOIST

Plays an Antiquated Concerto of Henselt's with Musical Intelligence and Imagination—Did Not Modernize It.

The programme of the sixth Symphony concert, Mr. Gericke, conductor, in Symphony Hall last night, was as follows:

Symphony in E flat major, No. 1, op. 2.. (first time.) .... Saint-Saens
Concerto in F minor .... Henselt
Symphonic poem, "The Battle of the Huns" .... Liszt
Overture, "Sappho" .... Goldmark

Saint-Saens' symphony was played here for the first time. It was produced in Paris when the composer was 17 years old, and it was produced anonymously. Some, after the performance last night—and it may here be said that Mr. Gericke and the orchestra bestowed on this work the care with which they would treat a symphony by Brahms or Bruckner—may wonder why the symphony was played at all; for the purely musical interest of this youthful work is indeed slight. The march-scherzo is pretty in its naivete, and its opening is Haydnesque; the adagio is mellifluous, and now and then escapes from the salon; but the first movement is like unto the church of the Laodiceans, and we doubt whether the entrance last night of the sax instruments added by Saint-Saens in the finale would have made the last movement any less inherently common.

It may also be said by some that it is a wrong to a distinguished composer to revive works of his young years; that he himself, if living, would gladly see them forgotten. Two of Saint-Saens' symphonies, performed in 1857 and 1860, were dropped overboard; they disappeared, as the boy Xury in "Robinson Crusoe"; but this one in E flat was revived in Paris as lately as 1896. Perhaps the composer, reversing the order, loves this work as his little Benjamin.

It should be remembered that young French composers in the fifties did not instinctively look to the concert hall for glory; they strained every effort to gain a hearing in the opera house, and, failing in that, they began with operettas. Saint-Saens was serious in his youth; his irony as revealed in the "Danse Macabre" and in "Omphale's Spinning Wheel" came later, and it has remained until some may be excused for believing that he is now ironical when most serious.

It was a surprising thing in 1853 for a young Frenchman to write a symphony; and there is much in this particular work that was then creditable to a lad. Let us not forget musical perspective. We are inclined to judge a work that is 50 years old by comparing it with some stupendous machine, "The Day of Judgment," or "Kosmos," which will be completed next year. A boy of 17 wrote in 1853 a symphony. He knew his Haydn, his Mendelssohn, and he appreciated at least Mozart and Beethoven. He did not attempt to out-Berlioz Berlioz, as some young composers of today endeavor to go beyond Richard Strauss and Claude Debussy. He remembered the traditions and he tried to do his best in the approved way. Yet here and there, not often it is true, are hints at the mature Saint-Saens, in the use of wind instruments, in a certain elegance of expression that distinguishes him from all other composers.

Mrs. Bloomfield-Zeisler gave an exceedingly fine performance of a concerto that is for the most part antiquated. When she is at her best she has few rivals in the expression of passion. Some years ago an enthusiastic admirer hailed her as the Duse of the piano—or was she the Bernhardt of the piano? She outlived this praise. She is a heroic pianist, yet not such a reckless Amazon as Sophie Menter. The color of her passion glows, it is not that of the white heat which we associate with Miss Aus der Ohe. Mrs. Bloomfield-Zeisler has warmth and strength and the nervousness of woman. To call her a virile player would be to misunderstand her, to fail in appreciation.

She chose Henselt's concerto, which has long been dear to her. She played it years ago in New York when she made her first appearance there after study in Europe. The concerto was famous in its day. It was considered in the '40s superbly romantic. Nothing is so short-lived as the modernity of romanticism. That which made Byron famous in his day and generation now makes him intolerable to many. The Byron that lives is the poet of "Beppo" and "Don Juan," the writer of the letters, not the creator of Lara, Manfred and the rest of the scowling band.

Mrs. Bloomfield-Zeisler showed her musical intelligence and imagination by playing Henselt's music in the manner of its period. She did not attempt to modernize its spirit. Her beautiful tone, her brilliant technic, her song and dash, her control of the phrase and her cunning preservation of the flowing line—all this display of rare talent almost persuaded one that Henselt's concerto still has vitality.

Liszt's "Battle of the Huns" improves on acquaintance. There is no doubt concerning the man's sincerity in composing as he did. No one can do as much as he did and be constantly a poseur in his works, his letters—Liszt was an amazing correspondent—his life. He heard the symbolical battle in his music; he saw the triumph of the cross. The mere attempt to portray such things in a symphonic poem would have staggered a lesser man of his [illegible] That Liszt not only [illegible] be-

ing ridiculous, but actually makes an impression by this work is much. And how constantly composers now living are in his debt! How grateful Wagner should have been to him!

Goldmark has written several overtures, and his latest will be produced here this season. "Sappho" is unmistakably Goldmarkian; but does this music really put the little dark woman with a beautiful smile before one? To us the one overture of Goldmark is still the "Sakuntala." The most passionate and yet the most reserved, the most human of women poets, whose sex cried out in lines that have mocked the centuries, should have more rapt and growing music associated with her name.

The performance of the orchestra throughout was of the highest order.

Sunday Post
Nov. 27

SIXTH SYMPHONY CONCERT

Saint-Saens' First Symphony Given as the Novelty

The programme of the sixth Symphony concert last evening included the following numbers:

Symphony No. 1, Op. 2 .... Saint-Saens
Concerto for pianoforte, Op. 16 .... Henselt
Symphonic poem, "Battle of the Huns" .... Liszt
Overture. "Sappho" .... Goldmark

Mme. Bloomfield Zeisler was the soloist.

The performance of the Saint-Saens symphony was probably the first in the United States. It is a product of the composer's early thought, and written at 18 years of age. The work is of historic interest mainly, though the scherzo shows indications of that skill in orchestration that is so manifest in Saint-Saens' later productions.

But it is hardly worth a place on a Symphony programme, although the performance last evening satisfied the curiosity of many who wished to hear the early work of the most eminent among living French composers.

The other works for orchestra heard at this concert are not especially noteworthy. The overture, however, has pleasant moments, although much inferior to the composer's "Sakuntala."

Mme. Zeisler played the Henselt concerto with her old-time brilliancy and technical proficiency. The slow movement, the gem of the entire work, was played in well-nigh ideal manner, and was most enjoyable in every way. Mme. Zeisler was loudly applauded for her superb performance, and several times recalled.

The programme of the seventh rehearsal and concert this coming week will include the "King Lear" overture of Berlioz; Liszt's piano piece, "St. Francis' Sermon to the Birds," orchestra led by Felix Mottl; the third Schumann symphony, and the Beethoven violin concerto, played by Ysaye, who makes his return here after several years' absence.

Herald, Nov. 27

PENSION FUND CONCERT.

The pension fund concert of the Boston Symphony Orchestra, Mr. Gericke conductor, at Symphony Hall next Sunday night should crowd the hall to the doors, by reason of the purpose for which the concert is given and by reason of the programme itself. The programme will include Meyerbeer's overture to "The Star of the North," which has not been heard here for a long time; a scene from the Hungarian suite of Massenet; selections from Humperdinck's "Haensel und Gretel," for voices and orchestra; Sgambati's "Te Deum," for strings and orchestra, which was produced here by the Cecilia March 20, 1896 (the work is also known as "Andante Solenne,' and when it was played at the Crystal Palace in 1894 other instruments were introduced); Tschaikowsky's Italian Caprice.

Mr. De Pachmann will play Liszt's brilliant concerto in E flat, and his performance is looked forward to with more than ordinary anticipation. He will also play solo piano pieces. Mr. Wallace Goodrich will be the organist.

It is an indisputable fact that no orchestra in the world surpasses the Boston Symphony; it is doubtful whether any European orchestra equals it in euphony of tone, in discipline, and in virtuoso qualities. Perhaps we are all too much in the habit of taking the superb performances of this orchestra as a matter of course; perhaps we do not always realize what an honor this organization is to the city, what an important factor it is in the life of the town. New York and Philadelphia, cities that have their own orchestra, appreciate this band of players as highly as do Bostonians who have seen the growth of the organization founded and maintained by Maj. Higginson. What higher compliment could be paid this orchestra than the appeal made early this month to the citizens of Providence by Dr. Faunce of Brown, who asked them to show this season "the same interest in fine music and the same civic pride" as last year. "We do not ask much," wrote Dr. Faunce to the Providence Journal: "We ask only that each citizen who believes that life is more than bread and butter, who believes in the things of the spirit, shall give his patronage and his influence to this unselfish enterprise. Let every music teacher be there and interest his or her pupils. Let every serious student of music seize the opportunity. Let every man who would be a leader in the activities of our city be found there."

And now the members of the Boston Symphony orchestra give a concert that their pension fund may gain thereby. The years pass; one by one those who by their skill have given so much pure pleasure will be forced to retire through physical disability or by reason of old age. Nor does death spare players on instruments of strings, wood or brass; he sounds his pipe or beats his drum as in the mediaeval dances, and they must follow his call. This concert is given that the incapacitated, that the wives and children left behind may not suffer from material want. It is the orchestra's own concert; it is for the players and their families. Can there be any save a generous response?

Sunday Globe
Nov. 27

Sixth Symphony Concert—Pension Fund Benefit Tonight.

Announcement of the Week's Many Recitals.

SIXTH SYMPHONY PROGRAM.

The program for the sixth Symphony rehearsal and concert had for a novelty Saint-Saens E flat major symphony, which was given for the first time here. Mme Fanny Bloomfield-Zeisler was the soloist, playing the Henselt F minor concerto for piano. "The Battle of the Huns," by Liszt, and Goldmark's "Sappho" overture completed the program. Henselt's concerto is a show piece of immensely difficult proportions, the composer having written it to suit his own abilities. He had unusually large hands and many of the chord passages, which he could finger readily, prove almost insurmountable obstacles to players whose stretch of fingers are of the average range. Mme Zeisler fulfilled the requirements in this direction admirably, playing the massive octave runs with a dexterity and sustained power that was really masculine, and showing a technique and finger strength very, very seldom displayed by women pianists.

In the lighter passages, such as the cantabile theme in the first movement the melody in octaves and arpeggios in the earlier part of the second movement and in the various graceful ornamentations of the finale there was a splendid display of tonal beauty in fingering, the passages being played with a skill, delicacy and clarity that showed Mme Zeisler's well-known abilities to the greatest advantage. Very brilliant and very powerful were the bravura phrases of the first part, the octave chords and left-hand arpeggios of the larghetto and the elaborate fortissimo runs of the allegro; yet such a vast amount of piano "thunder" with but few contrasting episodes arouses wonder more than it does a sustained interest, and an auditor is liable to be more impressed by the physical than by the artistic abilities of the performer, which of course is a disadvantage to the player. All in all, Mme Zeisler gave a wide and rather unusual exhibition of the pianistic art of a woman and her interpretation won her much applause and many recalls to the stage.

The Saint-Saens symphony, his first, contains a great deal of melody, which probably will not enhance the worth of the composition in the minds of music lovers prone to advanced ideas. It should find favor though with many concert patrons, for it is skilfully scored, there is a lot of real good music in each of the four movements and the melodies are worked out and not chopped off short, as is so frequently the case in the larger compositions of the present day.

The first part impresses one as being a charming score without much depth of motive, but pleasing, rather light and of a pastoral nature, the latter being suggested, but the dainty harmonies given to the horns. In the march one simple theme is fully developed by the single instruments and afterwards by ensemble work, with possibly a touch of a Mendelssohn march in its motif. The scherzo is very delicate in its construction, gay, tripping and delicate and in fine contrast to the following adagio, which is more grave in character and contains a captivating background of united string accompaniments and quaint throbbing phrases given out at times by the brasses. One finale, in which some of the fugal writing finds parallel in Sullivan's march of the peers, in "Iolanthe," is fairly effective, but rather too boisterous in some portions of the working out.

The orchestral work was up to the usual standard. The "accompaniments" for the piano were not so vigorous as to cloud the work of the soloist, and the symphony offered no obstacles to a sympathetic and thoroughly delightful interpretation. The violin part of the third movement calls for special praise. "The Battle of the Huns" was a musical conflict which raged in a manner to please everyone, and the "Sappho" overture was given with beautiful results, all the lights and shades being splendidly preserved. Mr Hess performed his violin part artistically, and Mr Schencker deserves a good word for his playing of the harp passages, which are very prominent in the score.

The celebrated violinist, Ysaye, will be this week's soloist, playing Bach's E major concerto and the "Scotch Fantasy," by Bruch. The other selections on the program will comprise the "King Lear" overture Berlioz; "St Francis' Sermon to the Birds," Liszt-Mottl, and Schumann's "Rhenish" overture.

Transcript
Nov. 28

Symphony Hall: Pension Fund Concert

Symphony Hall was rather sparsely filled yesterday evening on the occasion of the Pension Fund concert. The programme included the overture to Meyerbeer's "Star of the North"; a suite by Massenet called "Hungarian Scenes," played for the first time; a Te Deum Laudamus for strings and organ by Sgambati, Mr. Wallace Goodrich at the organ, and Tchaikovsky's "Capriccio Italien." There were also selections from Humperdinck's "Hänsel und Gretel," in the course of which Mrs. Grace Williams sang the sandman's song (if memory serves) and Mrs. Williams and Mrs. Helen Hunt sang the evening prayer. Mr. de Pachmann contributed the E-flat concerto of Liszt, and three Chopin solo pieces —nocturne in F minor, the berceuse, and the A-flat study, Op. 25

The feature of the evening was Mr. de Pachmann's playing. When it was not beautiful, as once in a while it was not, it was very interesting to see what Mr. de Pachmann of the limpid scales would make of the thundering chords and wickedly contrived springs of the E-flat concerto. In this work he was not always comfortably at home, but it was astonishing to hear the depth of beautiful tone he produced in chord passages when he chose to. And throughout the concerto there was much playing that can never be forgotten; Robin Goodfellow might have been by to cast his influence on the keys, so elfin-like was much of Mr. de Pachmann's music, so uncanny. The end of the concerto, by the way, was not happy. Even more beautiful still was the berceuse from Mr. de Pachmann, for, after all, emotions that are simply, broadly human are the highest. The scherzo movement of the concerto made one shiver, but the berceuse might easily have made one cry.

R. R. G.

Advertiser
Nov. 28

MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.
Saint-Saens..... Symphony No. 1, in E flat major (First time.)
Henselt...... Concerto for Pianoforte, in F minor
Mme. Bloomfield-Zeisler.
Liszt....... Symphonic Poem, "Hunnenschlacht"
Goldmark .... Overture to "Sappho"

There was no very great necessity for a hearing of Saint-Saens' first symphony. It is interesting to know that Saint-Saens was, chronologically as well as intrinsically, the first of French symphonic composers. One also feels some interest in the fact that a youth of 18 could write so good a musical work. But, in music, very young men never write important orchestral works. Bryant wrote "Thanatopsis" at 19 years; Dante G. Rossetti achieved "The Blessed Damosel" at the same age; but music is a deeper language than words and no one who has not lived and suffered sufficiently can deliver an important message in this emotional field. In this domain, more than in any other, the words of Goethe are true:—

Who ne'er in tears hath broken bread,
Who never through the night's dark hour
Sat tortured, weeping, on his bed,
He knows ye not, ye heavenly Powers!

The only musical masterpiece that we can recall as having been composed by a youth (pace, Pergolesi!) is Mendelssohn's "Midsummer-night's Dream Overture," and that deals with jollity and animal spirits, not with deep emotion.

Possibly for the same reason, the Scherzo of this symphony is the best movement. It gave our great oboist, M. Longy, a chance to display his exquisite tone, and the flute and wood-wind generally were prominent in its measures. Its dainty ending, with violin obbligato, was charming.

The Adagio, however, seemed like Mrs Winslow's soothing syrup set to music. The conductor should here have discarded his baton and led his men by waving a lace handkerchief at them. The finale grew more heroic, in fact its chief figure and parts of its development bore close relationship to the first movement of Beethoven's "Heroic" symphony. There was also some strict counterpoint displayed here, and the symphony ended in a blare of brasses which would have been still heavier if all the Saxhorns and Cornets of Saint-Saens had been there.

If the word "virile" can be applied to feminine playing, Mme. Bloomfield-Zeisler deserved it for the immense amount of force that she put into the Henselt concerto. The piano fairly dominated the orchestra. The wrist action and double octave work was simply astounding. The concerto itself has little to say to the auditor who has steeped himself in modern progressions; all the fortissimo effects in the world cannot make Henselt's ideas massive, and in his tender and more delicate touches he is left far behind by Chopin.

Mme. Bloomfield-Zeisler played with absolute mastery of every technical point, and if there was more of vehemence than of subtlety, more of technique than of poetry, in the performance, we fancy that much of the fault must be charged against Henselt himself. The pianist was recalled 4 times, responding with alacrity to the public demand.

Liszt's "Hunnenschlacht" gave the first really great example of scoring of the programme. The work is not as attractive as his great "Les Preludes," and it is scarcely one of those compositions which can appeal to the entire public. Possibly this was the first orchestral work to attempt to transcribe a painting into music. Since that time the picture gallery of the orchestra has been increased by Weingartner's symphonic poem on Boecklin's "Elysian Fields," by Hans Huber's symphony on several paintings by the same artist, by Paine's "Island Fantasy" upon a couple of paintings by J. Appleton Brown, and by other bits of pictorial music.

The introduction of the organ in the finale was very impressive and the entire interpretation was finely given. It was an especial evening for the solo flute. Before this number M. Maquarre had given some excellent obbligato passages, but in this he shone pre-eminent, the flute solo being beautifully given.

In Goldmark's "Sappho" the harp came to the front. Not once in a dozen seasons does the harp have so prominent an obbligato in an orchestral work as in this overture. Yet we imagine that the original Sappho would have been rather astonished at the effects of an Erard double action harp! Mr. Schuecker played the brilliant passages with splendid power. Few can imagine how difficult it is to make the harp effective in Symphony Hall. It was played, on this occasion, not only with the necessary freedom and elasticity, but with exactly the right degree of power.

Since this concert seemed largely made up of solo points of excellence, we must add a few words of praise for Mr. Hess' breadth and brilliancy in the violin obbligato at the end. There is not the slightest doubt that the concert-meister's chair is again well filled.

Louis C. Elson.

Transcript
Nov. 28

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

Here is the programme of the sixth Symphony Concert, at which Mrs. Fannie Bloomfield Zeisler was the soloist:

Saint-Saëns: Symphony No. 1, in E-flat major, Op. 2. (First time.)
Henselt: Concerto for Pianoforte, in F minor, Op. 16.
Liszt: Symphonic Poem No. 4, "The Battle of the Huns," after Kaulbach's painting.
Goldmark: Overture, "Sappho," Op. 44.

The symphony in E-flat was written, it seems, when Saint-Säens was eighteen years old. That a young musician should have written a symphony, even a young French musician, is not at all remarkable. It is extraordinary, however, that the work of so young an unknown person should have been produced in Paris at the time, and it is still more remarkable that Mr. Gericke should have thought it worth playing in Boston today—at least, the whole of it. The march-like scherzo is sufficiently animated and piquant to give pleasure at any time, anywhere, for its chief theme is attractive and the movement sounds well; but why the rest? The first movement is hopelessly commonplace, even if very well made for a novice. The adagio, which was admired in 1853, shows more signs than the rest of the mature Saint-Saëns, but Saint-Saëns in his sentimental, drawing-room mood. And the finale is noisy and dull. The early works of a genius of forceful originality, like Richard Strauss or Liszt, are worth hearing for the light they throw on their composers' development, but it is difficult to conceive how the early studies of a man like Saint-Saëns, who, despite his melodic charm, his grace, and his elegance, was never a great force in musical progress, can be of value. A juvenile drama by Shakspeare might repay study, but scarcely one by Mr. Stephen Phillips.

The "Battle of the Huns," too, is a composition calculated to inspire less delight than interest. It has been told before how Liszt was led to write it by his admiration for Kaulbach's frescos in Berlin. The subject is certainly enticing to an imaginative mind; spirits of dead warriors, conquering and conquered, rising to fight their battle over, without the walls of Rome. As material for a symphonic poem the worth of this subject is not lessened by the fact that the Huns probably never fought a battle near Rome, at least not under the guidance of Attila. Nor will music-lovers of today be disturbed by an objection that occurred to a London critic when the work was produced at the Crystal Palace, London: "Nor do we think that the subject agrees with modern religious doctrines." [illegible] will object, however, to the comparative dulness of the composition. Liszt well knew how to suggest the ghostliness of atmosphere necessary for his poem; the depicting of battle cries and martial uproar lay entirely within his powers; and he could work up to a tremendous climax. But it was long before the height was reached; listeners grew weary with waiting. In this long piece one can do little more than admire the composer's fertile imagination, his ingenuity, and his cunning at writing music fifty years ago that sounds today more modern than the moderns. But Liszt wrote much better music than that of the "Battle of the Huns." The poem was [illegible] played.

Mrs. Zeisler did herself an injustice in electing to play once more Henselt's concerto, a work ever more noted for consummate technical difficulties than for its intrinsic musical beauties, although, to be sure, in its day it was held high. Now, however, it sounds hopelessly old-fashioned, but, like black walnut furniture, is not sufficiently decayed to have acquired the dignity or the fascination of an "antique." Much of it, furthermore, must have been vulgar even in the concerto's heyday of fame. It was superbly played by Mrs. Zeisler, who took the music precisely for what it was worth, not trying to make something out of nothing. In her performance there was wondrous beauty of tone, now strong and full, again sparkling coldly, sometimes as sweet and [illegible] as Mr. de Pachmann's. Since there is no pianist at present before the public who can play a waltz with such entrancing rythm as Mrs. Zeisler, one can pardon the common little waltz that appears in the third movement of the concerto; she did play it enchantingly. Throughout the work Mrs. Zeisler was at her best, rhythmical, brilliant, and glowing with temperament. Hers was playing of a sort rarely heard, even from Mrs. Zeisler herself, much less from anyone else. At the end she was recalled four times.

This week there is to be another soloist, Mr. Ysaye. Here is the programme as announced: Berlioz, overture, "King Lear"; Beethoven, concerto for violin; Liszt-Mottl, Saint Francis' sermon to the birds; Schumann, Symphony No. 3, Rhenish.

R. R.

[35]

Herald, Nov. 28

PENSION FUND CONCERT.

Vladimir De Pachmann's Interpretation of Chopin's Berceuse a Brilliant Performance.

The first concert this season in aid of the pension fund of the Boston Symphony orchestra was given last night in Symphony Hall. Mr. Gericke conducted. The programme was of a designedly popular nature. It included Meyerbeer's overture to "The Star of the North," an overture of the potpourri order, which has not been heard here for a long time; Massenet's Second Suite, "Hungarian Scenes," of which the third movement is the most interesting; a scene from Humperdinck's "Haensel and Gretel," with Mrs. Grace B. Williams, soprano, and Mrs. Helen Allen Hunt, contralto, as the praying and sleepy children in the forest; Sgambati's "Te Deum Laudamus" for strings and organ (Mr. Wallace Goodrich, organist), which was produced here some years ago at a Cecilia concert, and Tschaikowsky's "Italian Caprice."

Mr. Vladimir de Pachmann played, with orchestra, Liszt's piano concerto in E flat major, No 1, and Chopin's nocturne in F minor, op. 55, No. 1, "Berceuse," and etude in A flat, op. 25, No. 1. His performance of the concerto was characterized by beauty of song and exquisite ornamentation, though in the stormier passages the pianist was the brilliant virtuoso.

The feature of the concert, however, was his beautiful performance of Chopin's "Berceuse." Mr. De Pachmann's interpretation of this much abused, maltreated piece was as sane as it was poetic. It was more than a wondrous triumph of euphony; its tenderness was ineffable and it was so free from affectation of sentimentalism. The audience would gladly have heard him in other compositions, for he was recalled again and again after the group of solo pieces.

The audience was one of fair size, but the occasion should have filled the hall. There was much applause, especially after the excerpt from "Haensel and Gretel," and for Mr. De Pachmann.

Advertiser, Nov. 28

THE PENSION FUND CONCERT.

If Charity covers a multitude of sins, sometimes Beneficence embellishes a number of merits. The latter was the case last night in Symphony hall. In these days, when Labor Unions are endeavoring even to rule Art, it is surely a most important matter to have the greatest artistic organization in the American orchestral field as independent as possible, and nothing can conduce more to such an independence than a well-organized pension fund to take care of the old age of the artists constituting our orchestra.

Thus much for the excellence of the cause; the excellences of the resulting concert might be given at much greater length, save for the fact that, since animadversion is prohibited at a beneficent occasion such as this, enthusiastic praise, even when thus fully deserved, loses its force. Many artists had volunteered their services. Wallace Goodrich was at the organ, Mrs. Grace Williams and Mrs. Helen Hunt appeared in a vocal number, but the bright particular star, among the artists assisting, was that pianist who is ruling Boston at present—De Pachmann. He played the Liszt E-flat concerto, and he gave it with considerable dalliance, as regards tempo and shading, but, as it is more of a Rhapsody than a concerto, this made the work more attractive than ever. The three Chopin solos that came later were exquisitely given, without any of the eccentricities and audacious alterations that we have been obliged to censure in the recent past. There were five recalls, but the pianist resolutely refused an encore.

The programme in full:—

1. Overture, "Star of the North".....Meyerbeer
2. Concerto in E-flat major for Piano and Orchestra .....Liszt
3. Hungarian Scene (First time).....Massenet
4. Selection from "Hansel and Gretel," for Voices and Orchestra.....Humperdinck
5. Piano Solos.....Chopin
6. Te Deum Laudamus, for Strings and Organ .....Sgambati
7. Capriccio Italien.....Tschaikowsky

It was a pleasant relaxation to hear a frankly popular Meyerbeer overture given by our orchestra, and the presentation of a work by the chief orchestral genius of Italy, Sgambati, was also an unusual pleasure. The "Hansel and Gretel" number was the exquisite slumber duet, and the orchestral postlude that accompanies the descent of the 14 angels. It has never yet had so perfect a performance in Boston.

The Massenet Suite was brilliant and spicy of orchestration, but we would have preferred his Suite of "Scenes Pittoresques," those dainty pictures of French village life.

The Sgambati work was a noble one and deserves an early hearing at the symphony concerts. Its melodic charm is very marked; it confines itself largely to the soft stops of the organ, and it makes excellent use of the pizzicato effects upon the contrabasses—where they sound better than upon any other orchestral instrument.

Louis C. Elson.

Herald, Dec. 4

SPELLBOUND BY GENIUS OF YSAYE

At Seventh Symphony Concert Great Virtuoso Made Music of Bach Take on New Beauty—Surpassed Triumph of Art.

HE BEGINS WHERE TECHNIC LEAVES OFF

Face of the Violinist Transfigured While Playing—Great Audience Wished to Hear More of Such Wonderful Music.

The programme of the seventh concert of the Boston Symphony Orchestra, in Symphony Hall, last night, Mr. Gericke, conductor; Mr. Eugene Ysaye, solo violinist, was as follows:

Overture to "King Lear".....Berlioz
Concerto in E major, No. 2, for violin...Bach
St. Francis' Sermon to the Birds...Liszt-Mottl (First time.)
Concerto in D minor, No. 2, for violin..Bruch
Symphony in E flat minor, No. 3.....Schumann

Now and then a great virtuoso-musician visits us, and the Symphony concert is merely the occasion for the display of his rare qualities. There are some who cry out against the performance of any concerto in a concert of symphonic works, and in Paris the more hot-headed hiss when violinist or pianist makes his bow.

It will be a long time before audiences are trained to enjoy concerts without a pronounced solo individuality, before they are interested only in symphonies, overtures, symphonic poems. Until that time comes, and it will not be in our day and generation, the chief care should be in the selection of the singers and of the players on instruments.

Neither Mr. Ysaye nor the audience is to be blamed for wishing to hear him play as much as possible, for such violinists are rare. Sarasate is advanced in years and it is not likely that his silvery tone will be heard again in our cities. Joachim is already a tradition. Lady Halle was the last of the grand old school who showed us how Spohr should be played according to the spirit of his period.

Mr. Ysaye himself talks of abandoning the virtuoso's career to devote himself to orchestral conducting for which he has uncommon gifts. Let us then take pleasure in such artistry while we may, for Mr. Ysaye is today without a rival.

In him we find the blend of the purely classical and the ultra-modern romantic. The romanticism of his classicism is one of the most striking features of his performance, and this romanticism is by no means modernization. He does more than breathe the breath of life and beauty into old forms, into conventional figures and ornaments. By the wondrous quality of his tone, by nuances that seem as though they must have been indicated by Bach himself, in an inspired moment, by the love that the violinist himself feels for this music, that which would otherwise be a succession of formulas becomes a personal message charged with the highest poetic feeling.

Here we have nothing to do with technique. Mr. Ysaye begins where technique leaves off. In a way, he creates this music, but the creator himself does not step between the music and the rapt hearer. As the face itself of this violinist becomes illuminated with the beauty of the thoughts suggested to him by Bach, so the music itself takes on the form of beauty, and with the repetition of each formula there is a still loftier imaginative flight. The hearer is not then concerned with Bach or with Mr. Ysaye; he is conscious only of the presence of ineffable beauty, and he, too, though perhaps inherently prosaic, dreams dreams and sees entrancing visions.

This is not criticism; it is eulogy. And in this instance the eulogy of haunting impressions is the only just criticism.

This absence of the very thought of technique is the first step in the engrossing pleasure of Mr. Ysaye's performance. Whether he play music by Bach or by Bruch, the hearer is not aware of the labor of a violinist. He may remember one of the last speeches of Vieuxtemps, who, far away in enforced exile 'neath an alien sun, sighed plaintively for the sound of Ysaye's chanterelle. He may remember vaguely terms used by violinists in their discussions concerning the relative merits of the acknowledged great virtuosos, but all this is quickly forgotten. He is as absorbed as is Ysaye. The two listen to the music. The face of the violinist is transfigured, as was that of Cesar Franck when he heard celestial harmonies. Nor is the spell broken when the music ceases. Long afterward the tone, the phrase, the grace and the delicacy are remembered as by poor paralyzed Vieuxtemps in Algiers.

The word "interpretation" here seems pedantic, for the music has the spontaneity, the freedom of an improvisation. It is as though the music were for the first time called into being. Rare and flawless art! And there is that in Mr. Ysaye's performance that surpasses the triumph of art.

And here one might stop, without comment on Berlioz's "King Lear," an extraordinary work for its year, a work charged with the extravagance of the romantic period, when Shakespeare was the fetish of the revolutionaries; when Byron was a name to conjure with. The transcription by Mottl of Liszt's familiar piano piece in which St. Francis preaches to the chirping and twittering birds and turns their lightness to pious contemplation is an excellent example of imaginative scoring, and it was played with exceeding finesse. The symphony was heard by sated ears, and it is to us the least interesting of Schumann's four. The feature of the concert was the music of Bach as recreated by Mr. Ysaye, who also raised the concerto of Bruch to a higher level than that on which it naturally rests. The accompaniment to this concerto was by no means flawless.

Globe, Dec. 4

MUSICAL MATTERS

Ysaye Plays With the Symphony Orchestra.

Melba, DePachmann and Other Noted Artists This Week.

Cecilia Club and Kneisel Quartet Concerts.

The celebrated violinist, Eugen Ysaye, appeared at last week's Symphony concerts, playing the E major Bach concerto and the "Scotch Fantasie," by Bruch. The program opened with the "King Lear" overture, by Berlioz; the Liszt-Mottl legend, "The Sermon of Francis of Assisi to the Birds," was played for the first time at these concerts and Schumann's "Rhenish" overture closed the concert. Mr Ysaye returns with the same impressive presence, wonderful virtuosity and subordination of self that characterized his former appearances in this city. No virtuoso seems freer from vanity and selfconsciousness, and no violinist of the present day invests his music with more beauty and power. The simplicity, majesty and austerity of Bach's noble concerto was shown in beautiful form, technically faultless and masterful in breadth of expression, vitality and depth of feeling. The emotional appeal of the adagio, as played by Ysaye, was unusually effective; the perfection of sympathetic interpretation and accurate intonation.

The Bruch fantasia, also a familiar number, displayed the art of the great violinist in other phases; less impressive, to be sure, than in the Bach concerto, but just as wonderful. The grace and elegance, the dash and serenity with which he played the fantasia was in absolute keeping with the spirit of the work and formed a splendid contrast to the earlier selection. An unusual tribute was paid to Mr Ysaye by the members of the orchestra, who applauded vigorously after the second movement, which was given throughout its continuous legato with impeccable finish in phrasing, tonal contrasts and dexterous fingering. Mr Ysaye's perfect mastery of the violin needs no analysis. His superb attainments are well known and appear in no ways diminished. His reception was very cordial.

The novelty piece was the Liszt "legend," which was orchestrated by Felix Mottl and performed for the first time here. The suggestion of bird music, light, twittering and fantastic, coupled with the deeper tones of the "sermon," is charmingly shown in the score and the delicacy and joyousness of the whole piece makes it a very welcome addition to musical literature. The orchestra played the "legend" exquisitely, the bird music being sung by the lighter instruments in delicious harmony, with the "sermon" set forth with due resonance by the other contingents.

The orchestral accompaniments for Mr Ysaye's selections sounded particularly well, probably by reason of an incentive to good work aroused by the grand interpretations of the soloist. The "King Lear" overture and the Schumann symphony call for no special mention, each being up to the usual high standard expected of Mr Gericke's forces.

The next rehearsal and concert will be given Dec 16 and 17, with Mr Carlo Buonamici as soloist. The program will comprise Mozart's C major symphony, Rachmaninoff's piano concerto, suite, "Pelleas and Melisande," by G. Faure, and Wagner's "Flying Dutchman" overture.

Post, Dec. 4

YSAYE WINS OVATION AT SYMPHONY CONCERT

The especial feature of the seventh symphony concert last evening was the appearance of Eugene Ysaye as the solo violinist, after an absence of several years. The programme was as follows:

Overture, "King Lear".....Berlioz
Concerto for violin, E flat.....Bach
Legend, St. Francois Preaching to the Birds, Liszt-Motte
Concerto, No. 2, for violin.....Bruch
Symphony No. 3, "Rhenish".....Schumann

It was first announced that Mr. Ysaye would play the Beethoven concerto, afterwards changed to the Bach concerto, and the Bruch Scotch Fantasia, these latter being, it is nderstood, played at the rehearsal of Friday afternoon. But for last evening Mr. Ysaye played the Bruch D minor concerto instead of the Fantasia, which proved a most desirable change.

Mr. Ysaye returns the same virtuoso as before, with the same exquisite tone, ease of manner and supreme artist in every way. In his general performance he illustrates perfectly the maxim that the greatest art is to conceal art. The Bach concerto was inimitable, and the Bach concerto, not as interesting as the composer's more familiar one in G minor, was interpreted in most convincing manner. Mr. Ysaye received an immense ovation and numerous recalls.

The rest of the programme does not require extended comment. The Berlioz overture is not distinctive, and the Liszt number orchestrated by Felix Mottl, proved a very clear adaptation of a virtuoso piano piece. The Schumann symphony closed the programme. There will be no rehearsal and concert the coming week.

Baltimore Sun. December 7

YSAYE CHARMS ALL

Belgian Violinist Dominates Boston Symphony Concert.

The second Boston Symphony concert, which was given last night at the Lyric, resolved itself into an event which concerned itself chiefly with the soloist. It was Ysaye who moved the audience in a most unusual manner. It was the soloist upon whom the real interest of the concert was focused.

The beautiful Schumann Rhenish Symphony, tucked away at the end of the program, seemed almost a superfluity, and the audience appeared to be saturated with music after the Belgian violinist had left the stage.

This is a most unusual condition at a concert by the Boston Symphony Orchestra, with which the symphony is avowed by the chief item on the program.

Soloists are rarely encouraged to make themselves overconspicuous. But last night the conductor and the men in the orchestra vied with the audience in showing their regard for Ysaye.

In hearing Ysaye last night the thoughts of many of his auditors returned to a concert given at the Academy of Music, perhaps a dozen years ago. At this time his playing seemed to embody the highest ideal of the violinist's art, and to some at least his performance at that time became a sort of standard by which the playing of other violinists was judged.

At this earlier concert the program was of a varied character and could from its nature have a wider and more general application than is possible at a symphony concert. But in spite of the greater formality last night the violinist showed that he had lost none of his eloquence.

Bach and Bruch were the composers whom he expounded. They are far, far apart, both temporally and temperamentally—the former probably the most ruggedly monumental figure in musical history, the latter an excellent musical mechanic who knows the capacity of the violin to a nicety and works with an industry which produces results of considerable interest, though rarely free from the suspicion of being "platitudinous."

The man who plays Bach soon shows whether he is a pedant or a poet. Pedantry has usually had the ascendancy, but Ysaye makes of Bach a modern of the moderns. He gives him his full birthright of sentiment and imagination. And all this is done without sacrificing any of the classical atmosphere which surrounds him. The means employed are of the simplest—a tone of the most melting quality and a direct manner of accentuating the imagination side of the composition and leaving the formal side to take care of itself.

Bruch can boldly face all charges of being commonplace so long as he has such interpreters as Ysaye.

Musicians seem to have a penchant for "writing up" the music of the countries where they don't live. A Bohemian has worked on the negro melodies; Frenchmen delight in Oriental music; Germans have repeately interpreted Scotch scenes and folksongs.

Bruch in his "Scotch Fantasia" is not overly Gaelic, but that is of small consequence. It's good music to listen to when played as it was last night.

The applause which followed Ysaye's two appearances (the fact that he was permitted to play two selections of the proportions of concerti was in itself very exceptional) amounted to an ovation.

The complete program is as follows:

Overture to "King Lear," Op. 4.....Berlioz
Concerto for Violin, in E-flat major, No. 2, with accompaniment for Orchestra and Organ.....Bach
Scherzo, "The Sorcerer's Apprentice".....Dukas
(After a Ballad by Goethe).
Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46.....Bruch
Symphony No. 3, in E-flat major, "Rhenish," Op. 97.....Schumann

The Berlioz "King Lear" overture was played so well that hearers were more interested in the performance than in the work. This may be interpreted in two ways. Either Mr. Gericke devotes more attention to fine playing than to vigorous interpretation or the work is of minor interest.

In the Dukas selection the witches' cauldron boiled and bubbled and furnished a troublous time to the players, but it seemed *a jeu d'esprit* rather than a serious musical enterprise.

It was a pity that the symphony was not more fully enjoyed. It is a beautiful work and it was beautifully played, but the concert was large and the audience was still under the spell of Ysaye.

The audience last night was of the same generous proportions as was present at the first concert and this series continues to give promise of being the most notable ever given in Baltimore.

T. S. B.

Balt. American
Dec. 7.

YSAYE AT LYRIC

With the Boston Symphony Orchestra He Earns Applause of a Large Audience.

Ysaye and the Boston Symphony Orchestra drew a large audience to the Lyric last evening to hear their second concert for the season. Nineteen seasons of these concerts in this city have taught Baltimoreans that they are sure to get a good program whenever the organization appears, and last night was not an exception.

The program was as follows:

Berlioz, Overture, to "King Lear" op. 4.
Bach—Concerto for violin, in E-flat major, No. 2, with accompaniment for orchestra and organ.
I. Allegro.
II. Adagio.
III. Allegro.
Dukas, "The Sorcerer's Apprentice," Scherzo
(After a ballad by Goethe.)
Bruch—Fantasia on Scottish airs, for violin and orchestra, op. 46.
I. Introduction: Grave.
Adagio cantabile.
II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.
Schumann—Symphony No. 3, in E-flat major, "Rhenish," op. 97.
I. Lebhaft.
II. Scherzo: Sehr massig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.
Soloist, Mr. Ysaye.

Baltimoreans were particularly glad to see the Berlioz overture to Shakespeare's "King Lear" as the opening number, but they were somewhat disappointed in its rendition. It was first heard in this city in 1871, soon after Mr. Hamerik's arrival in America, after his study and friendly companionship with its great composer. He put this work on one of his earliest programs, with appropriate text from Shakespeare, and, as it was enthusiastically received, he played it frequently afterward. Naturally his interpretation was with authority, and it made a most profound impression, which is not likely to be forgotten. It was a musical picture that Shakespeare himself might have enjoyed if he could only have heard the enthusiastical Frenchman's great musical composition.

Mr. Gericke began the work in proper style, but he failed in the main body of the tone-poem—the allegro disperato ed agitato. King Lear's madness was so methodical last evening that it looked deliberate and premeditated, if not actually cut and dried. It bore little resemblance to the distracted condition of the proud old mad king, and was, therefore, not received with its former enthusiasm, although there was applause.

The novelty of the evening was the "Sorcerer's Apprentice," by Paul Dukas. It is a bright orchestral scherzo in modern program style, giving a musical picturing of the broom changed into a sprite and set to drawing water, which the apprentice is unable to stop until, when a flood is threatened, the old master magician appears and turns the sprite into a broom again. The incidents of the little joke are well wrought in the music, which was daintily rendered.

However, the interest of the evening centered mainly in the ample Ysaye. His first number was not one to arouse a popular audience for its own sake. It was originally written for the solo violin and half a dozen stringed instruments, with a figured bass that could be followed by additional accompaniment; but the work gives little opportunity for the modern orchestra, for which it was not intended. Naturally, the soloist was liberally applauded for his excellent performance, in which he righteously avoided all unnecessary display of technique.

For his second number he gave the Max Bruch Scotch fantasy. It was at first called a "Scottish concerto," until designated by the critics as neither Scotch nor a concerto. It is really a free fantasy on Scotch music, which appears in the second movement in the rhythm of a Scottish dance, the "Highland Fling," and in the finale in a modification of the air "Scots Who Ha' Wi' Wallace Bled."

Brush has more liking for Scotch music than it seems to have for him. In his "Fair Ellen" he makes conspicuous use of "The Campbells Are Coming," but he seldom catches the real Scotch spirit. The music gave Ysaye good employment, and he gave it with great vim and vigor. He was recalled many times; but the Boston rules prevented an encore. To quiet applause in the orchestra he turned from the audience and applauded the musicians, giving them a very neat compliment for their excellent work.

The concert closed with the Schumann Symphony No. 3, the Rhenish in E flat major. It is a favorite in Baltimore, and there is no work in which Mr. Gericke feels himself more at home. It was given a perfect rendition.

Phila. Ledger
Dec. 6

Music and Musicians

The second of this season's first series of Boston Symphony concerts was given last evening in the Academy of Music, under the direction of Wilhelm Gericke, with the following programme:

Symphony No. 3, F Major.....Brahms
Recit. and Rondo from "Titus".....Mozart
Overture to "Sappho".....Goldmark
Three Scotch Songs, with piano.....Beethoven
"Italian Caprice".....Tschaikowsky

Brahms's third symphony was first heard in the United States at one of Van der Stucken's "Novelty Concerts" on October 24, 1884. Within the past few years it has been played here by Mr Scheel (in November, 1901, and also at two concerts last December) and by the Boston Orchestra in November, 1902 This symphony has been called Brahms's "Eroica," and it is characterized (in the first and last movements especially) by great breadth and by a richness of orchestration that is very interesting, but there was nothing in Mr. Gericke's reading of it last evening that in any way suggested the heroic plane. The performance throughout was marked by a suppression that was very apparent. The first movement was played in so low a key that the pianissimos of the second movement seemed an exaggeration. The exquisite instrumental details of the work were all clearly defined, but there was an entire absence of rhythm and life in the interpretation and even the lovely swinging third movement, one of the most beautiful bits in all Brahms's compositions, failed to make any particular impression. The last movement is more stirring and is particularly rich in orchestration, but Mr. Gericke's precise and academic reading of it is hardly likely to make many additional converts to Brahms, whose symphonies (except among those who have made a special study of them) have never been noticeably popular in Philadelphia.

Goldmark's "Sappho" overture, however, roused the audience to real enthusiasm. It is a beautiful composition, although less compact than most of Goldmark's works, and it is also curiously reminiscent (in its disjointed phrases) of many familiar composers. Taken as a whole it is, for all that, entirely Hellenic in its suggestion. The harp plays a prominent part, and there are some exquisite solo passages for the first violin that are especially striking. Goldmark is always interesting, though this overture is hardly in the class of the "Sakuntala" or the "Spring."

The orchestra last evening was at its best in the stirring Tschaikowsky "Italian Caprice," a brilliant rhythmic "fantasie" on Italian folk songs, which was written by the famous Russian during a sojourn in Italy. This the beautiful band played with real enthusiasm and with a joyous freedom that was entirely satisfying. The tone of this orchestra is so extraordinarily rich, when it is occassionally allowed to play "con amore," that its work in such numbers as the "Italian Caprice" only serves to accent more strongly the aforesaid suppression that characterizes so many of its performances.

The soloist of the evening was Olive Fremstad, the young singer whose dramatic work in the opera last winter made so agreeable an impression. She has a rich mezzo voice, but there is a distinct difference between the timbre of her upper and lower registers, which rendered her performance of the aria from Mozart's "Titus," which had been selected for her first number, far from pleasing. She is essentially a dramatic singer, of unusual histrionic ability, and she was not heard to the best advantage in this florid classic. The three Beethoven songs, however, she sang very beautifully, the two serious ones with a lovely sentiment and appreciation, and the other, which is particularly characteristic, with a great deal of wit. These songs are unfamiliar examples of Beethoven, with an accompaniment of violin, 'cello and piano. But none of the compositions seemed very happily chosen. One would like to hear this promising singer in some of the dramatic arias which are more obviously her particular forte.

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Phila. Press
Dec. 6

Phil. Record
Dec. 6

THE BOSTON SYMPHONY.

Olive Fremstad Makes Her Local Debut in Concert.

Novelty and conventionality each played its part in last evening's concert of the Boston Symphony Orchestra. Olive Fremstad, as soloist, was something new to Philadelphia, but Mr. Gericke's pedantry and strict regard for the musical proprieties was an old and familiar story. To deal first with what proved most inspiring to the occasion let it be said that Miss Fremstad on the concert stage repeated the success won here with the Metropolitan Opera forces last season. Among all the cantatrices new to this country that have been brought here during the regime of Heinrich Conried, only two may be said to be artistes of the very first rank. They are Edith Walker, contralto, and Olive Fremstad soprano. The latter is constantly winning new spurs. Her Sieglinde, as disclosed at the Academy last year, was a fine achievement, and this season she has charmed hosts of new admirers by her realistic "Carmen" and her notable Kundry in "Parsifal." Her selections last evening left no doubt as to the warmth and opulent beauty of her voice, but they might on the whole have been more appropriate. Miss Fremstad possesses above all things modernity of method, and her temperament would seem to make her anything but suited to the rendition of Mozart. Therefore the recitative "Jetzt, Vitellia!" and the rondo "Nie soll mit Rosen," from "Titus," which she sang hardly exhibited her abilities to the best advantage. Her rich, deeply moving voice did not, of course, suffer total obscuration in these songs, but it did not shine as it might, and, indeed, should have, in modern music. Miss Fremstad is not a Mozart singer by nature, training and education, as is Madame Sembrich. Nevertheless last evening's audience found much to admire in the interpretation of the "Titus" excerpts, and especially in Miss Fremstad's lower register, which is very beautiful. Her other contributions to the program were Beethoven's three Scotch songs for piano accompaniment and violin, and 'cello obligato. They were given with much feeling and no little real dramatic effect, the latter quality being especially in evidence in the difficult second song. The last one of the three is one of the most beautiful of Beethoven's not particularly distinguished collection of lieder. With Miss Fremstad's warm, colorful voice, and the delicately poetic violin obligato by Mr. Hess and 'cello obligato by Mr. Krasselt, few of its merits were left undisclosed.

The orchestra alone was heard in three numbers—Brahms' Third Symphony, Goldmark's "Sappho" overture and Tschaikowsky's "Italian Caprice." In all of them the work of the Boston players would have been very near perfection, but for the unfortunate effects of the restraint, repression and conventionality that are such typical concomitants of Mr. Gericke's musical make-up. In Brahms the Gericke methods wreak little harm. Hence the symphony last evening, with its calm poetry and rather soothing beauty was very well played. It is evidently easy for Mr. Gericke to slip into the usually prevailing Brahms mood. The modern spirit of unrest figures but little in the music of the great composer of the "German Requiem." With Goldmark and Tschaikowsky, however, the case is distinctly altered. The "Sappho" Overture, which is, on the whole, rather more blatantly noisy than genuinely passionate, is none the less greatly heightened in value by a really spirited rendition. Mr. Gericke, of course, obeyed all directions of the composer, but the wild spirit of abandon which the subject seems to demand was last evening absent. The Tschaikowsky caprice, which is really great music, emphasized all the more these shortcomings. It is the sort of composition that, if properly played, should fairly bring the audience to its feet. Its swing, rhythm and reckless gaiety are well nigh irresistible. The work of the orchestra, if each individual player be considered separately, in this number was superb. A little relaxation on Mr. Gericke's part would have meant perfection.

Phila. Inquirer
Dec. 6.

BOSTON SYMPHONY ORCHESTRA

Its Concert at the Academy of Music Last Evening With Olive Fremstadt as Soloist.

Although the weather was so inclement, there was a large and appreciatively enthusiastic audience at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, and with Miss Olive Fremstadt as the assisting artist, gave its one-hundred and twenty-fourth concert in this city. An interesting program had been arranged for the occasion. It included the third symphony of Brahms, in F major, Op. 90, Goldmark's gorgeous "Sappho" overture and the Italian Caprice of Tschaikowsky, and seldom has the orchestra been heard to better advantage than in its interpretation of this artistically contrasted selection.

Brahms appears to be a special favorite with Mr. Gericke. At any rate he always seems to play the Vienna master's music with a peculiar unction, and the performance of the third symphony, in the dignity of its spirit, the lucidity of its exposition, the eloquence of its sentiment, the finished elaboration of its details and the perfect proportion which was maintained between its various parts, was wholly satisfying and deeply impressive. There are those who think that Brahms' music is cold and dry and dull. It may be so when it is inadequately rendered, and it is certain that it makes demands upon its executants which are not easily met, but when it is presented as it was last night it has an interest, a beauty and a significance to which no ordinarily intelligent listener can be insensible and which are nowhere else surpassed. This third symphony of his is less obvious than the first and less melodious than the second, but perhaps it conveys a nobler message than either and it is in all respects and to the last degree convincing.

Miss Fremstadt's numbers comprised an air from Mozart's opera of "Titus," which, although not especially well adapted to her temperament and manner, was smoothly and effectively delivered, and three Scotch songs by Beethoven with accompaniment for violin and violoncello, played by Mr. Hess and Mr. Kresselt. Miss Fremstadt has a finely cultivated and extremely sympathetic voice of ample range and admirable quality, which is very skillfully employed, and although by reason of her great dramatic ability she belongs rather to the operatic than to the concert stage, she was heard with a great deal of pleasure and was enthusiastically applauded.

The orchestra will be here again on Wednesday evening, when the symphony will be Schumann's third, the "Rhenish," and when Ysaye will be the soloist. He will play Bruch's D minor concerto, Beethoven's Romanza, and an arrangement of his own of a waltz by Saint-Saens. This is sure to prove a great attraction.

Phil. Press
Dec. 6

THE BOSTON ORCHESTRA

Miss Fremstadt the Soloist—Brahms' Third Symphony Interpreted.

The program of the Boston Symphony Orchestra's concert, last evening, was excellently balanced in that Brahms' third symphony in F major, Goldmark's overture to "Sappho" and Tschaikowski's "Italian Caprice" were relieved by the delightful vocal work of Miss Olive Fremstadt.

The singer proved to have a mezzo soprano voice of rich color, with lovely quality in the lower register and brilliancy in upper tones. She sang with great breadth and sympathy, and with most excellent method, artistic in phrasing and most expressive in revealing sentiment. As it seems to be the fashion nowadays for mezzo sopranos to sing the recitative and aria, "Now Vitellia," from Mozart's opera, "Titus," Miss Fremstadt selected this for the first number and made a very pleasant impression, both as to dramatic contrast and vocal suavity, which was deepened when she sang three lovely Scotch songs by Beethoven. The songs are written for voice, piano, violin and violoncello and all four interpreters aided in a delightful rendering.

Mr. Gericke read the overture to "Sappho" with somewhat suppressed passion and Tschaikowski's pungent rhythms abandon in the Italian caprice with its noisy episodes was too modestly suggested. In the symphony, Brahms' fifth work, the elegiac and plaintive character of the composition was interpreted rather along the classic lines of formal and elegant woe, decorous and conventional rather than in the spirit of the heartache of modernism. Perhaps this is nearer the thought of Brahms than the other reading sometimes heard, but there is no question that the classic way is a little too serene for deep-blooded interest or stimulus. The orchestra revealed beautiful qualities in all its choirs and its tonal balance was, as always, a joy.

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Phila. Ledger Dec. 8

Music and Musicians

The second of the Wednesday evening concerts of the Boston Symphony Orchestra was given last evening, in the Academy of Music, under the direction of Wilhelm Gericke, with the following programme:

"King Lear" overture.....Berlioz
Second violin concerto in D minor.....Bruch
"St. Francis's Sermon to Birds".....Liszt-Mottl
Romanza for violin and orchestra in F major.....Beethoven
"Caprice Waltz".....Saint-Saens-Ysaye
"Rhenish" Symphony, No. 3, E-flat major.....Schumann

The soloist of the evening was Ysaye, whose playing made such a profound impression when he was heard here a few weeks ago, with our own orchestra. The upper part of the house was well filled with enthusiasts, who were anxious to hear this great player again.

Schumann's "Rhenish" symphony, which is so rarely played nowadays, is a composition of exquisite beauty, and, considered from the modern standpoint, exceedingly rich in coloring. A romantic spirit pervades the entire work, which is supposed to represent life in the Rhineland. Its division into five short movements is unusual.

Mr. Gericke's reading of it last evening was in many respects very beautiful and in marked contrast to this essentially academic interpretation of the Brahms symphony on Monday evening. He seemed to appreciate the romanticism of the work, and the first movement was played with a great deal of breadth and warmth, while the spirited second movement was a real delight.

The plaintive third movement, however, was a disappointment, suppressed and entirely lacking in that rhythmic accentuation which is so necessary in the interpretation of works of this kind. The religious fourth movement, which is wonderfully rich and impressive, was played in a dignified though unemotional manner, but the last movement, with its festive suggestion, was very brilliant and beautiful. The symphony, unfortunately, failed a little in its final impression, as it came at the end of a very long programme when the audience was frankly somewhat restless.

The concert opened with the "King Lear" overture, by Berlioz,, which is an interesting example of the beginning of modern orchestration, and it was finely played by the orchestra. Were it not for its name it certainly would convey no particular idea of King Lear.

It is turbulent rather than tragic, and there is a constantly recurring joyous theme, which is prominent even at the end of the work. This would seem to bear no particular relation to the motive of the Shakespearean tragedy. The other orchestral number was Mottl's arrangement of Liszt's "St. Francis's Sermon to the Birds"—a rather foolish bit of "programme music," which served as a fine medium for the display of the virtuosity of the orchestra.

The interest of the evening centred in the playing of Ysaye, who was heard in the second Bruch concerto, a work much less familiar to concert-goers than the more tuneful first concerto by the same composer, and one which usually impresses one as being very dull. Played as it was last evening, it proved one of the most exquisite of compositions.

There is little to be said of Ysaye's playing at this time except that it is supremely beautiful, and to this concerto, which is very weird in its suggestion and Celtic in its characteristics, he gave a sobbing and emotional interpretation that was very moving. His clear, pure tone rang out above the orchestra in a kind of hopeless wail. The impression of sadness was hardly dispelled by the more brilliant and stirring passages with which the work closes.

At the close of the concerto the player was recalled again and again, and after the Mottl-Liszt number he was again heard, this time in two short numbers, the F major "Romanza," by Beethoven, which he played with a fine sentiment, and in his own arrangement of the Saint-Saens "Waltz Caprice." This was certainly disappointing as a waltz, but it was particularly important, as it was the first composition of the kind which the great Belgium violinist has played in Philadelphia; one of those brilliant "chevaux de bataille," with harmonic passages, double stopping, and the rest which sound like an exercise in velocity, and which become a veritable triumph when played as this one was last evening. In both of these numbers there was an orchestral accompaniment.

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My Times Dec 4

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will pay its second visit to New York this week and give two concerts. On Thursday evening Mr. Ysaye will be the soloist, and will make his first appearance in New York on his present visit to this country. On Saturday afternoon Miss Olive Fremstad will be the soloist. The programmes will me as follows:

THURSDAY EVENING.
Overture, "King Lear".....Berlioz
Concerto in E major, with organ.....Bach
Overture, "Sappho," Op. 44.....Goldmark
Scotch Fantasie for violin.....Bruch
Symphony No. 3, in F major, Op. 90..Brahms
Soloist, Mr. Ysaye.

SATURDAY AFTERNOON.
Symphony No. 3, in E flat major, "Rhenish," Op. 97.....Schumann
Recitative, "Jetzt, Vitellia!" and Rondo "Nie soll mit Rosen" from "Titus".....Mozart
Clarinet obligato by Mr. Grisez.
Symphonic poem, "The Battle of the Huns".....Liszt
Three Scotch songs with pianoforte accompaniment.....Beethoven
Violin obligato by Mr. Hess.
Violoncello obligato by Mr. Krasselt.
Italian caprice, Op. 45.....Tschaikowsky
Soloist, Miss Olive Fremstad.

Phila. Press Dec. 8

THE BOSTON ORCHESTRA

Ysaye the Soloist in a Notable and Beautiful Program.

Berlioz .....Overture, "King Lear"
Bruch
Concerto for violin, No. 2, in D minor Op. 44
Liszt-Mottl—Saint Francis' Sermon to the Birds
a. Beethoven
Romanza for violin and orchestra, in F major, Op. 50
b. Saint-Saens—Ysaye .....Caprice waltz
Robert Schumann
Symphony No. 3, in E-flat major, "Rhenish," Op. 97.

Soloist, Mr. Ysaye.

The appearance of Ysaye at the Boston Symphony concert last evening put the local musical world once more in the debt of this great artist. The details of his interpretation of the concerto and the two shorter numbers would exhaust the conventional description of what a genius in control of a given instrument can do.

The really valuable lesson that Ysaye drives home is, however, the great seriousness of great art. There is nothing of the vanity and frivolousness, the "excusable caprices" of genius, the "allowable eccentricities" in his work. It is noble, dignified, serene, mature, and everything is done with a sweep and a breadth that bespeaks the experience of years as well as the highest endowment in interpretative ability. And this is most refreshing and stimulating when so much that is mediocre bespeaks attention by reason of its restless trickery or its immature prodigies.

"In all the heights there is peace" scratched Goethe on a pane with a diamond, and this line is brought vividly before one as Ysaye reads such a work as the Beethoven Romanza or is heard in the adagio of the Bruch concerto, while one marvels at the fury and speed with which he unerringly brought the rondo to a close. It was all beautiful from first to last, and worthy of the enthusiasm of the audience, though this might have been restrained and less meaninglessly insistent. But Ysaye was not the only feature of the concert, for with the orchestra Mr. Gericke preached the same noble lesson of great art that the soloist exemplified. And the perfection of orchestral interpretation was reached in the Schumann symphony, which was marked by a most positive distribution of accent, the whole work being interpreted most sympathetically, with superb effects in the fourth movement and in the scherzo. The overture to King Lear was eloquently declaimed and the Liszt-Mottl number, a charming variation in lighter vein, made up a fine program, if a trifle long, but one which had reason for its make-up.

Phila. American Dec 8

YSAYE DEMONSTRATES MASTERY OF VIOLIN

With Boston Symphony Orchestra, He Charms Audience at Academy.

CHANGES HIS PROGRAM

Violinist Ysaye, with the Boston Symphony Orchestra, made the Academy of Music resound with entrancing melody last evening.

For Bruch's Scotch air Fantasia, previously announced, the virtuoso substituted the same composer's concerto in D minor for violin and orchestra, a modern classic of high degree, the final allegro of which—a rare test of virtuosity—Mr. Ysaye interpreted with infinite spirit and the inspiration of native genius.

After a graceful orchestral interpretation of Felix Mottl's symphonic score of Liszt's "St. Francis and the Birds" piano music, Mr. Ysaye played Beethoven's beautiful romanza in F major for violin with orchestra—an instructive demonstration of the inherent power and fadeless beauty of pure tonality as expressed by a master of musical art.

Following upon this fascinating harmony, graceful in interpretation and flawless in execution, Ysaye aroused the audience with his own arrangement for violin and orchestra of Saint-Saens' "Caprice" waltz—a miracle of deft bowing and agile fingering.

The concert opened with Berlioz's stormy "Lear" overture, and closed with Schumann's romantic "Rhenish" symphony—both familiar to concert-goers here through years of orchestral repetition.

My Staats, Dec 4

Am Donnerstag Abend und Samstag Nachmittag giebt das Bostoner Symphonie-Orchester sein drittes und viertes Konzert in Carnegie Hall. Im ersten Konzert wird der berühmte belgische Geiger Ysaye ein Bach'sches Concert und die Schottische Phantasie von Bruch spielen. Es bedarf wohl kaum der Bemerkung, daß man dem ersten Wiederauftreten Ysaye's in New York mit Spannung entgegen sieht. Das Orchester wird Berlioz' „King Lear"-Ouverture, Goldmark's „Sappho"-Ouverture" und Brahms' F-dur Symphonie spielen. Am Samstag Nachmittag wird Fräulein Olive Fremstad die Solistin sein. Sie wird eine Arie aus Mozart's „Titus" und drei schottische Lieder von Beethoven singen. Die Orchesternummern für das zweite Konzert bestehen aus Schumann's Es-dur Symphonie, der Liszt'schen „Hunnenschlacht" und Tschaikowsky's „Italienischem Capriccio". — Heute

Phila. Inquirer Dec 8

MUSIC AT THE ACADEMY

Boston Orchestra Gives Schumann's Rhenish Symphony, and Isaye Plays the Violin

The Boston Symphony Orchestra returned to the Academy of Music last evening, and under the direction of Mr. Wilhelm Gericke gave a concert, in which it was assisted by the famous Belgian violinist, Eugene Isaye. The symphony upon this occasion was that by Schumann in E flat major, known as the "Rhenish," because it is supposed to embody and to a certain extent does express the thoughts and feelings aroused in the mind of the composer by what he saw while passing through the country of the Rhine.

This is not one of the most inspired or spontaneous of Schumann's works, and in these respects does not well sustain comparison with the more familiar fourth, but with a knowledge of its purpose it is easily possible to recognize the scenes which it portrays, and much that it contains is cause for both admiration and enjoyment. Owing to the unusual length of the program it was not reached until nearly 10 o'clock, by which time the attention of the conscientious listener had been somewhat wearied, so that the music was not heard to the best advantage, which may account for what seemed to be its relative ineffectiveness. One needs to be fresh properly to appreciate a Schumann symphony, especially the third. The other orchestral numbers were Berlioz's brilliant and beautiful "King Lear" overture, with its fine designation of the old king's madness and of Cordelia's devotion, and the setting by Mottl of Liszt's "Saint Francis' Sermon to the Birds." Both selections as also the symphony were splendidly performed.

Isaye was heard in Bruch's second concerto, in Beethoven's romanza in F major and in an arrangement by himself of a waltz by Saint-Saens. It is a privilege and a joy to hear Isaye in anything, for he is unquestionably the greatest of living violinists, but it cannot be said that his selections were the most satisfying that could have been made. Bruch's D minor concerto is admirably written for the instrument, which it exhibits to perfection, but it is distinctly dry, and of the other two numbers one has been overworked, while the other is without any artistic value. It is hardly necessary to remark Isaye's performance was everything that could be imagined or desired. The demand of the people who wanted him to play more was not considerate, but it was quite intelligible. He very properly refused to do so, and the time that was spent in bringing him before the curtain was time wasted, with the result of delaying the concert to the loss or inconvenience of many who had arranged to leave at 10 o'clock. 'Tis often thus.

Phila. Record Dec 8

YSAYE'S NEW TRIUMPH.

Great Belgian Violinist Returns With Boston Symphony.

Eugene Ysaye paid his second local visit of the season last evening, appearing as the soloist at the Boston Symphony Orchestra's second concert in series No. 2. To say that this first among the world's violinists played splendidly is but to say that he played in his customary fashion; but as a matter of fact he even excelled himself last evening, with the result that the not overly-large audience was vouchsafed a fine treat, indeed. Three numbers, the Bruch Concerto No. 2, in D minor; Beethoven's Romanza, in F major, and Saint-Saens' whimsically felicitous Caprice Waltz, provided at once an opportunity for a display of virtuosity and a notably fine musical program. The Bruch composition was especially brilliantly rendered, and in it Ysaye's broadly sweeping tones disproved most conclusively the charge that his art lacks "bigness."

The orchestral numbers comprised an odd assortment. Robert Schumann's beautiful "Rhenish" Symphony, No. 3, was the piece de resistance, and its rendition was one of the most admirable things done by Herr Gericke's remarkable band this season. For once, at least, Mr. Gericke unloosened the tightly-drawn reins and the poetic beauties of the work were given their fullest expression. The one novelty, Felix Mottl's orchestration of Liszt's fantastic "Saint Francis' Sermon to the Birds," proved to be a rather inconsequential thing. There is certainly nothing remarkably pretty about it, and Herr Mottl's orchestration shows that he does not excel in the creative field, however fine he be as an interpreter. Berlioz's "King Lear" Overture, a tiresome thing at best, began the concert.

My World, Dec 4

At the Boston Symphony concert on Thursday evening at Carnegie Hall Ysaye, the famous violinist, will make his reappearance here after six years' absence. He will play the Bach concerto, with organ and string orchestra, and the Bruch Scotch fantasy. The orchestra, under Gericke, will perform Berlioz's "King Lear," Goldmark's "Sappho" overture and Brahms's Fair Symphony.

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My Post Dec 3

Mr. Gericke has chosen for next Thursday evening's Carnegie Hall programme of the Boston Symphony Orchestra Berlioz's "Lear" overture, Bach's concerto in E major, with organ, Goldmark's "Sappho" overture, Bruch's Scotch Fantasie for violin, and Brahms's third symphony. Mr. Ysaye will be the soloist on this occasion. At the Saturday afternoon concert Miss Olive Fremstad will sing. The programme includes Schumann's third symphony, Liszt's symphonic poem "The Battle of the Huns," Tchaikovsky's "Italian Caprice," a Mozart aria ("Titus"), and three of Beethoven's Scotch songs with violin and violoncello obbligato—an excellent programme.

My Sun, Dec 3

The Boston Symphony Orchestra's Thursday evening programme at Carnegie Hall has Eugene Ysaye for a distinguished soloist. The selections are: Berlioz, overture. "King Lear"; Bach, concerto in E major. with organ; Goldmark, overture, "Sappho," op. 44; Bruch, "Scotch Fantasie" for violin; Brahms, symphony No. 3, in F major, op. 90.

Mr. Gericke's Saturday matinée bill will include: Schumann, "Rhenish" symphony No. 3, in E-flat major, op. 97; Mozart, recitative and rondo from "Titus" with clarinet obligato by Mr. Grisez; Liszt, symphonic poem, "The Battle of the Huns"; Beethoven, three Scotch songs with piano, violin and 'cello, Mr. Hess and Mr. Krasselt playing the obligato; Tschaikowsky, Italian caprice, op. 45. The matinée soloist is Miss Olive Fremstad.

My Mail, Dec 3

Orchestral concerts within a week will be those of the Boston Symphony, New York Symphony and People's Symphony orchestras, all at Carnegie Hall.

Ysaye's return, after six years, to a public familiar with his great violin playing, will make the first Boston concert noteworthy. Here are Conductor Gericke's generous programmes:

THURSDAY EVENING.
Overture, "King Lear".....Berlioz
Concerto, for violin, in E major, with organ.....Bach
Eugene Ysaye.
Overture, "Sappho," op. 44.....Goldmark
Scotch fantasie for violin.....Bruch
Mr. Ysaye.
Symphony No. 3, in F major, op. 90, Brahms

SATURDAY AFTERNOON.
Symphony No. 3, in E flat major, "Rhenish," op. 97.....Schumann
Recitative and Rondo from "Titus," Mozart
Miss Olive Fremstad.
Symphonic poem, "The Battle of the Huns".....Liszt
Three Scotch songs with pianoforte, violin and violoncello.....Beethoven
Miss Fremstad.
Italian caprice, op. 45.....Tschaikowsky

My Herald, Dec 4

AT the second concert of the Boston Symphony Orchestra, in Carnegie Hall, on Thursday evening, Ysaye, the Belgian violinist, will make his reappearance after several years' absence. New York remembers well enough his glowing tone and masterful style, and will doubtless give him a big welcome. He will be heard in Max Bruchs' "Scotch Fantaisie."

The orchestral numbers are to be Berlioz's "King Lear," overture; the Bach E major concerto, with organ, and Brahms' Third Symphony. At the Saturday matinee Mr. Gericke will give Schumann's "Rhenish Symphony," Tschaikowski's "Italian Caprice" and a Liszt tone poem. Miss Olive Fremstad will be the soloist.

My Tribune, Dec 4

Ysaye and Miss Fremstad will be the soloists at the concerts of the Boston Symphony Orchestra this week. It is Mr. Ysaye's first appearance here in six years. Thursday evening the programme will be:

Overture, "King Lear".....Berlioz
Concerto in E major.....Bach
With organ and string orchestra.
Overture, "Sapho," Op. 44.....Goldmark
Scotch fantaisie, for violin.....Bruch
Symphony No 3, in F major, Op. 90.....Brahms
Soloist, Mr. Ysaye.

Programme Saturday afternoon:
Symphony No. 3, E flat major, "Rhenish," Op. 97, Schumann
Recitative, "Jetzt, Vitellia!".....Mozart
Rondo, "Nie soll mit Rosen," from "Titus"..
Clarinet obbligato by Mr. Grisez.
Symphonic poem, "The Battle of the Huns".....Liszt
Three Scotch songs.....Beethoven
With pianoforte accompaniment. Violin obbligato, Mr. Hess. Violoncello obbligato, Mr. Krasselt.
Italian Caprice, Op. 45.....Tschaikowsky
Soloist, Miss Olive Fremstad.

My Sun, Dec 4

Ysaye, the great violinist, will make his first New York appearance at Carnegie Hall on Dec. 8 with the Boston Symphony Orchestra. Ysaye has already played in seven large cities of the country by reason of his contract with the Boston Symphony Orchestra, which called for his first New York appearance with that organization. Their travelling dates were so arranged that Dec. 8 was the first available one in New York. He will make a short tour with them, playing in Philadelphia, Brooklyn, Boston and Baltimore. He will then return to New York and give his first recital on Wednesday evening, Dec. 14, at Carnegie Hall.

My Globe, Dec. 9

YSAYE.

IT was Ysaye and only Ysaye at the concert of the Boston Orchestra last night. The band poured out the flamboyant instrumental rhetoric of Berlioz's overture to "King Lear" as though all that tonal pomp and riot, that "desperately agitated" allegro, really meant something. They played with exquisite delicacy and pliancy the instrumental embroideries with which Mottl has decked Liszt's little sermon of St. Francis to the birds. True, you could hardly hear the discourse for the whirring and the trilling of those birds in the wood winds and the strings, but it didn't much matter. It was all very pretty, and full of a conductor's knowledge of what those instruments can do when they are pushed highest. There was even Brahms's third symphony, played only as Gericke and his men can play it, with a tone that bent its beauty to every curve of the music and then shaded that curve, with full understanding, with rich sympathy. Brahms the austere became Brahms the beautiful, almost Brahms the romantic.

The audience could not help applauding the symphony, and warmly, but they redoubled their clapping when Ysaye first appeared. They had him back many times when he had finished his first concerto, as many more after the second. Rarely does a virtuoso play more than once at a concert of the Boston band. Here, as at home, Mr. Gericke knew that the audience wanted to hear as much of Ysaye as possible, and for once he relaxed his programme. The band was as eager, too. Most of the men were on their feet at the end of the Bach concerto, and their applause was as warm as that of the audience. The most significant tribute of all—even the teachers of the violin applauded. But they told you in the pauses where Ysaye had slipped in his intonation and blurred a phrase.

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To see, Ysaye is in no way changed. He keeps his large and impressive presence, the same unconsciousness of himself and of his audience, the same absorption in the music that he is playing. As it did six years ago, it warms and moulds his face as he plays. Perhaps there is a little more sobriety and a little less fire in his demeanor. Ysaye is forty-six now, and eager to renounce the playing of the violin for conducting. At home, in Brussels, and in Paris, he is doing more and more of that. He will do it once here.

The teachers and the players of the violin that sprinkled the hall talked wisely of Ysaye's technique. The average listener had the truer impression—that it is, as it has always been in recent years, a perfect medium for the musical expression of ideas and feeling. It seems wholly spontaneous. You do not think of it as Ysaye plays. There are difficulties to overcome—Bruch has strewn them through his second concerto—but Ysaye does not let you note them as difficulties. He is expressing what there is of musical idea and mood behind. His technique has become what all technique is at its highest—a means to an end.

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In a sense, too, you are unconscious as you listen that some one has composed the music that Ysaye plays, though that some one is as great as Bach himself. Only Ysaye seems to be weaving and traeing its patterns on the air, filling them with beautiful lines, modifying their texture with every subtle shade. No violinist seems so able to vary the quantity and the quality of his tone. It can choke with its richness, pierce with its poignancy, caress with its charm, and fade into the lightest delicacies. He not only attains the pure beauty of sound. He gives it infinite variety. Yet it all has an exceeding simplicity and spontaneity. And it all has breadth and power.

Was it the largeness of Bach or the largeness of Ysaye that filled his first concert? Probably it was a mingling of both so sympathetic and intimate that none might say where the one ended and the other began. Feeling at its deepest filled the slow movement—the feeling of Bach intensified by the violinist and then imparted to the hushed audience. Lofty musical utterance through a single instrument, it seemed for the moment could hardly go higher. Yet it was wholly serene. Then came the warmer pattern weaving, the fine responsiveness to every musical shade of the last movement. Only when the high power of musical expression matches musical insight and imagination does sound become so potent.

Bruch's second concerto seemed in itself a poor and empty thing beside this music of Bach's. Ysaye had deepened the one. Now he glorified the other. He gave it a magnificence of tone. He made the lines of its melodies flow and undulate. He filled them with warmth of feeling. They and all their transformations and ornaments became plastic and significant. At moments they rose to beauty, even nobility. It was the power of Ysaye, the musician and the violinst, transfiguring them. He, not Bruch, was speaking. The German gave only the bare words.

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My Staats, Dec 9

Das Bostoner Symphonieorchester.

In Carnegie Hall war gestern Abend, beim dritten Konzert des Bostoner Symphonieorchesters, jeder Stuhl verkauft und besetzt. Diese Extra-Zugkraft mußte wohl dem Solisten, Herrn Eugene Ysaye aus Brüssel, zugeschrieben werden. Trat doch während des Konzertes das Orchester gegen den Solisten ganz entschieden in den Hintergrund. Das geschieht in diesen Konzerten gewiß selten genug, und man braucht sich nicht darüber zu beklagen, wenn der Solist von der künstlerischen Natur eines Ysaye ist.

Der berühmte Virtuose, der von Vielen für den ersten aller lebenden Geiger gehalten wird, erhielt nach dem Vortrage des E-dur Konzertes von Bach eine Ovation, an der sich nicht bloß das Publikum, sondern auch sämmtliche Mitglieder des Orchesters betheiligten, die sich in zahllosen Hervorrufen bekundete, und die wohlverdient war. Spielte er doch den langsamen Cis-moll-Satz des Konzertes in einer Weise, für die kein Lob zu hoch gegriffen erscheint. Wer so jedem Ton in der Cantilene Seele einzuhauchen, wer ihn derart sprechen lassen kann, der ist gewiß ein Geiger-Genie und hatte das Edelste erreicht, das sich durch das Streichinstrument erreichen läßt. So schön war das Alles, daß selbst die kritischen Zuhörer sich ganz dem Genuß hingeben und vergessen mußten, auf Einzelnes, wie auf die außerordentliche Ruhe und Länge des Bogenstrichs, zu achten. Hätte Ysaye weiter nichts als nur dieses Bach'sche Konzert gespielt, so hätte man nur den Bericht mit Superlativen anfangen und schließen müssen. Aber er spielte als zweite Nummer noch das zweite Bruch'sche Concert, in D-moll, womit er sich eine Aenderung des Programms gestattete, das statt dessen desselben Komponisten Schottische Phantasie angegeben hatte. Und in diesem Concert spielte Ysaye leider nicht Alles tadellos. Wohl war wieder sein großer Stil und sein feuriges Temperament an manchen Stellen zu bewundern, aber andererseits gefiel er sich auch in einer hypersentimentalen Ausführung der lyrischen Momente, und im letzten Satz wurde sein Passagenwerk durch unziemliche Hast oft unklar und verwischt. Nun, gerade solche Virtuosentemperamente wie Ysaye vermögen nicht Alles gleichmäßig gut zu spielen, und für das Außerordentliche, das sie darbieten, muß man zuweilen auch etwas in den Kauf nehmen, das einfach nicht — ordentlich ist. Und einem Bruch gegenüber läßt man sich eher ein wenig gehen, als wenn man's mit Bach zu thun hat.

Auch das Orchesterprogramm erfuhr — wie das bei den Bostonern, wenn sie nach New York kommen, eher Regel als Ausnahme ist, — eine Abänderung, insofern die Symphonie mit der Schluß-Overture die Plätze wechselte. Da es sich um die dritte Symphonie von Brahms handelte, mochte man am Ende befürchtet haben, das Publikum würde zum Schluß nicht die Geduld haben auszuharren. Auch die zuverlässigsten Brahms-Verehrer geben zu, daß diese F-Dur-Symphonie Brahms' schwächste ist. Um ein nicht eben selten gebrauchtes Bonmot zu wiederholen, mag gesagt werden, daß sie in der sorgsamen und tonschönen Ausführung wirklich besser klang, als sie ist. Gewiß enthält der erste Satz reizvolle Züge, der dritte einen interessanten thematischen Einfall, und im letzten Satz geht wenigstens etwas vor; aber im zweiten langsamen Satz schaut das Epigonenthum gar zu auffallend an allen Ecken und Enden hervor. Und dazu interpretirte Herr Gericke diesen Satz noch besonders pedantisch. In ein paar Jahrzehnten wird sich die musikalische Welt darüber einig geworden sein, daß Brahms als Symphoniker nichts thatsächlich Neues zu sagen gehabt hat.

Wie aber kam die Mottl'sche Orchestration der Liszt'schen „Vogelpredigt" in das Programm? Arrangements von Klavierstücken gehören überhaupt nicht in ein Symphoniekonzert. Und dieses besondere Arrangement ist kaum als ein gelungenes Experiment zu betrachten. Allerdings würde es möglicher Weise unter Mottl's eigner Leitung anders gewirkt haben; Herr Gericke steht ja der Liszt'schen Muse nicht besonders sympathisch gegenüber.

Den Schluß machte Berlioz' „König Lear"-Overture. Daß das Orchester während des ganzen Konzertes sich in vortrefflicher Verfassung befand und mit gewohnter Virtuosität spielte, sei der Vollständigkeit halber noch erwähnt.

Das nächste Konzert des Bostoner Symphonie-Orchesters findet am Samstag Nachmittag statt.

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Sunday, Dec 9

NEW-YORK DAILY TRIBUNE.

MUSIC.

M. Ysaye and the Boston Orchestra.

The second evening concert this season in the Borough of Manhattan by the Boston Symphony Orchestra, which took place in Carnegie Hall last night, brought no new music, but, instead, an old and delightful friend in some old and delightful music. The solo performer was M. Ysaye. He was announced to play Bach's concerto in E flat major and Bruch's Fantasia on Scottish Airs, but there was a change of programme, and instead of the latter number he gave Bruch's second concerto, the air in D minor. Mr. Gericke also inverted his programme, playing the third symphony of Brahms's first, and Berlioz's overture to "King Lear" last. Between the two concertos he wasted ten minutes or so on the fragmentary twiddlings, tootlings and plunkings of the Liszt-Mottl legend, "The Sermon of St. Francis of Assissi to the Birds." It was a pretty exhibition of orchestral virtuososhlp, but that is an old story with the men from Boston and had already had sufficient exploitation in the second movement of the symphony, in which the luscious quality of tone and purity of intonation of the wood-wind choir were a benison to the ear.

M. Ysaye played the Bach Concerto for the first time in New-York. It is six years since he was heard here last, and the most gracious of the mixed impressions which he left behind him then, as on his first visit, were associated with his playing of Bach's music. In the solo sonatas he soared as high as ever did artist in our concert rooms, his tone was as the tone of a dozen virtuosi playing in harmony, and his reposefulness a lofty exemplification of Ruskin's rhapsodic definition of that supreme quality in art. Hence great expectations were aroused by the announcement that he would play the concerto, one of the freshest inspirations in the literature of the violin despite its respectable age of nearly two centuries. The expectations were in no wise disappointed, though the wealth of tone and cherubic serenity came to the fore only in the slow movement, which floated in as pure an ether as the final scene of Goethe's "Faust," which plays between heaven and earth. Here we heard again the Ysaye of old, for whom we listened in vain in the Bruch concerto. The first and last movements he played with superb breadth, but also with many slips and some impurities of tone. The audience, which crowded the room to the utmost, listened to the Bach Adagio in an ecstacy, and after the concerto applauded frantically till the artist had bowed his acknowledgments a dozen times. The Bruch concerto, which has not yet won its way to the popular heart, was received with less demonstration of approval, though its finale was given with superb dash. M. Ysaye sentimentalized the sustained melodies most incomprehensibly. Mr. Gericke gave him thrice masterly accompaniments, especially in the Adagio, when the orchestral tone was an exhalation of tender harmony.

My Telegram, Dec 9

Ysaye at Carnegie Hall.

The regular concert of the Boston Symphony Orchestra, with the borrowed attraction of Ysaye, violin, was heard in Carnegie Hall last night. A somewhat varied programme, with due consideration for the violinist's presence, was offered. The orchestra was heard in the overture to Berioz's overture to "King Lear," the overture to Goldmark's "Sapho" and in Brahm's Symphony No. 3, which were rendered with the technical perfection, color and warmth the public has come to expect from this orchestra. Ysaye was heard in Bach's "Concerto" for the violin in E major, with organ accompaniment, and in Bruch's Scotch phantasy for the violin. The Boston orchestra of itself always fills the hall to overflowing; the addition of Ysaye's name to the programme could do no more. The enthusiasm of the audience was evidenced by the spontaniety of the applause.

My Evening Sun, Dec 7

The Boston Orchestra's matinée programme at Carnegie Hall to-morrow, at 2:30 o'clock, will present Schumann's "Rhenish" symphony, No. 3; an aria from Mozart's "Titus," Goldmark's "Sappho" overture, two of Beethoven's rarely heard Scottish songs, with obligato by Mr. Hess and Mr. Krasselt, and the "Italian Caprice" of Tschaikowsky. The soloist is Olive Fremstad.

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NY Evening Sun, Dec. 9

YSAYE'S RETURN IS A RED LETTER DAY

Belgian Giant's Violin Playing Gets the Greatest Ovation Yet—"Parsifal" and "Lord Mulberry"—A "Lohengrin" Family Tree.

Eugene Ysaye's return after six years was the red letter day of the concert season. After his Bach concerto last night, a Carnegie Hall "capacity house" applauded for five solid minutes by the watch, while with the Bruch concerto No. 2, substituted for the Scotch fantasy when the printed bills were out, the ovation lasted eight minutes more. It resembled the late election in being just a sort of international ratification meeting.

Ysaye and his Belgian hair needed no introduction on a third visit to America. He wears the hair flowing back like a rudder, possibly a hairsbreadth longer if not darker than before. The same corkscrew locks caress the right jugular. His enormous height—an unofficial biographer in *Leslie's Monthly* said he measured six feet six, or thereabouts, and weighed a ton—was shown when he stood motionless, amorphous, craglike, as it were a Rodin statue or a Bartholdi sculptured cliff frowning down on the pedestalled, patient Gericke. His clothes were not the formless things of Ysaye's memorable début. Yet the Charleswagnerian simplicity, the almost missing Maeterlinck absorption of the artist in his violin were the same old Ysaye, only equalled by the way a priceless little instrument was engulfed amid the huge double chin, the massive shoulders and the bent but never broken composure of frame. He held his audience spellbound.

New York had to wait for this occasion. Boston had already welcomed the man, and Mr. Philip Hale, on a performance of the same music, had declared that Ysaye is without a rival.

"Joachim is already a tradition, Sarasate is advanced in years. Lady Hallé was the last of the grand old school. Ysaye, the blend of classic and romantic, begins where technique leaves off. The hearer is not aware of the labor of a violinist. He may remember Vieuxtemps, who in enforced exile sighed plaintively for the music of Ysaye's chanterelle. . . . He is as absorbed as is Ysaye. The two listen to the music. Nor is the spell broken when the music ceases. Long afterward the tone, the phrase, the grace and the delicacy are remembered as by poor paralyzed Vieuxtemps in Algiers. This is not criticism, it is eulogy. And in this instance the eulogy of haunting impressions is the only just criticism."

How Ysaye breathes into the classic phrase that speaking personality which we associate with the human voice, and a rare voice at that, it was a pleasure to observe again last night. Let the *Beckmessers* find the flaws. The soul of Bach will sing itself away to everlasting bliss, so long as giants like Ysaye are raised up on the earth. Where shall we find the successor when this man gives up the bow for the baton once for all? In a Kreisler? In a Vecsey?

Hundreds of persons turned away by firemen at the door showed that those clever Athenians down East knew what they were about when they heard of the projected tour last spring and at once cabled, "We want the first appearances." From Boston, Ysaye accompanied them to Baltimore on Tuesday, Philadelphia on Wednesday, New York last night and this evening to Brooklyn, where he plays the Beethoven concerto. This last he will repeat "on Sunday week" at Carnegie Hall.

It is an instance of that rare virtue, gratitude, among great artists, that the same manager who unearthed the Colossus of violin players years ago is the director of this triumphal return as he was of the introduction of the unknown nonentity. He fairly screamed "bravos" from a box.

As the symphony programme was turned topsy-turvy for its soloist, the audience may be pardoned for devoting its feeble energies to him also. Brahms's symphony No. 3 was shifted from last to first place and the Berlioz overture, "King Lear," vice versa. The Liszt legend, "Sermon of St. Francis of Assisi to the Birds," orchestrated by Felix Mottl, last year's opera conductor, got a polite round of applause.

NY Post, Dec 9

MUSIC AND DRAMA.

Boston Symphony Orchestra.

According to Virgil, it is woman who is *varium et mutabile semper;* but the Roman poet did not live to know Mr. Wilhelm Gericke of Boston. Hardly ever does the conductor of the Hub's Symphony Orchestra announce a programme for New York without subsequently changing either its numbers or its arrangement. The original scheme for last night's concert in Carnegie Hall was: Berlioz's "Lear' overture, Bach's concerto in E major, Goldmark's "Sappho" overture, Bruch's Scotch Fantasie, Brahms's third symphony. In the programme book distributed to the audience, the Goldmark overture was found to have been ousted to make room for Felix Mottl's orchestral version of Liszt's "Saint Francis of Assisi's Sermon to the Birds," and as a final example of mutability there was enclosed in the programme books a pale blue slip of paper with this "special announcement":

The concert this evening will begin with the Brahms Symphony No. 3, and end with the Berlioz overture, "King Lear."

Instead of the Scotch Fantasy, Mr. Ysaye will play for his second solo number Bruch's Concerto No. 2 in D minor.

No further changes were made. Why was the Brahms Symphony put first instead of last? Only one answer suggests itself. The soloist was the world-famed violinist Ysaye, and there was some danger that the audience, after hearing his brilliant performances, might find the Brahms symphony too dry to sit through. A dry composition it certainly is. Even Brahms's high priest, Dr. Hanslick, had to admit that its thematic invention is insignificant compared with the workmanship ("dasjenige was er aus den Themen entwickelt, so viel bedeutender ist, als diese selbst"); and, after all, workmanship cannot take the place of inspiration and creative power. The orchestra played the symphony with precision and elegance, which are all that it calls for.

It was applauded, but the real, cordial, overwhelming applause of the evening came after Mr. Ysaye's playing of the Bach concerto. It was wonderful playing, in which, as in Paderewski's, all thought of technique is banished and the music is revealed in its own beauty unadorned. In listening to this artist one has the delightful feeling not only that there are no difficulties of execution whatever, but that the violin itself is non-existent; the music seems to be in the air, like the fragrance in a garden, far from the flowers which emit it. The Bach adagio, in particular, was a dream of beauty, sweetness, and sentiment, which aroused unbounded enthusiasm; and after the brilliant performance of the final allegro the eminent soloist was recalled a dozen or more times; but he respected the rule of the Symphony Orchestra forbidding extras. As there will be abundant opportunity to hear Mr. Ysaye in the coming weeks, this brief notice may suffice for the present. The crowded audience was a special tribute to his art and striking proof of his popularity.

The discarded Goldmark overture has been placed on to-morrow afternoon's programme, ousting, in its turn, Liszt's "Battle of the Huns." This is another of Mr. Gericke's eccentricities. Every year he promises his New York patrons a Liszt symphonic poem, and then, at the last moment, omits it. As a sop to Cerberus he played last night the "Sermon of Saint Francis of Assisi to the Birds," which is by no means a fair equivalent, for in this piece, as in the Brahms symphony, the thematic invention is subordinate to the workmanship. If there were any danger of its being played as often as Brahms's work, one might protest against it; but to hear it once was decidedly interesting. Hans Richter played it at a Philharmonic concert in Vienna more than a decade ago. As programme music it is far superior to the much-discussed productions of Richard Strauss. How the birds twitter and chirp and sing in the harps and violins, the flutes and clarinets! To hear Liszt play this on the piano must have been enchanting, but the orchestra has fuller resources for imitating bird music; and Mottl in orchestrating Liszt's piece revealed himself a master of the art. We listen respectfully to Haydn and Beethoven in their crude, primitive efforts to imitate bird music; why sneer at Liszt and Mottl, who have done it so much better?

NY Sun, Dec 9

WITH THE BOSTON ORCHESTRA

YSAYE, THE EMINENT VIOLINIST, RETURNS HERE.

His Playing of Bach's E Flat Concerto and Bruch's D Minor Concerto Arouses the Audience to Enthusiasm—Brahms's Third Symphony Beautifully Performed

The Boston Symphony Orchestra gave its second evening concert last night at Carnegie Hall. The audience was one of great size, and hundreds were turned away. The programme consisted of Brahms's symphony in F, No. 3; Bach's concerto in E flat for violin, orchestra and organ; Liszt's "The Sermon of St. Francis of Assisi to the Birds," Bruch's second violin concerto and Berlioz's "King Lear" overture. The soloist was Eugene Ysaye, who returned after an absence of six years.

The interest of the audience plainly enough centred in the violinist, whose reputation has got the start of the majestic world. There have been flarings and trumpetings enough to make any sensible person suspect that Mr. Ysaye was a mountebank instead of a serious artist, but it may be recorded this morning that he is still a great violinist and that red and yellow posters mean nothing.

Ysaye's technic was never perfect and it is not so now, but it is better than it was on many occasions when he was here before. His intonation still has its moments of incertitude. But in all else that goes to make a master he is most admirable. His bowing is superb, his style—barring a too generous use of the sliding finger—is elegant, and his temperament, rich and communicative, is controlled by a fine musical intelligence.

His performance of the Bach concerto opened the way for the discussion of more matters than would comport with the purpose of a morning newspaper review. Byron said that the Troad was a fine field for conjecture and snipe shooting. Bach is an equally fruitful field for conjecture and for the exchange of critical acerbities which come perilously nigh the shooting stage.

One authority argues that because Bach was not a writer for the stage but for the Church, and because the spirit of dramatic utterance did not enter into instrumental music till after his day, his music should be played and sung with relentless adherence to tempo and with only the most elementary dynamic nuances.

Another will tell you that the "Chromatic Fantasia and Fugue" and the "St. Matthew Passion" are alone sufficient to prove that Bach was for yesterday, to-day and forever, that he is a modern of the moderns.

Both are right. It depends on the composition that is to be played or sung; that is all. What is the right style for some of the clavier fugues or organ sonatas, is not proper for some of the concerto and for the Passion music. Bach was as many-sided as a diamond. He was a universal genius. Sometimes he graved musical law upon tablets of stone; again he painted sublimest tragedies with his heart's blood upon the open page of human sympathy.

If Mr. Ysaye was able to find in the E flat concerto something more than beautiful patterns of sound, who shall censure him for it? Certainly he read the slow movement of the concerto not only with sound sentiment, but with sound musicianship, with not only tenderness but also breadth and dignity of style. His performance here made Bach sound alive and human instead of dead and scholastic.

Bach was and is alive and the humanity of his music grips every understanding to-day as firmly as it must have gripped those of a century and three-quarters ago. Mr. Ysaye's performance, suave and sonorous, clear and pointed in its treatment of the old-fashioned graces, manly and sincere in its feeling, moved the audience mightily. It is not often that Bach playing evokes such enthusiasm.

The Bruch concerto is not a field for conjecture. Mr. Ysaye played it with superb warmth, with deep introspection, and at the end with a brilliant burst of staccato bowing. This concerto is the less popular of Bruch's two, but it was mighty satisfying music as Mr. Ysaye played it.

The orchestra and Mr. Gericke were in happy mood. Their offering of the lovely Brahms symphony—a mine of melody and wisdom—was so beautiful that it was a cause for gratitude rather than mere approval. Just why the Felix Mottl orchestration of the Liszt legend was performed can only be conjectured. It is a highly unimportant piano piece in its original form, and the transcription serves only to bring its nakedness into the glare of a brilliant atmosphere, where there is neither twiddling of fingers nor virtuoso worship.

NY Times, Dec 9

THE BOSTON SYMPHONY ORCHESTRA PLAYS

Eugene Ysaye's Reappearance as Soloist.

GREAT VIOLINIST'S TRIUMPH

A Remarkable Performance of Concertos by Bach and Bruch — Brahms's Third Symphony Played.

Seldom has the audience of the Boston Symphony Orchestra been so stirred as last evening at the second evening concert of the season. The third symphony of Brahms was the first incitement to the unwonted enthusiasm—music of supreme beauty marvelously played, with the fresh and buoyant spirit, the poetry and romantic mood reproduced as by an immediate contact with the composer's purpose.

Flexible tempo, plastic modeling of phrase, perfect translucency in the instrumental voicing marked the performance, and the two middle movements especially were made notable by the limpidity of the wood wind instruments. It was highly appreciated and warmly applauded, and Mr. Gericke was made to feel that he had made an uncommonly deep impression.

But the occasion resolved itself chiefly into a welcome for the great master-violinist, Eugène Ysaya, who appears in New York for the first time after an absence of half a dozen years. He had rearranged the programme as it was originally announced, and played besides Bach's concerto in E major, Bruch's second concerto in D minor, instead of the same composer's fantasie on Scotch airs.

Mr. Ysaye returns in the plenitude of his powers, which are those of a supremely great master, an interpreter in the highest sense, who glorifies and ennobles all he touches, with the communicating flame of his ardent musical temperament. Greater technicians there may be, but none who have spoken with a higher and nobler eloquence, with deeper poetical insight; none who can so pluck the heart out of the mystery of great music and impart that mystery so fully and unreservedly as he. As he plays, all considerations of technique vanish, all the processes by which the deed is done are forgotten.

The personality of the executant is sunk and merged in significance of what he is doing; and it is as if the listener were put into immediate communion with the music for its own sake alone. So it was in his interpretation of Bach's concerto, a work that he played frequently at his former visits to this country.

It is music of imperishable beauty, as fresh and vital to-day as when it was written, and Mr. Ysaye's playing of it presents it with all its throbbing vitality, all its infinite tenderness. His reading of the first movement is of magnificent breadth and muscularity, romantic and deeply appreciative of the poetry that finds utterance in it.

In the adagio he voiced its ineffable tenderness with a poignancy that tugged hard at the heart strings of those who heard it—an interpretation of supreme beauty that revealed the very essence of the music. In the last allegro Bach brings us back to earth again as from celestial regions, but it is a quality in Mr. Ysaye's mastery that he can follow the master here without snapping the thread or breaking down the mood that has been previously established.

After this the concerto of Bruch seemed dull and futile. Yet the great artist's touch transfigured this music with a sort of added glory; and it seemed worth while, if only because he had done it. As to how he accomplishes this, much might be said; of his heart-searching tone, rich in indefinable shades of emotional expressiveness and color; of his broad and sensitive bowing; of his subtle plasticity of phrase, his instinctive following of the melodic line, and his infinitude of nuance. But all these things yield to the general impression and the irresistible magnetism that is the great artist's mysterious possession.

After his performance of Bruch's concerto Mr. Ysaye was recalled again and again, and the audience seemed loath to let him go in peace.

The orchestra played Felix Mottl's arrangement of Liszt's piano piece, "The Sermon of Saint Francis of Assizi to the Birds," and Berlioz's "King Lear" overture. Both seemed dwarfed into insignificance and commonplaceness after the splendor of Brahms's symphony and Bach's concerto, though both were superbly played and in a manner to make their instrumental effectiveness count for the utmost.

NY American, Dec. 9

Soloist at the Concert of the Boston Symphony Orchestra in Carnegie Hall.

Ysaye, after an absence of six years, played at Carnegie Hall with the Boston Symphony Orchestra last evening.

The programme was made, apparently, to make him brilliant. It began with the third symphony of Brahm's, who leads the conscientious band of the Salvation Army of Kappelmeister music.

The third Symphony shows the serious effort, the respectable sincerity and the exact learning of Brahms's three other symphonies. Mr. Gericke, the conductor, drew out of it all the venerable elegance that it has.

Then Ysaye appeared. He was fat, but the tranquil splendor of his art was reflected in his face. He had the air of a sphinx with poetic imagination. When his violin was placed under his chin and he drew his bow across it he seemed to be happier than other mortals.

The artist and his violin are one. He is in disguise when he is without it. He played Bach's concerto for violin in E flat major, No. 2, with accompaniment for orchestra and organ. And if one realizes how thoroughly Bach disconcerts the detractors of "art for art's sake," one may realize how ably Ysaye played.

Bach speaks to sentiments which we do not have in our time, perhaps, but Bach's art is imperishable because its object is art. Ysaye had the faculty last evening to make that clear. His work was admirable, and it was absolutely understood. The audience applauded with all its might. He played also Bruch's concerto No. 2 in D minor, which gave to him a similar occasion to be artistic.

The orchestra played the Liszt-Mottl "Sermon of Saint Francis" and the romantic "King Lear" overture of Berlioz. Between these and the Brahms Symphony Ysaye's work was brilliantly chased. But it needed not to be. It was, of itself, dazzlingly beautiful.

[40]

NY Record(?), Dec 9

YSAYE HAILED AS VIOLIN'S MASTER.

Boston Symphony Audience Goes Wild Over the Big Artist's Return.

GIVES BACH CONCERTO IN AN AWE-INSPIRING WAY.

Ten Minutes' Steady Applause Following Second Number Marks His Triumph.

After an absence of six years, M. Ysaye, the most lauded of living violinists, appeared last night at Carnegie Hall, at the concert of the Boston Symphony Orchestra. Ysaye is a tremendous favorite in New York, so when he stepped upon the platform he faced an audience that packed this spacious hall in every part.

The violinist was greeted tumultuously, and several minutes elapsed before he was allowed to play. When finally he began the Bach Concerto No. 2, it was with the same mastery of his instrument and the composition for which he is celebrated. In the opening movement of this concerto Ysaye had moments of blurred detail, but in the achievement of making Bach sound effective he never faltered. In the slow movement Ysaye again proved his greatness. Here his tone was massive, and his monumental reading of this adagio, with its long-breathed phrases and emotional climaxes, was almost awe-inspiring. This is the Bach of noblest breadth, the composer to be loved and revered for his classic greatness. Ysaye does not believe in the pedantic, dry-as-dust Bach, but rather in the emotional one. The final part of this concerto was played with great sweep by the violinist, who by vigorous nodding of head expressed occasional displeasure at the tardy pace of the orchestral accompaniment.

For a second number Ysaye played Bouch's second concerto in place of the Bouch Scotch Fantasy originally announced. Ysaye plays a new and interesting life into this Bouch composition, which in itself is not exceedingly interesting or noble. At the close of Ysaye's first number there were full five minutes of applause, during which the violinist bowed and disappeared from the platform, only to be recalled and to bow again an endless number of times. After his second number the applause knew no bounds, and the performer tramped in and out of sight for nearly ten minutes, mutely expressing thanks. It was an unusual ovation for any artist to receive, and especially at a Boston Symphony concert, where the audience generally holds itself in noticeable reserve.

Ysaye appears to have grown stouter since his last visit here, his jowls flanking the enormous maned head heavily. This artist is heavy in everything but his fingering hand and bowing arm. He is truly a tremendous violinist.

The Boston Symphony Orchestra changed the sequence of its programme, playing Brahms's Third Symphony at the beginning of the evening. Here the work of this noble orchestra was superb in exquisiteness of tone color and in detail of solo work. A Mottl arrangement of Liszt's pianoforte composition "The Sermon of Saint Francis of Assisi to the Birds," which was more interesting than effective, was played, as was Berlioz's "King Lear" overture, which latter number concluded the concert.

NY Mail, Dec 9

YSAYE STILL A MASTER VIOLINIST

Belgian Musician, After Six Years' Absence, Wins Triumph with Boston Orchestra.

"Soloist, Mr. Ysaye." Thus tersely did the Boston Symphony Orchestra programme announce last night the return to this city's concert platform of the violinist whose supremacy it would be idle to dispute. Carnegie Hall was thronged, and after each of his appearances the Belgian giant received a tribute as insistent as his performances had been overwhelming.

Other violinists known to this public play as brilliantly as Ysaye, for Sarasate and Marteau have been heard here; his work has not always the flawless impeccability of bowing that marks the unemotional perfectness of Cesar Thomson; he does not outdo Hugo Heermann in seriousness, nor Fritz Kreisler in a certain magnificent energy of style. But Ysaye unites in one mind and one pair of hands the best of all their qualities, and to them he adds a sublime artistic restraint, a sense of balance that represents his Latin and Teuton elements of absolute poise.

It was a remarkable test to which he submitted himself last night. Instead of the Saint-Saens B minor concerto, in which he made his American debut at a Philharmonic concert November 16, 1894, and instead, too, of the Beethoven concerto in which he had won his greatest honors in his two tours of this country (the second ended in 1898), Ysaye chose the E flat concerto of Bach, with its subdued yet masterful musical message, its lofty seriousness, its complete absence of the purely virtuosic style.

None but the greatest need attempt this inner musical citadel, for it is to be conquered not by storm, but by fasting and prayer. Nothing more serenely great that his playing of this solemn music, especially of the first two movements, has been heard in New York from a violinist for many years. And what orchestra but the admirable Boston organization could have provided such an accompaniment? Mr. Gericke conducted with an unselfish devotion that he has never excelled. Such reverential pianissimi were all but miraculous.

After this, the Bruch D minor violin concerto, Ysaye's second number, seemed close to trivial, yet it, too, was played so as to bring out the best that it contained. Always, the violinist's tone sang; and there was sunlight in it. Music lovers may await with the most pleasurable anticipations Ysaye's next appearance, on Sunday afternoon, December 18, when he will play the Beethoven concerto with Walter Damrosch's Orchestra.

The Boston Orchestra's own share of last night's concert comprised the third Brahms symphony, the Felix Mottl arrangement of Liszt's "Sermon of St. Francis of Assisi to the Birds," and Berlioz's "King Lear" overture. All were performed with the clean beauty expected from this organization. Mr. Gericke conducted the Brahms work with real sympathy, though with an occasional lack of accent. The Liszt-Mottl piece is a pretty study in tone colors, and will serve well as an occasional work. Berlioz was more intense in the "King Lear" overture than he was made out last night, but the note of the classic in it rang out clearly.

The Boston Orchestra will play again to-morrow afternoon, and Miss Olive Fremstad will be the soloist.

NY Herald, Dec 9

YSAYE PROVES A MUSICAL TITAN

Violinist Almost the "Whole Show" of the Boston Orchestra's Concert.

RECEIVES GREAT WELCOME

Mr. Gericke's Players Give an Excellent Entertainment in Carnegie Hall Before Crowded Audience.

Soloists at concerts of the Boston orchestra are usually regarded by the "elect" as a sort of concession to vulgar custom, a box office necessity, in no wise rivalling as a real attraction the virtuoso organization itself. Therefore, let it be recorded that at last night's concert by Mr. Gericke and his men, in Carnegie Hall, the soloist for once came near being the "whole show."

It was the return of Eugene Ysaye, the Belgian violinist, and his truly wonderful playing that accomplished this marvel. The crowded house fairly thundered its applause after his two concertos, and if Mr. Gericke's rules were less fragile than those of Medes and Persians, would have succeeded in its persistent demands for an added number.

Mr. Ysaye well deserved the almost extravagant tribute which his audience paid him. He showed himself a very Titan of the violin. All his well remembered vigor and dash of style and beauty of tone were there, and added to them was an increase of assurance and a growth of repose.

He played first the E flat major concerto of Bach, later the second concerto of Max Bruch, which latter number was substituted for the same composer's "Fantasie on Scotch Airs," which had been announced.

The importance of Mr. Ysaye's share in the evening's enjoyment is the more noteworthy because the programme was otherwise one of great beauty and its performance by the orchestra unusually fine.

There were moments when Mr. Gericke's interpretation of Brahms' third symphony seemed over frigid, but the work was exquisitely finished. So also was a highly interesting orchestral arrangement by Felix Mottle, of Liszt's legend. The Sermon of St. Francis of Assisi to the Birds." Berlioz' "King Lear" overture, brilliantly given, closed this remarkable concert.

NY Tribune, Dec 11

MUSIC.

Yesterday's Operas and Concert.

"Aida," at the opera, and a concert of the Boston Symphony Orchestra, in Carnegie Hall, in the afternoon, and "Lohengrin" at the opera in the evening, were yesterday's offerings to the people who love music in New-York. Their name is surely legion; both hall and opera house were crowded, afternoon and evening. The performances were all worthy of the patronage, though marked by a few shortcomings which gave the judicious pause. Miss Fremstad sang the scena "Ecco il punto," in the German version from Mozart's "Clemenza da Tito," and two Scotch songs, "Faithfu' Johnnie" and "Highland Laddie," in the arrangements made by Beethoven, with pianoforte, violin and violoncello accompaniment, at the concert. In neither case did she distinguish herself. The air is not properly within her range, and the songs were little better than travesties in tempo and expression. The musical readers of The Tribune will scarcely need to be told that their choice as a feature in a symphony concert was most singular and unjustifiable; but that fact was less deplorable than the misconception of their character by the performers, who, besides Miss Fremstad, were Messrs. Willy Hess, Fritz Kraselt and Max Zach. Such lovely folksongs as these must not be robbed of their folksong spirit, even if Beethoven did aid and abet in their transmogrification. The orchestra was brilliant in tone in the performance of Schumann's "Rhenish" symphony, Bruch's "Sappho" overture, and Tschaikowsky's Italian capriccio; but that is an old story. Why try now to gild refined gold?

There were mishaps in the performance of "Aida," in which Mmes. Eames and Walker and Messrs. Caruso, Scotti, Journet and Mühlmann were implicated, but they were chiefly chargeable to Signor Vigna, who is rapidly developing an indifference to the wishes of the singers which is likely some day to lead to disaster. The evening performance of "Lohengrin" was a peculiarly fine one, with Mme. Nordica as Elsa, Mme. Homer as Ortrud, Herr Knete as Lohengrin, Mr. Blass as the King (righteous in judgment, orotund and tuneful of voice) and Herr Gorits as Telramund. A most satisfactory dramatic singer is the last; none of his associates equal him in distinctness and ease of enunciation, and none surpass him in purity of tone. Herr Knote's Lohengrin was exactly what his representations of Walther and Tannhäuser must have led the public to expect—a manly, unaffected and musically delightful performance. His voice rang true in every note. Its beauty filled the ears of the listeners, its sensuous charm their hearts and imaginations. How ravishing the duet between him and Mme. Nordica, who finds her loveliest tones in the music of Elsa, sounded may be left to the imagination of the old and new admirers of the singers. Mr. Conried's policy seems to be to make as glorified an ending to the operatic week as his fashionable patrons make a beginning. Monday for the social show; Saturday for the artistic.

Wrong notes sent = no others

NY Staats, Dec 12

Das Bostoner Symphonie-Orchester.

Das gestrige vierte Konzert des Bostoner Symphonieorchesters in Carnegie Hall war nicht so stark, wie das vorangegangene, aber doch recht gut besucht, vor Allem wenn man das gestern Nachmittag herrschende fröhliche Schneegestöber in Betracht zieht. Außerdem war aber auch das Programm nicht besonders anziehend ausgefallen. Schumann's Es-dur Symphonie, die sogenannte „Rheinische", bildete die Hauptnummer, und wie sehr sich nun auch das Pietätsgefühl mancher Musikfreunde dagegen sträuben mag, es läßt sich nun einmal nicht leugnen, daß Schumann's Orchesterfarben stark zu erbleichen beginnen. Die Symphonie wurde unter Herrn Gericke's Leitung mit Sorgsamkeit und Genauigkeit gespielt, aber zuweilen hätte man sich doch ein etwas inspirirenderes Tempo und entschiedenere Nüancen gewünscht. Ungleich schwungvoller und farbenreicher war dann der Vortrag von Goldmark's „Sappho"-Ouverture. Goldmark ist offenbar ein Lieblingskomponist Gericke's, und seine farbenfrohen Orchesterbilder bilden einen guten Vorwurf für die Virtuosität der Bostoner Muster-Organisation. Diese „Sappho"-Ouverture ist zwar nicht so kraftvoll und gedankenreich wie desselben Komponisten „Sakuntala", — an die sie übrigens ein wenig erinnert, — aber sie ist recht charakteristisch und dabei von wirkungsvoller Plastik der Form. Mit ihrem Vortrag machten Dirigent und Orchester den günstigsten Eindruck auf's Publikum. Dagegen erwärmte man sich nicht sehr für Tschaikowsky's recht oberflächliches „Italienisches Capriccio", trotzdem es brillant gespielt wurde.

Fräulein Olive Fremstad — deren Namen das Programmbuch mit einem überflüssigen t am Ende versah, — war die Solistin des Konzerts. Sie hatte nicht besonders günstige Nummern für ihren Vortrag ausgewählt. Die große Arie aus Mozart's „Titus": „Jetzt, Vitellia" ist noch zu gut in der Erinnerung des Publikums in jenem großen Vortragsstil, mit dem Frau Schumann-Heink sie darzubieten pflegte; und wenn man den Vergleich unwillkürlich anstellen mußte, kam Fräulein Fremstad's Leistung dabei zu kurz. Außerdem hatte Fräulein Fremstad ihre hohen Töne nicht genügend unter Kontrolle. Auch die beiden Schottischen Lieder von Beethoven, die sie im zweiten Theil sang, waren wenig für die Gelegenheit geeignet. Indessen, Fräulein Fremstad ist eine künstlerisch so sympathische Sängerin, daß sie auch dann auf warmen Beifall rechnen kann, wenn sie nicht ihr Allerbestes darbietet.

NY Press, Dec 11

GERICKE'S MEN HEARD AGAIN.

Olive Fremstad Soloist at the Boston Symphony Orchestra's Concert.

Whether it be the result of a Friday in Brooklyn or of the enervating atmosphere of a matinee, coupled with the less invigorating programmes Mr. Gericke choses to offer to his daylight audiences, it is a fact the Boston Symphony Orchestra's Saturday afternoon concerts are frequently less interesting and inspiring than its performances on Thursday evenings. That proved the case yesterday in Carnegie Hall, when the Boston leader offered a list of orchestral works comprising Schumann's "Rhenish" symphony in E flat major; Goldmark's overture to "Sappho," opus 44, and Tschaikowsky's Italian Caprice, opus 45, a collection of compositions delightful in themselves, but leaving something to be desired through the want of a solid, classical pedestal, such as a work of Beethoven or Brahms would present.

In Schumann music Mr. Gericke and his orchestra generally are at their best, but they did not live up to their reputation yesterday. Although the German romanticist's beautifully appealing third symphony was played with the virtuosic clarity and balance of tone that always mark the work of the men from Boston, it went its course, particularly in the first and last movements, with leaden feet. Apparently Mr. Gericke does not agree with the annotator of his programme, Philip Hall, that the themes of this movement are of "a gay character," and that the finale is "lively and energetic." What the conductor probably considered energy in his reading impressed many of his listeners as being stolidity.

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Miss Olive Fremstad showed the effects of her arduous duties in the Metropolitan Opera House. She failed to do herself justice in her performance of Mozart's Recitative and Rondo from "Titus." Evidently her singing cost her some effort, and she found difficulty in keeping to the true pitch. Miss Fremstad's dramatic intelligence and artistry went far, however, to compensate for vocal shortcomings. In two of Beethoven's Scotch songs, "Faithfu' Johnnie" and "Bonny Laddie, Highland Laddie," played with piano accompaniment and violin and violoncello obligato, Miss Fremstad was heard to much greater advantage, though a symphony concert is hardly an appropriate setting for songs of so intimate a character. Her interpretations were marked by insight, grace and good taste. For the hurried tempo of the second number Mr. Hess, who played the violin obligato, and Mr. [illegible], who gave the 'cello part, seemed [illegible] than the singer.

Town Topics, Dec. 15

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NY Herald Dec 9

YSAYE HAILED AS VIOLIN'S MASTER.

Boston Symphony Audience Goes Wild Over the Big Artist's Return.

GIVES BACH CONCERTO IN AN AWE-INSPIRING WAY.

Ten Minutes' Steady Applause Following Second Number Marks His Triumph.

After an absence of six years, M. Ysaye, the most lauded of living violinists, appeared last night at Carnegie Hall, at the concert of the Boston Symphony Orchestra. Ysaye is a tremendous favorite in New York, so when he stepped upon the platform he faced an audience that packed this spacious hall in every part.

The violinist was greeted tumultuously, and several minutes elapsed before he was allowed to play. When finally he began the Bach Concerto No. 2, it was with the same mastery of his instrument and the composition for which he is celebrated. In the opening movement of this concerto Ysaye had moments of blurred detail, but in the achievement of making Bach sound effective he never faltered. In the slow movement Ysaye again proved his greatness. Here his tone was massive, and his monumental reading of this adagio, with its long-breathed parases and emotional climaxes, was almost awe-inspiring. This is the Bach of noblest breadth, the composer to be loved and revered for his classic greatness. Ysaye does not believe in the pedantic, dry-as-dust Bach, but rather in the emotional one. The final part of this concerto was played with great sweep by the violinist, who by vigorous nodding of head expressed occasional displeasure at the tardy pace of the orchestral accompaniment.

For a second number Ysaye played Bouch's second concerto in place of the Bouch Scotch Fantasy originally announced. Ysaye plays a new and interesting life into this Bouch composition, which in itself is not exceedingly interesting or noble. At the close of Ysaye's first number there were full five minutes of applause, during which the violinist bowed and disappeared from the platform, only to be recalled and to bow again an endless number of times. After his second number the applause knew no bounds, and the performer tramped in and out of sight for nearly ten minutes, mutely expressing thanks. It was an unusual ovation for any artist to receive, and especially at a Boston Symphony concert, where the audience generally holds itself in noticeable reserve.

Ysaye appears to have grown stouter since his last visit here, his jowls flanking the enormous maned head heavily. This artist is heavy in everything but his fingering hand and bowing arm. He is truly a tremendous violinist.

The Boston Symphony Orchestra changed the sequence of its programme, playing Brahms's Third Symphony at the beginning of the evening. Here the work of this noble orchestra was superb in exquisiteness of tone color and in detail of solo work. A Mottl arrangement of Liszt's pianoforte composition "The Sermon of Saint Francis of Assisi to the Birds," which was more interesting than effective, was played, as was Berlioz's "King Lear" overture, which latter number concluded the concert.

NY Mail Dec 9

YSAYE STILL A MASTER VIOLINIST

Belgian Musician, After Six Years' Absence, Wins Triumph with Boston Orchestra.

"Soloist, Mr. Ysaye." Thus tersely did the Boston Symphony Orchestra programme announce last night the return to this city's concert platform of the violinist whose supremacy it would be idle to dispute. Carnegie Hall was thronged, and after each of his appearances the Belgian giant received a tribute as insistent as his performances had been overwhelming.

Other violinists known to this public play as brilliantly as Ysaye, for Sarasate and Marteau have been heard here; his work has not always the flawless impeccability of bowing that marks the unemotional perfectness of Cesar Thomson; he does not outdo Hugo Heermann in seriousness, nor Fritz Kreisler in a certain magnificent energy of style. But Ysaye unites in one mind and one pair of hands the best of all their qualities, and to them he adds a sublime artistic restraint, a sense of balance that represents his Latin and Teuton elements of absolute poise.

It was a remarkable test to which he submitted himself last night. Instead of the Saint-Saens B minor concerto, in which he made his American debut at a Philharmonic concert November 16, 1894, and instead, too, of the Beethoven concerto in which he had won his greatest honors in his two tours of this country (the second ended in 1898), Ysaye chose the E flat concerto of Bach, with its subdued yet masterful musical message, its lofty seriousness, its complete absence of the purely virtuosic style.

None but the greatest need attempt this inner musical citadel, for it is to be conquered not by storm, but by fasting and prayer. Nothing more serenely great that his playing of this solemn music, especially of the first two movements, has been heard in New York from a violinist for many years. And what orchestra but the admirable Boston organization could have provided such an accompaniment? Mr. Gericke conducted with an unselfish devotion that he has never excelled. Such reverential pianissimi were all but miraculous.

After this, the Bruch D minor violin concerto, Ysaye's second number, seemed close to trivial, yet it, too, was played so as to bring out the best that it contained. Always, the violinist's tone sang; and there was sunlight in it. Music lovers may await with the most pleasurable anticipations Ysaye's next appearance, on Sunday afternoon, December 18, when he will play the Beethoven concerto with Walter Damrosch's Orchestra.

The Boston Orchestra's own share of last night's concert comprised the third Brahms symphony, the Felix Mottl arrangement of Liszt's "Sermon of St. Francis of Assisi to the Birds," and Berlioz's "King Lear" overture. All were performed with the clean beauty expected from this organization. Mr. Gericke conducted the Brahms work with real sympathy, though with an occasional lack of accent. The Liszt-Mottl piece is a pretty study in tone colors, and will serve well as an occasional work. Berlioz was more intense in the "King Lear" overture than he was made out last night, but the note of the classic in it rang out clearly.

The Boston Orchestra will play again to-morrow afternoon, and Miss Olive Fremstad will be the soloist.

Town Topics Dec 15

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NY Herald Dec 9

YSAYE PROVES A MUSICAL TITAN

Violinist Almost the "Whole Show" of the Boston Orchestra's Concert.

RECEIVES GREAT WELCOME

Mr. Gericke's Players Give an Excellent Entertainment in Carnegie Hall Before Crowded Audience.

Soloists at concerts of the Boston orchestra are usually regarded by the "elect" as a sort of concession to vulgar custom, a box office necessity, in no wise rivalling as a real attraction the virtuoso organization itself. Therefore, let it be recorded that at last night's concert by Mr. Gericke and his men, in Carnegie Hall, the soloist for once came near being the "whole show."

It was the return of Eugene Ysaye, the Belgian violinist, and his truly wonderful playing that accomplished this marvel. The crowded house fairly thundered its applause after his two concertos, and if Mr. Gericke's rules were less fragile than those of Medes and Persians, would have succeeded in its persistent demands for an added number.

Mr. Ysaye well deserved the almost extravagant tribute which his audience paid him. He showed himself a very Titan of the violin. All his well remembered vigor and dash of style and beauty of tone were there, and added to them was an increase of assurance and a growth of repose.

He played first the E flat major concerto of Bach, later the second concerto of Max Bruch, which latter number was substituted for the same composer's "Fantasie on Scotch Airs," which had been announced.

The importance of Mr. Ysaye's share in the evening's enjoyment is the more noteworthy because the programme was otherwise one of great beauty and its performance by the orchestra unusually fine.

There were moments when Mr. Gericke's interpretation of Brahms' third symphony seemed over frigid, but the work was exquisitely finished. So also was a highly interesting orchestral arrangement by Felix Mottle, of Liszt's legend, The Sermon of St. Francis of Assisi to the Birds." Berlioz' "King Lear" overture, brilliantly given, closed this remarkable concert.

NY Staats Zeit 12.

Das Bostoner Symphonie-Orchester.

Das gestrige vierte Konzert des Bostoner Symphonieorchesters in Carnegie Hall war nicht so stark, wie das vorangegangene, aber doch recht gut besucht, vor Allem wenn man das gestern Nachmittag herrschende fröhliche Schneegestöber in Betracht zieht. Außerdem war aber auch das Programm nicht besonders anziehend ausgefallen. Schumann's Es-dur Symphonie, die sogenannte „Rheinische", bildete die Hauptnummer, und wie sehr sich nun auch das Pietätsgefühl mancher Musikfreunde dagegen sträuben mag, es läßt sich nun einmal nicht leugnen, daß Schumann's Orchesterfarben stark zu erbleichen beginnen. Die Symphonie wurde unter Herrn Gericke's Leitung mit Sorgsamkeit und Genauigkeit gespielt, aber zuweilen hätte man sich doch ein etwas inspirirenderes Tempo und entschiedenere Nüancen gewünscht. Ungleich schwungvoller und farbenreicher war dann der Vortrag von Goldmark's „Sappho"-Ouverture. Goldmark ist offenbar ein Lieblingskomponist Gericke's, und seine farbenfrohen Orchesterbilder bilden einen guten Vorwurf für die Virtuosität der Bostoner Muster-Organisation. Diese „Sappho"-Ouverture ist zwar nicht so kraftvoll und gedankenreich wie desselben Komponisten „Sakuntala", — an die sie übrigens ein wenig erinnert, — aber sie ist recht charakteristisch und dabei von wirkungsvoller Plastik der Form. Mit ihrem Vortrag machten Dirigent und Orchester den günstigsten Eindruck auf's Publikum. Dagegen erwärmte man sich nicht sehr für Tschaikowsky's recht oberflächliches „Italienisches Capriccio", trotzdem es brillant gespielt wurde.

Fräulein Olive Fremstad — deren Namen das Programmbuch mit einem überflüssigen t am Ende versah, — war die Solistin des Konzerts. Sie hatte nicht besonders günstige Nummern für ihren Vortrag ausgewählt. Die große Arie aus Mozart's „Titus": „Jetzt, Vitellia" ist noch zu gut in der Erinnerung des Publikums in jenem großen Vortragsstil, mit dem Frau Schumann-Heink sie darzubieten pflegte; und wenn man den Vergleich unwillkürlich anstellen mußte, kam Fräulein Fremstad's Leistung dabei zu kurz. Außerdem hatte Fräulein Fremstad ihre hohen Töne nicht genügend unter Kontrolle. Auch die beiden Schottischen Lieder von Beethoven, die sie im zweiten Theil sang, waren wenig für die Gelegenheit geeignet. Indessen, Fräulein Fremstad ist eine künstlerisch so sympathische Sängerin, daß sie auch dann auf warmen Beifall rechnen kann, wenn sie nicht ihr Allerbestes darbietet.

[41]

MUSIC.

Yesterday's Operas and Concert.

"Aida," at the opera, and a concert of the Boston Symphony Orchestra, in Carnegie Hall, in the afternoon, and "Lohengrin" at the opera in the evening, were yesterday's offerings to the people who love music in New-York. Their name is surely legion; both hall and opera house were crowded, afternoon and evening. The performances were all worthy of the patronage, though marked by a few shortcomings which gave the judicious pause. Miss Fremstad sang the scena "Ecco il punto," in the German version from Mozart's "Clemenza da Tito," and two Scotch songs, "Faithfu' Johnnie" and "Highland Laddie," in the arrangements made by Beethoven, with pianoforte, violin and violoncello accompaniment, at the concert. In neither case did she distinguish herself. The air is not properly within her range, and the songs were little better than travesties in tempo and expression. The musical readers of The Tribune will scarcely need to be told that their choice as a feature in a symphony concert was most singular and unjustifiable; but that fact was less deplorable than the misconception of their character by the performers, who, besides Miss Fremstad, were Messrs. Willy Hess, Fritz Krasselt and Max Zach. Such lovely folksongs as these must not be robbed of their folksong spirit, even if Beethoven did aid and abet in their transmogrification. The orchestra was brilliant in tone in the performance of Schumann's "Rhenish" symphony, Bruch's "Sappho" overture, and Tschaikowsky's Italian capriccio; but that is an old story. Why try now to gild refined gold?

There were mishaps in the performance of "Aida," in which Mmes. Eames and Walker and Messrs. Caruso, Scotti, Journet and Mühlmann were implicated, but they were chiefly chargeable to Signor Vigna, who is rapidly developing an indifference to the wishes of the singers which is likely some day to lead to disaster. The evening performance of "Lohengrin" was a peculiarly fine one, with Mme. Nordica as Elsa, Mme. Homer as Ortrud, Herr Knote as Lohengrin, Mr. Blass as the King (righteous in judgment, orotund and tuneful of voice) and Herr Goritz as Telramund. A most satisfactory dramatic singer is the last; none of his associates equal him in distinctness and ease of enunciation, and none surpass him in purity of tone. Herr Knote's Lohengrin was exactly what his representations of Walther and Tannhäuser must have led the public to expect—a manly, unaffected and musically delightful performance. His voice rang true in every note. Its beauty filled the ears of the listeners, its sensuous charm their hearts and imaginations. How ravishing the duet between him and Mme. Nordica, who finds her loveliest tones in the music of Elsa, sounded may be left to the imagination of the old and new admirers of the singers. Mr. Conried's policy seems to be to make as glorified an ending to the operatic week as his fashionable patrons make a beginning. Monday for the social show; Saturday for the artistic.

NY Press, Dec 11

GERICKE'S MEN HEARD AGAIN.

Olive Fremstad Soloist at the Boston Symphony Orchestra's Concert.

Whether it be the result of a Friday in Brooklyn or of the enervating atmosphere of a matinee, coupled with the less invigorating programmes Mr. Gericke choses to offer to his daylight audiences, it is a fact the Boston Symphony Orchestra's Saturday afternoon concerts are frequently less interesting and inspiring than its performances on Thursday evenings. That proved the case yesterday in Carnegie Hall, when the Boston leader offered a list of orchestral works comprising Schumann's "Rhenish" symphony in E flat major; Goldmark's overture to "Sappho," opus 44, and Tschaikowsky's Italian Caprice, opus 45, a collection of compositions delightful in themselves, but leaving something to be desired through the want of a solid, classical pedestal, such as a work of Beethoven or Brahms would present.

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Miss Olive Fremstad showed the effects of her arduous duties in the Metropolitan Opera House. She failed to do herself justice in her performance of Mozart's Recitative and Rondo from "Titus." Evidently her singing cost her some effort, and she found difficulty in keeping to the true pitch. Miss Fremstad's dramatic intelligence and artistry went far, however, to compensate for vocal shortcomings. In two of Beethoven's Scotch songs, "Faithfu' Johnnie" and "Bonny Laddie, Highland Laddie," played with piano accompaniment and violin and violoncello obligato, Miss Fremstad was heard to much greater advantage, though a symphony concert is hardly an appropriate setting for songs of so intimate a character. Her interpretations were marked by insight, grace and good taste. For the hurried tempo of the second number Mr. Hess, who played the violin obligato, and Mr. Krasselt, who gave the 'cello part, seemed responsible, rather than the singer.

My American Dec 11

FREMSTAD TRIUMPH MARKS SYMPHONY CONCERT.

Grand Opera Artist Wins Great Success with Boston Orchestra in Two Simple Scotch Songs Written by Beethoven.

Olive Fremstad sang with the Boston Symphony Orchestra yesterday at Carnegie Hall. It was crowded with musicians and people of fashion. One of them, a subscriber to the opera, who adored her as Venus in "Tannhauser," said:

"She is in disguise, now. In this gown of a modern woman, with Gainsborough hat and ostrich feathers, she is as if I were travestied as a Turk with a sun in my back and a pot of flowers on my chest.

"She is a Greek medal, escaped from the Gold Room of the Metropolitan Opera House and the loss of which J. Pierpont Morgan deplores. Let us not betray her and we shall enjoy the spectacle."

She sang the recitative "Jetzi, Vitellia," and the rondo of Mozart's "Titus." Her voice was magnificent. It had in its grave tones a splendor which seemed incomparable. It had the clearness of crystal and the solidity of bronze.

The orchestra had played with fervent art Schumann's symphony No. 3, in which the Rhenish life has its romantic expression. It played Goldmark's overture to "Sappho." Miss Fremstad sang two Scotch songs by Beethoven, "Faithfu' Johnnie" and "Bonnie Laddie, Highland Laddie." She was applauded with ardent cordiality.

The orchestra played Tschaikowski's "Italian Caprice," in which the heart of Naples palpitates. Wilhelm Gericke won new wreaths of laurels. It was a glorious afternoon at Carnegie Hall.

My Herald, Dec 11

BOSTON ORCHESTRA AGAIN.

Second Afternoon Concert in Carnegie Hall—Miss Fremstad as Soloist.

The second concert of the Boston Orchestra, which took place yesterday afternoon in Carnegie Hall, gave an abundant pleasure, though the stimulus of the evening concert of Thursday was lacking. The symphony was Schumann's third, the Rhenish, so called from hints he dropped in some of his letters of an intention to portray certain moods that life on the Rhine had called up in the composer's mind. The value and beauty of the music as music put the question of identifying those moods into the background; a knowledge of them is not necessary for an enjoyment of the symphony, and Schumann himself was careful to take off any semblance of a label from the superscriptions to the several movements. It may be admitted at once that the instrumentation is often heavy and monotonous, and there may be discovered here and there traces of the failing spontaneity of the composer's invention. It is his last symphony, and composed only a few years before the oncoming of his fatal malady. But there is much that is fine enough to insure its life for a long time to come. The orchestra's playing of it was not on the high plane of perfection that marked that wonderful interpretation of the Brahms symphony Thursday, but it was full of life and animation; of light and shade; and certainly there could have been no more plausible showing made for its orchestration than Mr. Gericke made.

Goldmark's overture to "Sappho" is a highly colored and flowingly written piece, suggestive enough of burning Sappho's loving and singing, but making its impression more through its orchestral effects and sonorities than through the urgent interest of its musical ideas. Mr. Gericke read it superbly, with a rich store of nuance of all sorts, incisive rhythm, accent, and dramatic phrasing. And Tschaikowsky's "Italian Caprice" let down the musical interest still further, although its brilliancy made a stirring close for the programme. Tschaikowsky fell into the banalities that seem to beset the Northern composer who attempts to sing or to strum the tunes of Italy. Military trumpet fanfares, Neapolitan folk-songs—characteristically sentimental ditties that have little of the dignity and strength of many folk-songs—and a noisy tarentella go to make up this caprice, which, with all its skill in creating effective orchestral sound, is quite lacking in distinction.

Miss Olive Fremstad was the soloist and sang the recitative and air from Mozart's "Titus" that is beloved of mezzo-sopranos. It is somewhat high at certain points for Miss Fremstad's vocal range, but she sang it in admirable style, with vigorous and dramatic expression, and with a gorgeous richness of voice. She sang, furthermore, two of Beethoven's settings of Scotch airs, with accompaniment for violin, violoncello, and piano. "Faithful Johnie" she delivered with much simplicity and sincere sentiment. In the stirring tune, "Bonny Laddie, Highland Laddie," she appeared to have some notions as to a special dramatic effect to be made by hurrying the refrain that comes at the end of every line. The effect was, however, only a loss of character and power.

EXCELLENT BOSTON PLAYING.

Also Excellent New York Singing by Miss Fremstad of the Opera.

The Boston Symphony Orchestra's matinée yesterday at Carnegie Hall was something to take the sting out of the winter wind. It was a feast of cheerfulness and light, and if there was any one in the audience who did not enjoy it, that person must have gone to a concert by mistake or else had left his soul in the stock market.

The programme consisted of Schumann's E flat symphony, the familiar recitative and air beginning "Jetzt, Vitellia," from Mozart's "Titus," Goldmark's "Sappho" overture, two Scotch songs by Beethoven, with piano accompaniment and violin and 'cello obligato, and Tschaikowsky's "Italian Caprice." The solo singer was Olive Fremstad, the captivating *Carmen* and convincing *Kundry* of the opera house.

She sang the Mozart music with intelligence, dramatic feeling and musical judgment, but in the rondo her cantillena suffered somewhat from the stings and arrows of outrageous German consonants. Still it was a delight to hear her rich lower tones, and to bask in the rays of her temperament. Her voice, not having to force its way over the orchestra, as it does in the opera, rang out with splendid sonority and the warmth of its many tints was especially noticeable.

It was something of a treat, too, to hear her sing the two Scotch songs with such a good accompanist at the piano as Max Zach, such an excellent 'cellist as Mr. Krasselt, and such a master as Mr. Hess to play the violin obbligato. In "Faithful Johnnie" her style was perfect and her feeling eloquently communicative.

Schumann's "Rhenish" symphony is always good to hear, and it cannot be played with more beauty of tone, more suavity of manner and greater clarity than it was yesterday played by the accomplished gentlemen from Boston. Goldmark's richly scored "Sappho" overture and Tschaikowsky's brilliant and characteristic caprice were also performed admirably. It was a good afternoon and was enjoyed by as mild a mannered audience as ever sat.

Herald, Dec 11

BOSTON ORCHESTRA CONCERT.

Mr. Gericke's Players Heard at Carnegie Hall with Miss Fremstad as Soloist.

On account of the storm a smaller audience than usual attended the Boston Orchestra's concert in Carnegie Hall yesterday afternoon.

The programme was a weighty and interesting one, headed by Schumann's E flat major "Rhenish Symphony," No. 3, and containing also Goldmark's "Sappho" overture, opus 44, which was substituted for Liszt's "Battle of the Huns," and Tschaikowsky's "Italian Caprice," opus 45. Miss Olive Fremstad was the soloist.

Mr. Gericke was not in his happiest mood nor his men in quite their usual fine feather. The first movement of the symphony for example, lacked flexibility, and its last movement lagged miles behind the spirit of Carneval, which should animate it. The wind instruments were frequently less precise and smooth than usual. On the other hand the Scherzo and the following slow movement were played admirably, and the "Cathedral Scene" was played superbly.

The orchestra's most telling, and, at the same time, most finished work was done in the Goldmark overture and in portions of Tschaikowsky's highly colored score. Miss Olive Fremstad, the soloist, has frequently been heard to better advantage. She showed doubtful wisdom in choosing the Recitative and Rondo from Mozart's "Titus," which imperfectly suits her vocal range. Neither did two Scotch songs of Beethoven, "Faithfu' Johnie" and "Bonny Laddie," entirely fit the occasion, but she sang them well and was warmly applauded.

My Evening Sun Dec 12

The Boston Symphony matinée on Saturday at Carnegie Hall got back to plain music with Schumann's "Rhenish" symphony, elegant in its simplicity. The "Cathedral" episode showed where Wagner first heard the march to Monsalvat. Goldmark's "Sappho" was an ideal selection for its audience, and Tschaikowsky's "Italian" dances almost equally happy. Miss Fremstad, the soloist, needed all the excuse of beautiful low tones like Schumann-Heink's for singing the Mozart "Titus" aria, while the two "Scotch and Beethoven" songs will never seem either Scotch or Beethoven to our ears. They are interesting as what botanists call a "sport" in the anthology of song, but at rare intervals, if you please. Beethoven's Scotch is poorer than Arthur Foote's Irish.

My Globe, Dec. 12

Even the Boston Orchestra has its weary moments. It could not help playing Schumann's Rhenish symphony well on Saturday afternoon, but it seemed a mechanical excellence. From the conductor no one warmed to it as every one did to Brahms's symphony two days before. It all had a dutiful monotony. Goldmark's overture to "Sappho" had life and color and something of Mr. Gericke's new ardor. Tschaikowsky's "Italian caprice" was only virtuosity cloaking commonplace by its easy brilliancy. Fremstad sang twice. The first time you suspected that her true place is on the stage of the opera house. The second you were sure of it. The richness of her voice and the eagerness of her dramatic feeling are not for the restraints of the concert room.

EIGHTH SYMPHONY CONCERT GIVEN

Gabriel Faure's Music to a Play by Maeterlinck Produced with Poetic Charm and Rare and Subtle Beauty by Orchestra.

CARLO BUONAMICI THE SOLO PIANIST

His Performance Glowed with Virtuoso Blood—Brilliant and Forceful—Given Wreath by a Very Applausive Audience.

The eighth concert of the Boston Symphony orchestra, Mr. Gericke conductor, was given in Symphony Hall last night. Mr. Carlo Buonamici was the solo pianist. The programme was as follows:

Symphony in C major, No. 34.....Mozart
Concerto in F sharp minor No. 1, op 1, for piano and orchestra.....Rachmaninoff
(First time.)
"Pelleas and Melisande," suite from stage music to Maeterlinck's tragedy..Gabriel Faure
(First time at these concerts.)
Overture to "The Flying Dutchman"...Wagner

Mr. John Sargent once made a drawing of Gabriel Faure and Mrs. Patrick Campbell. The white-haired composer was sketched in a peculiarly meditative mood. The face of the play-actress is seen over Faure's shoulder. She has a far-away expression and her eyes are langourous. Had the two been discussing the question of music for her production of Maeterlinck's "Pelleas and Melisande," that tragedy of infinite pathos, the tragedy of poor souls in an unnamed land who were chosen by malevolent inhabitants of the air as the victims of wanton cruelty?

Mrs. Patrick Campbell produced the play in London in 1898, and Faure composed the prelude, entr'actes and incidental music for this performance. When she produced the play at the Boston Theatre, April 12, 1902, this music was played. Faure based the suite performed last night on this stage music, and the suite was played in Paris early in 1901, and at a New England Conservatory orchestra concert in Boston last March.

Stage music almost always suffers when it is transferred from the theatre to the concert hall. The prelude is no longer the quickener of anticipation. It cannot serve to prepare a sympathetic mood. It no longer contains hints and auroral flushes. The entr'actes become in the concert hall absolute music; they neither comment on the scene that preceded nor prepare for that which is to follow. On the other hand, there is this compensation: the music when performed in the concert hall is heard, while in the playhouse it is generally lost in the din of assembling and in the chatter.

The suite is in three movements. The first is the prelude to the first act; it is simple and suggestive; there is passion, but it is the passion of Maeterlinck, which when at its height is supreme resignation to the will of the unseen who direct the action of the human puppets. There is no wild melancholy. Only toward the end is there the irresistible impression of bodement; the mysterious horn calls and the listening and the disquieted, hopeless answer. The second movement is entitled "Fileuse"; for at the beginning of the third act the curtain rises on Melisande spinning with a distaff, and Pelleas is with her.

The music is exquisite in its refinement; in the refinement of its sadness. The third movement is the final entr'acte, the prelude to the death scene. It is funeral music—but how far removed it is from commonplace and formulated lamentation! Perhaps in its most forcible expression there is the suggestion of Golaud and his importunate questioning of the dying woman, but for the most part the musical thought is of the old and dazed Arkel, who looks on with wondering sadness, and of Melisande herself. "She must no longer be disturbed. The human soul is very silent. The human soul likes to depart alone. It suffers so timidly. But the sadness, Golaud—but the sadness of all that one sees * * * She wishes silence now. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being like all of us."

The music has the shadowy charm and the shifting and vague beauty that characterize Faure. The performance was poetic. The work is of small dimensions, but it is of rare and subtle beauty, one of the most imaginative and truly musical works that have been heard here of late years.

Mr. Buonamici gave a very brilliant performance of a brilliant concerto. The composition itself is fresh and interesting, a most grateful work to the pianist, a pleasure to the hearer. It is frankly a virtuoso piece, but it is neither conventional nor bizarre. There is the exotic flavor of the Russian folksong in certain themes, and the occasional oriental delight in changing and strongly accentuated rhythms is most pleasing.

Mr. Bounamici's performance was glowing with virtuoso blood. He has gained in his command of rhythm, in his poise, and also in quality of tone. His brilliance is not mere glitter; his force is not brute strength; his speed is no longer enthusiastic recklessness; his song is emotional, very human. He has learned the value of tonal contrasts and gradations. All in all, his performance was an extraordinary one, and he richly deserved the applause and the wreath.

Mozart's symphony has more than historical interest. While many pages of it are only decorative according to the old formula of the Italian theatre overture, there are passages that foretell the composer of "Figaro's Marriage" and the three great symphonies. The work was played with both the appropriate vivacity and grace. Wagner's overture brought the close to a concert that gave marked enjoyment and was not too long.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mozart—Symphony No. 34, in C major.
S. Rachmaninoff—Concerto for Pianoforte.
Soloist, Mr. Carlo Buonamici.
G. Faure—Suite: "Pelleas and Melisande."
First time.
Wagner—Overture to "The Flying Dutchman."

The Mozart symphony was played with much spirit, so that the finale seemed quite fiery even to ears accustomed to "1812" overtures and "Rides to Hades." Mozart himself probably never dreamed of so perfect a performance of any of his orchestral works. We were glad to note the cordial applause evoked by the work. The fact that brandy punch exists need not utterly abolish claret.

And the punch aforesaid came with the Rachmaninoff Concerto; a work spicy beyond belief, and brimful of technique and displays of virtuosity. It is a modern successor to Liszt's E-flat concerto, but is not as coherent even as its predecessor. It plunged into double octaves and fortissimo chords at once, and from the first measures it was evident that bravura was to rule the day. It had as many changes of tempo as a New England spring has changes of weather, yet amidst all the bizarrerrie there were those melodic touches which ("for this relief, much thanks!") the Russian composers have not yet learned to disdain. Even the cadenza was thematic and tuneful, and the first movement evoked great and deserved applause.

The second movement made but a vague impression upon the reviewer, but the finale, spite of its constantly shifting tempi and rhythms, its glittering patches and spasmodic changes, had some strong climaxes, its coda being particularly impressive.

Mr. Buonamici played the work very effectively, without any mannerisms, and with manly sincerity and power. He won enthusiastic applause and a laurel wreath. He is evidently advancing rapidly in his artistic work. He was recalled many times at the close of the performance. We may add to the sketch of his life that he was for a time a pupil of Prof. Carl Baermann.

The Faure suite made a very favorable impression. Here is a Gallic composer who is not infected with the passion for ugliness! He does not score to Brobdingnagian dimensions, and is content occasionally to use melody and to introduce beauty into his work. There is a pathetic sweetness in the Prelude which might picture the discovery of the weeping girl, by the spring in the forest, the timid one who cares not for the crown that she has dropped in the water, and there is some suggestion in it of the threatening sea which Maeterlinck has woven like a thread through all the fabric of this depressing play.

The second movement pictures that spinning scene, where Melisande is using the distaff in the dark room, with Pelleas by her side, where Yniold has the first presentiment of coming evil, and where his "little mother" sings him to sleep. Something of these things we could discern in the tender oboe melody with its tema ostinata of strings.

The death scene of the finale was of most delicate sadness, more beautiful than the sketchy play itself. Possibly the music was the stronger because the Maeterlinck work is such an outline, such a series of mere impressions.

Although one can praise the originality, the melodic charm and the brevity of the French work, it certainly paled somewhat before the "Flying Dutchman" overture. Wagner may insist upon his theories as much as he pleases, yet the "Flying Dutchman," which was composed before he mounted his hobby-horse, will live as long as "Tristan and Isolde." It contains all the essentials of what he afterwards elaborated with extreme detail; it has continuity; its poetry and music are perfectly wedded; it has dramatic power; freedom of modulation; and it has even a graphic use of "leitmotif."

If the reader cares to compare the guiding motive of the Dutchman with the chief figure of Beethoven's 9th symphony, first movement, he will find that the earlier composer made some good use of the same figure, but upside down. The overture was performed with splendid power and was, musically, the peak of the concert, even if some mountain heights were attained in each of the other works presented. It was a programme of sustained interest and of just the right length. The public should bear in mind that this week, on account of the festivities of Christmas eve, the concert precedes its own public rehearsal, and will take place on Thursday evening.

Louis C. Elson.

Boston Post, Dec 18

BUONAMICI'S SUCCESS AT SYMPHONY CONCERT

The programme of the eighth Symphony concert last evening was as follows:

Symphony C major, No. 34.....Mozart
Concerto for pianoforte, Op. 1.....Rachmaninoff
Suite "Pelleas and Melisande".....Faure
Overture, "Flying Dutchman".....Wagner

The chief event of the concert was the appearance of Carlo Buonamici, a resident pianist, who has become favorably known in the last few years. This was his second appearance at these concerts, and his choice of a concerto was a happy one. It was the opus 1 of Rachmaninoff, one of the younger school of Russian composers. Mr. Buonamici has grown rapidly yet consistently in his art and proved himself one of the best of the younger pianists resident in America. His technique is superb, his tone delightful and there was a repose of manner and maturity of artistic perception that made his interpretation at all times convincing and enjoyable. The pianist was enthusiastically applauded, recalled several times, and presented with two elaborate wreaths.

The concert this week will be on Thursday instead of Saturday evening, the rehearsal being on Friday as usual. Mr. Gilibert will be the soloist.

[42]

Globe, Dec 18

In other Scrap Book by mistake

Boston Globe, Dec 18 Boston Transcript, Dec. 19

Musical Courier, Dec 14 - Musical Leader, Dec. 15

The Boston Symphony.

Let us take it all back; Mr. Gericke proved in his conducting of the Brahms symphony that he is gifted with the finest instinct of directorial interpretation, and it is rare that one hears such a noble symphony dissected, analyzed and delineated as was done with Brahms' F major on Thursday night. Clear, lucid construction was illustrated, and all the inner tracings shown outlined, with an eye always to the sense of the work and its logic. He or she who could not then understand how and why it was that Brahms was pedestaled in Europe can never be made to understand it. It was absolute music to a degree of perfection.

That old Roman piano composition of Franz Liszt, written to display piano scintillations, "The Sermon of Saint Francis of Assisi," has been adapted by Mottl as a study for orchestration, and that is what it was. Berlioz's "King Lear" overture stands with the "Carnaval Romain" and the "Francs Juges" as a fine piece of writing. He also wrote early in his days, an overture, "Waverley," and a rewritten overture, "The Corsair," but these are not performed. The overture, "Rob Roy," is seldom heard. We are not interested just now in the Berlioz controversy. His aims may have been a mistaken art tendency. I am sure I do not know; but I do know that his contributions to the art of music have been invaluable aids to others—Richard Wagner not to be forgotten—and that we have not yet heard sufficient of Berlioz to enable us to decide—I mean sufficient properly produced. The "Damnation of Faust," very crudely performed, and the "Requiem," never done as it might be, are the limit here, and the orchestral works, such as the overtures, the "Symphonie Fantastique," the "Harold in Italy" and "Romeo and Juliette" and a few minor works are among our acquaintances. No Berlioz opera has ever been given here. Mottl arranged a Berlioz cycle in Carlsruhe a few years ago, which proved a great success. Von Bülow, when he had an opportunity, produced "Benvenuto Cellini" and introduced the "Carnaval Romain" overture. "Les Troyéns"—a grand opera in five acts, two parts, and "Beatrice and Benedict" are works which must be heard in order to acquire a judgment on Berlioz.

The Boston Symphony program of the Saturday afternoon concert consisted of Schumann's always graceful third symphony, E flat major (dubbed the "Rhenish"), Goldmark's overture, "Sappho," and Tschaikowsky's "Italian Caprice." There was singing by Miss Olive Fremstad, recitative and aria from Mozart's "Titus," and three Scotch songs by Beethoven, never sung here. Beethoven wrote fifty-seven Irish songs, twenty-six Welsh songs and twelve Scottish songs, some of them duets. Miss Fremstad's voice is in the throes of Wagner, and such a voice needs special preparation for concert work. She is doing good enough work in opera, and should not risk concert engagements. The inroads of ten or more years of the declamatory style in Wagner make any concert singing superfluous, and Miss Fremstad has sufficient to do in opera.

The engagement of Willy Hess as concertmaster is proving a most profitable investment, for the orchestra is back in the old form. A concertmaster to do effective work must give all of his time to his orchestral position and do it justice to it if his mind is speculating upon his private musical schemes. Such a division of mental energy made itself too perceptible in the Boston Symphony Orchestra during the past years, when the concertmaster had separate interests that attracted his attention. Now we can again look forward to the former skillful and concentrated effort with its fine string quartet, a predominant [illegible]

The Boston Symphony Concerts.

On Thursday night, there was another of those outbreaks at Carnegie Hall, which only occur in the presence of something great in the superlative degree. This means the programme and the soloist presented by the Boston Symphony Orchestra under Mr. Gericke. It is not often that a soloist is accorded two places upon the programme, yet this was done upon this occasion to make the most of the services of Eugen Ysaye. The programme itself was a masterpiece in arrangement and selection, and never was the virtuosity of the orchestra more masterful, never were the effects immediately within the hands of its great conductor more superbly handled. The programme was opened with an absolutely flawless presentation of Brahms' Third Symphony, which won four or five recalls for Mr. Gericke. It is impossible to describe the flood of light which Mr. Gericke lets into the reading of this magnificent work and coming after such of Brahms' compositions as we heard during the previous week, it seemed wonderfully lucid, clear and flowing. Would that all those who insist that Brahms has no melody might have heard these beautiful themes woven in and out with deftness and skill that baffle description, let alone imitation. It was a veritable cyclone of applause that emanated from the enormous audience after the most supremely noble performance of the Bach Concerto in E major for violin that has been heard within a decade in this city. The fulness of Ysaye's powers was shown at their height, as he stood a soloist with the Boston Symphony Orchestra. One might almost rejoice that such Bach playing is the unique thing that it is, as too great intimacy with it would rob us of the possibility of such keen enjoyment as that given by Ysaye on Thursday night. Columns might be written about his Bach, as also about the Bruch Second Concerto in D minor, but it would be useless, for the entire thing may be summed up in a few words with which to say that Ysaye has returned an artist in the highest possible sense and a violinist such as is only given to the world at very great intervals. It became impossible to count his recalls, but he certainly had more than twenty-five.

Other orchestral numbers upon this magnificent programme were Berlioz' "King Lear" overture and an orchestral arrangement by Mottl of Listz' "Sermon of St. Francis of Assisi to the Birds," originally written for piano.

On Friday evening the programme given in New York was repeated in Brooklyn at the Baptist Temple, with the exception of a substitution of a Beethoven Violin Concerto in place of the numbers played on this side of the bridge. M. Ysaye displayed the same qualities and the same splendid interpretation of Beethoven as he did in the numbers above mentioned and nothing more satisfying from the standpoint of artist and accompaniment can possibly be conceived. The audience was very large and very enthusiastic over orchestral numbers and soloist alike.

The concert of Saturday afternoon was another delight in the way of a programme, and Miss Olive Fremstad, who was the soloist upon this occasion, sang two numbers that were well in place upon the beautiful programme, notwithstanding the fact that vocal music rarely is. Miss Fremstad has a beautiful voice of dramatic quality, and in a recitative and rondo from Mozart's "Titus" she carried the audience into real ecstasies and followed this with an exceptionally artistic presentation of three Scotch songs by Beethoven. These were accompanied by piano with violin obligato by Mr. Hess and 'cello obligato by Mr. Krasselt.

The orchestral numbers included Schumann's Rhenish Symphony, No. 3, Goldmark's brilliantly colored overture to "Sapho" and Tschaikowsky's "Italian Caprice." It is absolutely needless to state that every number was given with those qualities which have made the Boston Symphony Orchestra and its conductor, Mr. Gericke, second to no organization on either continent.

* * *

Portland Express, Wed., Dec. 21

PORTLAND HEARS FINEST CONCERT IN MANY YEARS

Audience of Extreme Cultivation at City Hall Attends Treat Offered by Boston's Great Orchestra.

The audience at City Hall last evening, while of excellent size, did not correspond to the worth of the attraction offered, probably owing to the numerous demands of the season. It is many years since we have had the Boston Symphony Orchestra with us and the treat offered was second to no musical attraction in the world. The enormous and perfectly trained orchestra, playing as one man, and the splendid program, were of immense interest to all who know, or wish to know, good music.

Led byMr. Gericke, the body of 65 musicians played in unequalled style a program which had its interest for both the musician and the layman. The audience was one of extreme culture, and gave appreciative attention and applause, filing away at 10 o'clock with appetite only whetted by the taste of good things. No encores were given which would have been appreciated.

During the progress of the second number, the attention was somewhat diverted by the pealing of the fire alarm bells and the subsequent working of the engines in the near vicinity, plainly audible above the orchestral strains. A delegation left the house to investigate and it was only with their return that the audience settled itself once more to the enjoymnt of the music and forgot the apprehensions aroused.

The program included, in fact commenced, with a Beethoven number after the usual custom in concerts of note. In this case, the Symphony No. 4 in B flat major was chosen, called the most "tenderly classical" of all the works of its kind. Beethoven is the "giant of music" conceded to be the master of musical construction and harmony. To appreciate Beethoven's works, perhaps requires more intimate knowledge and study than any other composer. The student of the pianoforte, drilled in his Beethoven, discovers continually new beauties which grow in force as the knowledge deepens, and, once making themselves felt, are a never ending delight. The symphony has four movements commencing with the allegro with its interesting themes, displayed in the orchestra's usual masterly style. All the accomplishments of the orchestra made themselves evident at the beginning and a wave of satisfaction swept over the audience as the first musical phrases proclaimed its high proficiency. Attack, shading, crescendo, rhythm and other attainments of technique were demonstrated to the highest degree. The violins playd as one man and, in the ensemble, there was the sureness, force and effect which are the achievements of many yars of musicianly training, proving the claim of the orchestra to be first in the world.

The second movement of the symphony, the adagio, excels in melodic expression, and tender emotion..

The scherzo, with its vigorous cadences and syncopated rhythms, and the gay finale, conclude the masterly work, which after its performance last evening called forth enthusiastic applause, prolonged as long as politeness would allow.

Madame Szumowska-Adamowski, the soloist of the evening, next appeared, was warmly welcomed and seated herself at the pianoforte for a Chopin number for which she is so well suited temperamentally and by birth.

The concerto has three movements, including the exquisite romance written by the master to convy the impression received when the eye rests on a beautiful moonlit spring night. It was given with all the mystical suggestiveness of the theme, the air for piano being accompanied by the muted violins, and was exceedingly impressive. The finale, an effective movement, concluded the composition.

Madame Szumowski has been heard here before, playing with the Adamowski Quartet at a concert in the Rossini course at which time she showed herself to be a finished musician, playing with convincing effect. In the concerto her facility of execution and the beauty of her musical expression impressed themselves on her hearers. Her tone is forceful and distinct and she easily carried the solo themes above the sweeping orchestral movemnt.

The Saint-Saens number, the allegretto movement from the Symphony number No. 1, which commenced the second half of the program, waz in Saint-Saens' characteristically fascinating style.

The concluding selection was Tschaikowsky's brilliant Italian Caprice, which was the popular number of the evening. Its themes portray in turn the fanfare of the Italian cavalry, a Neapolitan folk song, a folk song, a mournful gypsy melody and the wild, graceful Neapolitan dance, the last haunting the memory for long afterwards. The caprice is full of life and color and its spectacular features contrast admirably in a program made up largely of classical numbers.

Our friends, Milly Hess, Krasselt and others of the Hess Quartet, were recognized in the orchestra. Mr. Gericke controls his distinguished musicians with quiet force. His leadership is persuasive and magnetic.

Portland Press., Dec 21

THE THIRD ELLIS CONCERT.

Symphony No. 4, in B-flat major Op. 60 ..... Beethoven
I.—Adagio; Allegro vivace.
II.—Adagio.
III.—Allegro vivace.
Trio: Un poco meno allegro.
IV.—Finole: Allegro ma non troppo.
Concerto for Pianoforte in E minor, Op. 11 ..... Chopin
Allegro maestoso.
Romance: Larghetto.
Rondo: Vivace.
Allegretto from Symphony No. 1 ..... Saint-Saens
Italian Caprice, Op. 45. ..... Tschaikowsky
Soloist Mme. Szumowska; conductor, William Gericke.

Another great audience was in City hall Tuesday evening to hear the third of the Ellis concerts, the program being played by the Boston Symphony orchestra conducted by Mr. Gericke, and by Madame Szumowska-Adamowski. Again we have to be grateful to the makers of the Ellis program for an evening of surprising pleasure. The performance in every way exceeded the reach of adequate criticism. Mr. Gericke's ample accomplishments were given the widest range, as will be seen by a glance at the program. From the angelic sweetness of Beethoven's Adagio to the characteristically barbaric splendor of Tschaikowsky's well-remembered Italian Caprice (performed here by the Boston orchestra in the autumn of 1899), as well as in the accompaniments for the pianiste, he had plenteous opportunity, which he did not waste a whit. The blend of individuality into one great unity of spirit, the boldness of attack, the facility of expression, the beautiful and musically quality of finish, the rich and flawless tone in which the multitude of voices are focussed into one—these things which have made the Boston orchestra famous throughout the continent could hardly have been afforded a more complete if brief exemplification. The Beethoven was wonderfully done. Its essentially pure and artless nature was never misrepresented in the reading of a single phrase. The allegretto from Saint-Saens' first symphony was played to the full of its graceful, fashionable beauty, and the Italian Caprice made a striking close to the concert. Mr. Gericke reads his Tschaikowsky with a notably strong flavor—as it ought, indeed, to be read. He gave a high native color to this inspiring work, and sent his audience home with the joyous, fervid dash which many who essay the rough and uncouth Russian have sought and lost.

So much for the orchestra—which had 30 strings and as many others. Madame Szmowska's Chopin is an art by itself. She played his colossal concerto with the strong and confident intelligence which makes her work worth while, and to a satisfying if no greater degree sought out and consistently presented the conception of the composer. She was recalled (as Mr. Gericke was), again and again, and should regard her performance as a triumph of no provincial sort; for her audience was critical and keen.

So everybody is awaiting the fourth concert with a ravenous appetite.

Portland Argus, Dec. 21

SYMPHONY CONCERT.

Superb Performance by Boston Orchestra at City Hall.

In one of his delightful essays Charles Lamb suggests t hat there should be a form of grace to be used before reading Shakespeare or Milton, or other great masters of literature. After last night's experience at City Hall one feels that Charles Lamb's quaint conceit might be carried farther, to include a grace before hearing a Boston Symphony concert. For surely there can be no finer or more opulent musical fare for man's enjoyment and intellectual and artistic nourishment than a concert by this incomparable orchestra. It gives us the very best this country affords, and its best is equalled by few and excelled by none even in the old world, with its musical traditions and training that go back to the dawn of music. It is true that the Boston Symphony Orchestra is the product of this old-world training, but it is a product brought and welded together here—forming a perfect whole, the credit and honor of which belongs to Boston, U. S. A.

The first concert for several years in this city by this famous orchestra under the lead of their superb conductor, Gericke, was an event of the highest musical importance, a fact recognized in the large and distinguished audience at last night's concert. It was the great musical event of the season, and the performance measured fully up to that unique standard. It was a performance above criticism. One had only to sit and listen and enjoy in perfect content. Music of whatever style and demand is so sanely, so intellectually considered and brought to such cool, crystal-clear demonstration that one gets to the very core of it. Air, ornament, figuration and mass effects, develop so lucidly that, with these superb academic effects, one does not miss the excesses of color and temperamental force that may distinguish others, but responds to such artistic measure as the leader permits, and markedly but carefully initiates. Expression is conveyed in the last perfection of finish and finesse, by nicely balanced methods that hold a mean of artistic beauty under all the varied movements of the greatest composition. The technic is simply inspiring. No musician can hear those strings or winds without being touched to finer issues, inspired to high ambitions of emulation. No music-lover can listen without joy in their perfection of tone, their control of dynamics, their beauty of combination, their innate sympathy. And the broadest climaxes as well as the most delicate shadings alike evidence a finish that is of the highest and a clarity of expression that is beyond praise.

The first and most important number was the Beethoven No.4 Symphony, in B-flat major, Op. 60, a work less known than several other of his nine symphonies. It is in four movements: an Allegro vivace with an Adagio introduction; Adagio; Allegro vivace and trio, and an Allegro ma non troppo for finale. Needless to say, the rendition was worthy of a Beethoven symphony, and that includes everything. Conductor and orchestra were in their proper element, and Beethoven's music was revealed in all its dignity, its classic beauty, its perfection of form and rich tonal color. In the allegro the theme is worked out with marvelous variety and lightness of effect, while the whispered dialogue between the first and second strings is the perfection of musical charm. The Adagio is, as Berlioz puts it, "so pure in form, the melodic expression is so angelic, and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely." It is instinct with that combined dignity and ineffable beauty which are the distinguishing mark of Beethoven's adagios. It was played exquisitely, with an entrancing phrasing that revealed the whole beauty of the movement. The second allegro with its trio attachment in which the winds developed the melodic theme, is a marvel of technical skill, curiously effective in its broken-up rhythms, which, after running through a maze of cadences, are all brought together again to a broadly harmonious conclusion. The symphony closed in a vivacious finale with crashing chords by way of contrast, all played with a swing and vigor that were exhilarating.

The second number was Chopin's great concerto for pianoforte, in E minor, Op. 11 with orchestral accompaniment, the soloist being Mme. Szumowski. This E minor concerto is one of Chopin's masterpieces, and in it develops a more virile composer than the Chopin of the Nocturnes and the Preludes. Yet in the second movement, the Romance, Larghetto, one came under his poetic spell, so lovely is it, and of such ethereal texture. Mme. Szumowska's rendition of the concerto was authoritative, solid and admirable throughout. It was a rendition not only perfect in technique, but perfect in feeling and perfect in reproduction. Never, for a moment, did the audience lose the thread of the music. Never did they cease to hear the leading theme become flesh and blood before it was rendered. And the art was all assured, restrained, beautiful, combining masculine force with a velvet touch—all the work clear, clean-cut, of a distinction that compels conviction. Mme. Szumowska won rounds of applause by her splendid performance, to which she had to bow her acknowledgments again and again. And her distinguished and charming personality heightened the impression she created. Throughout the concerto the exquisite ochestral effects were in delightful evidence.

Then came the Allegretto from Saint-Saens Symphony No. 1, an early work important as an indication of the Frenchman's graceful style; a pretty melodic theme worked out with fetching ingenuity through all the instruments, and brought to a picturesque close by the first violin.

Last came the wonderful Tschaikowsky in his Italian Caprice, Op. 45, and the orchestra fairly revelled in a riot of tone color and quick-glancing sound. Opening with the brasses, the measure is taken up in broad phrase by the violins on the G strings, progressing in crescendo to a clashing climax on the cymbals—and then the fun begins! We are hurried into sunny Italy, where life is full and brimming over, and light-hearted gaiety rules supreme—at least in poetic ideals. Snatches of sunny melody, the shrill pipings of the piffari, the droning of the hurdy-gurdy, and all the bustle and stir, lightness and gaiety of Italy in holiday mood, are presented with a richness, an elan, a glowing picturesqueness that are fairly intoxicating! And this is Tschaikowsky in lighter vein! A magnificent ending to a glorious concert.

Portland Advertiser Dec. 21

BOSTON SYMPHONY ORCHESTRA.

At City hall last evening the Boston Symphony orchestra again delighted a Portland audience, after four or five years, during which we have not been favored by their presence. The coming of this organization was always regarded as the musical event of the season appealing to the most refined musical taste, and being a distinct education in itself. Last evening the program was entirely classical, indeed it never has been anything else, but on some occasions the selections have been taken from those works which have for years been loved both by educated musicians and by the common people as well, on account of their grandeur or sweetness. Last evening there was not a strain that the unmusical portion of the audience recognized. The closing Tschaikowsky caprice was by all means best liked by the major part of those present. It brought out some of the latent force of the orchestra, and there was music as well as strength in it. The Beethoven symphony, No. 4, was played with the characteristic gentle expression and accuracy of the orchestra, not a tone being out of place and not a single note being attached harshly. The interpretation was in every degree artistic, and there was a general feeling that all had heard a rare composition rarely played. The allegretto from Saint-Saen's symphony, No. 1, was of the same general character and nothing was left to be desired in its rendering.

Mme. Szumowska-Adamowski was the piano soloist of the evening and her playing was the event of the concert. She has a method that is at once cultured and forceful and with the accompaniment of the orchestra she gave the audience a treat that Portland does not often have. The Chopin concerto was admirably calculated to bring out the expression and execution which she has attained through many years of practice. The presence of Mr. Gericke, who has for so long been at the head of this organization, was interesting in itself. He is a conductor of the first ability and ranks as one of the foremost in the world. His individuality has been indelibly stamped on the orchestra and this is one of the secrets of its wide reputation.

LOCAL PEOPLE ATTEND

Concert Given by Boston Symphony Orchestra at Portland.

Biddeford and Saco were well represented in the audience at city hall, Portland, Tuesday evening, to hear the third of the Ellis concerts, the programme being played by the Boston Symphony orchestra, conducted by Mr. Gericke, and by Madame Szumowska-Adamowski. The performance in every way exceeded the reach of adequate criticism. Mr. Gericke's ample accomplishments were given the widest range. From the angelic sweetness of Beethoven's Adagio to the characteristically barbaric splendor of Tschaikowsky's well-remembered Italian Caprice (performed at Portland by the Boston orchestra in the autumn of 1899,) as well as in the accompaniments for the pianiste, he had plenteous opportunity, which he did not waste a whit. The blend of individuality into one great unity of spirit, the boldness of attack, the facility of expression, the beautiful and musically quality of finish, the rich and flawless tone in which the multitude of voices are focused into one—these things which have made the Boston orchestra famous throughout the continent could hardly have been afforded a more complete if brief exemplification.

Portland Sunday Times Dec. 25

One woman gives as a reason for desiring to live in Boston that she would thus be able to hear the Boston Symphony Orchestra frequently and must be confessed that, after hearing the concert last Tuesday evening, her feelings can be understood. The audience, while not as large as the attraction deserved, was nevertheless one of extreme culture which gave appreciative attention and applause, filing away at 10 o'clock with appetite only whetted by the taste of good things. The enormous and perfectly trained orchestra, playing as one man and the splendid program, were of immense interest to all who know, or wish to know, good music. The three orchestral numbers were Beethoven's Fourth Symphony, the allegretto movement from Saint-Saen's First Symphony, and Tschaikowsky's brilliant and fascinating Italian caprice. For orchestra and piano there was a Chopin concerto with Madame Szumowska-Adamowski at the piano. Madame Szumowski has been heard here before, playing with the Adamowski Quartet at a concert in the Rossini course at which time she showed herself to be a finished musician, playing with convincing effect. In the concerto her facility of execution and the beauty of her musical expression impressed themselves on her hearers. Her tone is forceful and distinct and she easily carried the solo themes above the sweeping orchestral movement. Madame Szumowska, who is a rarely attractive woman, was beautifuly gowned in white brocaded silk with angel sleeves of spangled lace falling from the shoulders.

Boston Symphony Orchestra In Portland, Tuesday

Lewiston Journal 1904.

PORTLAND, Me., Dec. 21 (Special).—The audience at the Boston Symphony Orchestra concert in this city last evening, was large and very enthusiastic. The Beethoven Symphony No. 4 in E flat was probably almost a novelty to the larger part of the audience as the Second, Fifth, Eighth and Ninth are the ones more generally played. If Mr. Gericke's reading of the symphony was somewhat conservative, he certainly had his orchestra under great control and made his points and nuances with delightful ease and certainty. The influence of the concert-master, Willy Hess, was very evident in the attack, the phrasing and finish of the first violins. At the close of the symphony Mr. Gericke was recalled five times and gracefully bowed his acknowledgements.

Mme. Szumowska was the soloist of the evening and gave a delightful rendition of Chopin's E Minor Concerto. One could see the influence of her training under Paderewski and her conception of the concerto evidently followed along the lines of this great master. While her tonal power could not be expected to equal that of this great master, her touch was very beautiful. In the second movement, the "Romance" was exquisite and Gericke kept the muted strings in the background with such masterly art, that the effect was unusually impressive. It was during this movement that the fire alarm called engines into the immediate vicinity of City Hall. The noise of whirring wheels and the droning sub-bass from the fire engine might have dampened the ardor of a less enthusiastic audience and inferior performers; but both pianist and orchestra maintained their artistic pose and serenity and the fires of musical enthusiasm ran high in spite of the showers of water that descended upon adjacent buildings. At the close of the concerto, the artist was recalled a number of times.

The next number, the "Allegretto" from Saint-Saens Symphony [illegible] showed this French composer's [illegible] toward the style of Handel [illegible] earlier masters, and its quaintness [illegible] just the requisite variety in a [illegible] which included a symphony and [illegible] certo.

Tschaikowsky's Italian "Caprice" [illegible] the last number on the program [illegible] brought the entertainment to a [illegible] close. The sweep of the grand [illegible] tive reminds one strongly of [illegible] matic introduction to his second [illegible] rhapsody. After this there is a [illegible] cornucopia of brilliant Italian [illegible] folk songs which were played [illegible] verve and dash that entire[illegible] the audience. The delighted [illegible] carried away with them as [illegible] memorable evening there [illegible] and inspiring strains of [illegible] sian master whose compositions [illegible] to leave an impression of melancholy [illegible] the hearer.

This is the first time for many years that the Boston orchestra have been East and we wish that the next time they come, Lewiston and Auburn may be included in their itinerary. Only a limited number went down from Lewiston and Auburn and while the audience was large it is a pity that the hall should not have been crowded to hear one of the world's greatest orchestras—perhaps, the greatest.

This was the program:
Symphony No. 4, in B-flat major Op. [illegible]
Beethoven
I—Adagio; Allegro vivace
II—Adagio
III—Allegro vivace
Trio—Un poco meno allegro.
IV—Finole—Allegro ma non troppo [illegible]
to for Pianoforte in E minor, Op. [illegible]
Chopin
Allegro maestoso.
Romance—Larghetto
Rondo—Vivace
Allegretto from Symphony No. 1—[illegible]
Saens
Italian Caprice, Op. 45—Tschaikowsky
Soloist Mme. Szumowska;
William Gericke.

[45]

INFORMATION OBSCURED

Worcester

Telegram, Dec. 30

PROGRAM BY MUSICIANS.

Boston Symphony Orchestra and Joseffy Play at Mechanics Hall.

Mechanics hall was the scene, last night, of one of the most brilliant concerts ever given in Worcester. The performers were the members of the Boston symphony orchestra, with Wilhelm Gericke conductor, and Rafael Joseffy pianist. The mere mention of those names is the best assurance that the Worcester people who bought tickets received the full value for their money.

It was a fashionable audience, much of the kind which attends the music festival, the only distinction being that it was not up to festival attendance, there being about 1200 people present. It was considered a flattering audience, so flattering that the managers of the Boston symphony orchestra stated last night that they will, in all probability, come again to Worcester next winter, and give two concerts.

The orchestra and Joseffy received a magnificent ovation, and they deserved it. Worcester music lovers know when they are listening to the top notch article in music, and they are never slow to show appreciation. They did last night, and Conductor Gericke and Joseffy were kept busy acknowledging the marks of appreciation for their work.

The program presented was of a high class, and it was played as it should be, which is about the highest compliment that can be paid to the orchestra.

This was the program, which took nearly two hours in performance:—

Overture to the opera "Oberon," Weber; concerto for piano, No. 2, in B flat major, op. 83, allegro non troppo, allegro appassionato, andante and allegretto grazioso, Brahms; legend, "The sermon of St. Francis of Assisi to the birds," by Liszt-Mottl, and symphony No. 5, in E minor, "From the new world," op. 95, adagio, allegro molto, largo, scherzo and allegro con fuoco.

When it has been stated that the Boston symphony orchestra played, and that its selections were those indicated, it will be apparent to everyone that the entertainment was a brilliant interpretation of equally brilliant music, music that has charmed thousands on both sides of the Atlantic for scores of years, and that is as fresh and vivid and melodious, as full of life when played by the Boston symphony orchestra as when the pen of the composer first wrote the score.

The orchestra has earned the reputation it enjoys of being one of the best orchestras in the United States. It is a stupendous task to weld together into one harmonious whole 80 or 30 men, and bring forth from such a combination of players the music of last night. There is a beauty and perfection about the work of the men that is rarely excelled. Therefore it is that the audience simply listened, and absorbed the delightful music.

Conductor Gericke gently led the listeners through all the rythmic mazes of Weber's "Oberon" overture.

The second number on the program was the Brahms concertto by Joseffy. This great pianist is no stranger to Worcester concertgoers, although it is four or five years since his last visit. He was warmly welcomed, as he made his way through the orchestra to the piano. He has a delicate touch and his technic is exquisite.

His playing was a revelation, and for all the beautiful music, for all the fine touch and pathos, the life, the rythm, he carried away with him to Boston the unstinted thanks of an appreciative audience. When his work was done, he bowed and bowed again, but he declined to respond. With such a superb program of music to digest, it seems absurd to make any distinction, because all the numbers were played with rare taste, and the musicianly capacity possessed by such an orchestra. It is simply a matter of taste as to which of the artistic numbers was enjoyed the most. Among them was that beautiful little gem, "Sermon to the birds," and which many would pick out for its beautiful touches of bird song, as among the most enjoyable.

Then came the last number, like a whiff of heather from Scotland, part of which has been called the Scotch snap, and then the second theme in the first movement, of which, it has been said, was derived from the familiar melody, "Swing low, sweet chariot," music that possesses a charm incomparably sweet and delightful.

The second movement is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. It seems one of the most beautiful conceptions of the composer, and, like all the others, was played with rare skill.

Frederic R. Comee, assistant manager of the orchestra, accompanied it to Worcester last night. One day each month the orchestra plays in New York, Philadelphia, Baltimore and Washington. Next week it plays in Providence.

Gazette, Dec. 30

THE SYMYHONY ORCHESTRA CONCERT

Gazette 12/30/04

A Musical Treat Given in Mechanics Hall.

The finest concert of instrumental music that has been heard in Worcester for some time was given in Mechanics hall last night. The complete Boston Symphony orchestra, with Wilhelm Gericke as cnductor and Rafael Joseffy as piano soloist, played to an audience that nearly filled the hall. The complete orchestra has not been heard in Worcester for a long time, and the concert proved to be one of the finest of the C. A. Ellis course.

The program opened with the overture to the opera of "Oberon," a romantic opera in three acts by Carl Maria von Weber. After a little march there is a short dreamy passage for strings, ending in the violas, then an orchestral crashing chord, and the main body of the overture begins.

Joseffy was the artist of the second number, Brahms' Concerto for pianoforte No. 2 in B-flat major, op. 83. If ever a pianist was appreciated and applauded it was Joseffy last night as he entered. His movement and technique were wonderful and he played with a grace and ease that charmed his audience. The selection comprised four movements. The first, allegro non troppo, opens with a slow introduction and is worked out in three themes, showing the skill of the director and orchestra in bringing out every minute detail. The second movement, allegro appassionato in D major, was regular in form and development. The third movement, andante in B-flat major, possesses rhythm and harmony that could not fail to appeal to the most untrained ear. The fourth, allegretto grazioso in B-flat major, is in a free rondo form, with three distinct and contrasted themes, the first bright and sprightly by the piano, the second very Hungarian in character and the third light and joyful. The score is dedicated to Edward Marxson, Brahms' teacher.

The legend, "The Sermon to the Birds by Saint Francis of Assisi," by Franz Liszt, transcribed for orchestra by Felix Mottl, was considered by many to be the most attractive of the whole program. The piece begins with the horn, the theme is continued with the 'cello and then the full orchestra enters as Liszt warms up to his subject. There are a fineness and delicacy that seem to reveal the whole of the tender and passionate soul of St Francis. The flutes and stringed instruments figure largely in the movement, giving the mystical and gentle touch.

Dvorak's symphony in E minor, "From the New World," op. 95, with four movements, closed the program. Dvorak realized what many of his critics forgot, that music was characteristic of a people which gives the greatest amount of pleasure to the largest number of people, and in this way he has written his folk songs. The first theme, adagio, allegro molto, is characterized by the Scotch snap that distinguishes the first theme. The second theme was suggested to Dvorak by the wooing of Hiawatha by Longfellow. There are several melodies in the movement, but while the sentiments are diverse there is no abruptness in contrast. The scherzo opens with a theme which appears in imitation and there is much display given to the wind instruments. The score ends with the allegro con fuoco, in E minor. The first shows a contrast between the horns and trumpets and the staccato of the full orchestra.

The whole program was attractive and there were none of those drags which often characterize instrumental music.

Telegram, Dec 24

Mechanics Hall.
Thursday, Dec. 29, at 8.
THIRD GRAND CONCERT
Boston Symphony Orchestra
Wilhelm Gericke, Conductor.
The Greatest Organization in the World, Maintained for Concert Performances.
Rafael Joseffy,
Pianist.
Tickets at Leland's, 446 Main Street. $1.00 and $1.50.

WITH JOSEFFY AS PIANIST.

Boston Symphony Orchestra to Appear in Mechanics Hall.

Thursday night the Boston symphony orchestra, with Joseffy as piano soloist, will appear in Mechanics hall in a concert program. The opening number will be Weber's "Oberon" overture, by the full orchestra. Then follows the Brahm's concerto number 2, for pianoforte and orchestra, in which Joseffy will play the piano part. The third number is a legend by Franz Liszt, "The sermon of St. Francis of Assisi to the birds," composed for the pianoforte and transcribed for orchestra by Felix Mottl. The symphony to be performed is the Dvorak symphony number 5, in E minor, "From the new world," the greatest of all Dvorak's orchestral works, in which the composer gives musical voice to certain impressions he received in the United States. It is full of delightful melodies, suggestive of the negro songs of southern plantations, Hiawatha's wooing, and other pleasant musical and poetic memories.

Post, Dec. 22

Mechanics Hall
Thursday, Dec. 29, at 8.
Third Grand Concert
Boston Symphony Orchestra
Wilhelm Gericke, Conductor.
The Greatest Organization in the World, Maintained for Concert Performances.
Rafael Joseffy,
Pianist.
Tickets at Leland's, 446 Main Street, $1.00 and $1.50.

The Boston symphony orchestra, one of the delights of musical New England, with the great Joseffy as piano soloist, will be the dual attraction of the next concert in the C. A. Ellis course in Mechanics hall, Thursday evening, Dec. 29.

This organization of musicians, still under the conductorship of Wilhelm Gericke, with its personel practically unchanged from year to year, but augmented this season by a new and great concert master in the person of Prof. Willy Hess, not only maintains its standard of excellence in performance, which long ago established its rank as the foremost orchestral organization in America, if not in the world, but from all accounts is playing this year with greater finish and brilliancy than ever. Rafael Joseffy, one of the world's greatest pianists, whose playing has been the delight and astonishment of audiences in the cities of both the new and old worlds, is now seldom heard in public as he prefers to spend his time in teaching and composition in the seclusion of his Tarrytown, N. Y., home.

Tickets for the concert were placed on sale this morning at Leland's, 446 Main street.

* * *

Friday, Dec. 30

Most of the audience in Mechanics hall, last night, at the exceptionally fine concert by the Boston symphony orchestra and Rafael Joseffy, pianist, was disappointed because Joseffy did not play an encore. He responded to the clamor for more by bowing. The renowned artist was given unqualified expression of approval by the fashionable audience of 1200 persons after his playing of the Brahmns' concerto, No. 2, in B flat major Op. 83. Its every movement was appreciated. But Joseffy, who is growing more and more averse to public appearances, did not satisfy his listeners by giving them a wee bit more, in another style.

The orchestra, under the direction of the famous Gericke, whose reputation crosses the seas, gave a concert of unsurpassed excellence throughout. The program required about two hours, but the audience was not at all impatient, enjoying every minute.

* * *

Gazette, Thurs. Dec 22

Mechanics Hall
THURSDAY, Dec. 29, at 8
THIRD GRAND CONCERT.
Boston Symphony Orchestra
Wilhelm Gericke, Conductor.
The Greatest Organization in the World maintained for Concert Performances.
Rafael JOSEFFY
Pianist.
Tickets at Leland's, 446 Main st.
$1.00 and $1.50.

The next concert in the C. A. Ellis course in Mechanics Hall will be given by the Boston Symphony Orchestra, with the famous pianist, Joseffy, as soloist, Thursday evening, Dec 29. The Boston band of musicians, still under the masterly hand of Conductor Wilhelm Gericke, and with a new concertmeister in the person of Prof Willy Hess, who has already made good in reputation as a violin soloist and leader, will be heartily welcomed. Not alone in the city of its home, but in New York, Brooklyn, Philadelphia and Baltimore, to which musical centres it makes monthly pilgrimages, both press and public are united in asserting that the superb organization was never in better shape and its performances never more finished, brilliant and inspiring than this season.

Rafael Joseffy, one of the greatest of living pianists, although too rarely heard here, for in fact he is not often enticed from his retirement in his pleasant home in the Pocantico hills at Tarrytown, N. Y., is yet so well known that the mere mention of his name is sufficient to refresh the memory of the musical public as to his overshadowing merits as an artist.

Joseffy is a Hungarian, a piano pupil of Moscheles and Taussig, who after becoming celebrated as a virtuoso in European cities came to the United States and played with such great success that he has since made America his home, teaching in New York and living in Tarrytown. His appearances in public are rare, but his playing has lost nothing of the artistic finish and virtuosity which delighted his earlier audiences and which still sets him apart from and above most other great pianists of the day.

Friday, Dec. 30

In spite of the large number of events which were going on in society last night, Mechanics hall was well filled to hear one of the musical attractions of the season, the Boston Symphony concert. It can be judged from the size of the audience and their applause that Worcester society, as well as patrons of music, anticipated and appreciated last night's concert.

A number of people attended the Potter wedding, which took place at 8 o'clock, and went to the concert afterward. Many from the concert attended the dance given by Mrs R. Frederick Taylor in Terpsichorean hall. The light gowns of the women made a very attractive sight from the gallery. Several parties from out of town as well as those from Worcester were present at the concert.

Prominent in the audience were: Mrs F. B. Knowles, Mrs Homer Gage, C. Henry Hutchins, Arthur Hutchins, Helen Hutchins, Mr and Mrs Charles A. Merrill, Matthew J. Whittall, Miss Whittall, Mrs John L. Brand, Miss Brand, Mr and Mrs Henry F. Harris, the Misses Harris, Edith Richardson, Ruth Curtis, Mr and Mrs Chandler Bullock, Mr and Mrs C. C. Baldwin, Mr and Mrs Charles H. Banister, Mr and Mrs George Bassett, Mr and Mrs H. Ward Bates, Stephen Salisbury, Mr and Mrs Charles H. Brownell, Miss Everett, Miss Marion Whitin, Mr and Mrs Chas. Rice, Miss Gertrude Stone, Mr and Mrs Arthur C. Comins, Mr and Mrs Charles Flint, Dr and Mrs David Harrower, Mrs Luther M. Lovell, Mr and Mrs Frank Leland, Miss Leland, Mrs A. H. Mirick, Florence Mirick, Mr and Mrs Paul B. Morgan, Mr and Mrs A. C. Munroe, Mrs Frank Sessions, Miss Sessions, Mrs J. K. Warren, Mrs J. M. Travers, Oscar Messler, H. B. Pierce, Augusta F. Taft of Grafton, Miss H. E. Dougherty of Southbridge, Mr and Mrs G. W. Taylor of Southbridge, F. H. Lowell of Mendon, F. J. Corbin of Spencer, Mrs C. H. Prentice, Miss Mary Tucker, E. P. Morton, James Green, Frank Drew, F. A. Drury, Mrs A. M. Sawyer, Mrs E. F. Bisco, Miss Bisco, Mr and Mrs C. L. Clark, Miss Georgia Bacon, Mr and Mrs J. H. Howell, P. L. Walker of Milford, Mr and Mrs G. L. Brownell, F. H. Hamblin, F. L. Willis, Mrs Bayard Thayer of Lancaster, W. H. Wilder of Gardner, G. R. Hoskins of Gardner, Mr and Mrs W. W. Windle of Millbury, A. E. Wilson of Clinton, Miss M. D. Thurston of Leicester, Mr and Mrs G. A. Neudeck of Millbury, C. H. Wood of Leominster, J. S. R. Coy, Miss Vera Johnson of Oakdale, L. E. Sibley of Southbridge, B. A. Barber, Miss G. E. Clark of Westboro.

In the large and fashionable audience which attended the Boston Symphony orchestra concert last evening there was a party of 30 people from Clinton, 13 from Princeton, 15 from Gardner, 12 from Southbridge, 12 from Whitinsville, and large parties from Millbury, Upton, Grafton, Spencer and Westboro. This shows the large amount of interest out of town people have in the orchestral concerts.

[46]

Providence Journal January 4

Springfield ?

Springfield ?

SYMPHONY CONCERT.

Pleasing Programme and Fine Performance by Boston Orchestra.

The second of this season's series of concerts by the Boston Symphony Orchestra was given in Infantry Hall last night. As has happened on more than one occasion this winter when important musical events were scheduled, the weather was of a sort to discourage attendance. Still, while the sale of single admissions at the ticket office was no doubt diminished on this account, it is not likely that many season ticket holders stayed away. There were many empty seats, and the indication seems plain that the spurt of last year in the matter of attendance cannot be maintained. This is not agreeable news, but simply an unpleasant fact that the guarantors and others interested in the continuance of these concerts will have to face.

The programme was an interesting and well-contrasted one, and the performance was thoroughly artistic and enjoyable. The order of the numbers was as follows:

Symphony No. 3, in F-major, Op. 90...Brahms
Aria, "Una Voce," from "The Barber of Seville".....Rossini
Mme. Lillian Blauvelt.
Serenade for String Orchestra, No. 3, in D-minor, Op. 69.....Volkmann
(Mr. Josef Keller, solo violoncello)
SONGS WITH PIANOFORTE.
(a) "O wusst ich doch".....Brahms
(b) "Auf Flugeln des Gesanges"...Mendelssohn
(c) "Will Niemand singen".....Hildach
Mme. Blauvelt.
Italian Caprice, Op. 45.....Tschaikowsky

Brahms's symphony in F, the chief instrumental number of the programme, is admittedly his greatest work in the symphonic form. It is genuinely melodious and graceful, compact in structure, powerful in climax.

Never was Brahms happier in his choice of orchestral tints, and nowhere does he show less of the rhythmical complexity and the angular severity of form which have bred dislike of his compositions in the minds of many listeners. By common consent, it is a masterpiece. Mr. Gericke's reading was sympathetic and appreciative, while the performance by his players was technically perfect and responsive to the subtlest shades of meaning.

The other instrumental numbers were broadly contrasted with each other and with the symphony as well. The serenade for string orchestra by Volkmann, with its charming obligato for the solo violoncello, is not a composition of great depth nor, indeed, does it make any pretensions to be anything but a smooth and sweet bit of harmony.

The solo part was taken by Mr. Josef Keller on account of the absence of Mr. Krasselt, the leading 'cellist of the orchestra. It is but fair to say that Mr. Keller played most admirably, with really beautiful tone and a smoothness and certainty of technic that left nothing to be desired.

Tschaikowsky's "Italian Caprice," which closed the programme, is of interest as being one of the very few instances in which the great Russian composer dealt with themes other than those of his own country or his own invention. He appreciated the beauty of Italian melody, however, and in this composition succeeded admirably in clothing it with his own peculiar and effective orchestration. The work is deservedly a favorite on concert programmes.

The soloist of the evening was Mme. Lillian Blauvelt, who gave a remarkable display of coloratura in the florid air by Rossini, for which she received prolonged and enthusiastic applause. In the group of songs with piano she was less successful. Mme. Blauvelt has one of the purest of soprano voices, and her method of vocalization is an admirable illustration of what good singing should be.

The third and last concert of the symphony series will be given in Infantry Hall on Tuesday evening, Feb. 21.

BOSTON SYMPHONY ORCHESTRA.

Miss Aus der Ohe to Play With the Famous Organization at a Concert in Court Square Theater.

The promised concert by the Boston Symphony orchestra is to be given Tuesday evening, the 17th, at Court Square theater, and the music lovers of the city will do well to begin at once to help work up an audience which will suffice to pay expenses and insure a concert next year. Every one who is specially interested in music will go as a matter of course—the mere announcement of the date is sufficient. But there are hundreds of others who really enjoy a splendid concert, but are so little accustomed to thinking of musical affairs that they do not realize the opportunity till it is past. Last year a considerable number of people set themselves to call their friends' attention to the rare privilege afforded, and the result was a very large and well-pleased audience. A concert of this kind is very expensive indeed, and unless the theater is practically full there is a loss.

There will be general satisfaction that the soloist at this concert is to be Miss Adele Aus der Ohe, an admirable pianist, who has been a warm favorite in this city ever since she played at the first of the Hampden county May festivals, and has been heard here so seldom in recent years that her appearance will be all the more welcome. What she is to play is not stated, but it will no doubt be one of the great concertos for piano and orchestra in which this distinguished pupil of Liszt really appears to better advantage than in a piano recital. She has plenty of tone and solid and satisfactory technic, and plays with a refinement and poise not found in all of the Lisztians. Wilhelm Gericke will conduct, as last year, and the new concert master, Prof Willy Herr, who comes from London to take the place held for a single year by Mr Arbos, and for many years before that by Mr Kneisel. It is to be hoped that the program will give a chance to hear Prof Hess in solo, or in a snatch of obligato at the least. This is the 11th concert which the orchestra has given in this city, and its 2238th public performance.

THEATRICAL HAPPENINGS

Concert by Boston Orchestra.

The Boston Symphony orchestra, assisted by Miss Adele Aus der Ohe as piano soloist, will give a concert in this city on the evening of Tuesday, Jan. 17, at the Court Square theater, which may easily be considered as one of the great musical events of the season. The generous support given the concerts of this organization of instrumentalists last season and the year before are ample evidence that Springfield people are appreciative lovers of the best and highest there is in music, for there is nothing better than the performances of Conductor Wilhelm Gericke's superb orchestra. The concert announced will be the 11th which the orchestra has given in this city, and the 2238th public performance of the organization. Miss Aus der Ohe will lend added distinction to the coming entertainment, as she is recognized in America and Europe as one of the most finished, authoritative and brilliant of the international pianists of the present day.

BOSTON SYMPHONY ORCHESTRA

Its Concert at the Academy of Music Last Evening With Joseffy as Soloist

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave the third concert for the season in its Monday evening series at the Academy of Music last night, when the program comprised the "Genoveva" overture of Schumann, the Concerto for the pianoforte in B flat major of Brahms and the B flat major symphony of Vincent D'Indy. It will be remembered that the latter work was recently produced for the first time in the United States by the Philadelphia Orchestra and the hope was then expressed that it might soon be repeated, as owing to the extreme complexity and unusual character of the score it could not be adequately appreciated at a first or single hearing. Its presentation on last night's program was, therefore, welcome.

It was played with all the beauty of tone, brilliancy of execution, nicety of finish and lucidity of statement which are so characteristic of and inseparable from the performances of the Boston organization, and it was doubtless listened to with a great deal of interest and pleasure by the large and intelligently appreciative audience in attendance. Yet, it can hardly be said that the original impression was materially modified by the repetition. The symphony contains much that is striking and significant and it displays an intimate knowledge and an assured command of the resources of the modern orchestra. Many of the effects which it attains are singularly eloquent and poetic and whatever else it may be it is far removed from the commonplace. Yet, the idea one still receives is that it is lacking in unity of design and coherence of structure. It seems that more had been undertaken than has been accomplished and for these reasons it leaves the hearer unsatisfied and but little moved.

The Brahms concerto is in a different category. It is not generally well known and it needs to be well known to be properly understood, but there is nothing vague or diffuse or impracticable about it. It is compact, symmetrical, harmonious and specific and there is no mistaking the message which it is intended to convey. It was admirably played, with discretion and sincerity and with a fine combination of delicacy and strength by Mr. Rafael Joseffy, an artist whose appearances are all too infrequent and whose distinguished powers have suffered no impairment with the passage of the years. He was much and deservedly applauded. The orchestra will be heard again to-morrow evening, when the symphony will be Tschaikowsky's "Pathetique," and when Miss Muriel Foster, the English contralto, will sing Penelope's Lament and Prayer from Bruchs' "Odysseus" and three songs from Elgar's "Sea Pictures" cycle. Other orchestral numbers will be Mendelssohn's "Camacho's Wedding" and the "Flying Dutchman" overture.

Herald Jan. 1, 1905

[illegible]TH SYMPHONY CONCERT GIVEN

[D]ebussy's Prelude to Stephane Mallarme's "Afternoon of a Faun" Played for First Time by the Famous Orchestra.

JOSEFFY NOT SEEN IN HIS BEST FORM

In Brahms' Concerto He Showed a Lack of Breadth, Color and Reserve Force—First Movement Monotonous and Spineless.

The programme of the 10th Symphony [co]ncert, Mr. Gericke conductor, given [l]ast night in Symphony Hall, was as follows:

Overture to "Genoveva" .... Schumann
Piano concerto in B-flat major, No. 2 .. Brahms
(Mr. Joseffy, pianist.)
Prelude to "The Afternoon of a Faun"
(Eclogue by S. Mallarme) .... Debussy
(First time at these concerts.)
Symphony in C minor, No. 5 .... Beethoven

The name of Claude Debussy appeared last night for the first time on a Symphony programme, yet this prelude to Mallarme's poem and Debussy's "Nocturnes" have been played here in other concerts, and the performance of the prelude last evening was the third in this city. The first was at a subscription concert of the Orchestral Club in 1902; the second was at a Chickering [Pro]duction concert early in 1904.

Mallarme's poem is cryptic even to Frenchmen who are in sympathy with the symbolists. His aim, as Mr. Gosse puts it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition [which] is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." The words serve then as a help to mind reading. The faun wakens and tries to recall his delightful experience of the previous afternoon. Did gracious nymphs visit him? The experience is now unsubstantial, vague. Perhaps he dreamed it all. Then in a dream he can again know joy. A didactic poet of a former century would have entitled these verses "Pleasures of Memory," or "Pleasures of Hope," or "Pleasures of [Ant]icipation."

Debussy has been finely characterized by his colleague, Bruneau, as the "very exceptional, very singular, very solitary Claude Debussy." He is attracted by that which is extraordinary, out of the way, and his hatred of the commonplace is malignant. He is by no means [a poseur], by no means a precieux. He [is] as sincere in his use of peculiar scales, harmonies, progressions, as was Mendelssohn in his genteel formulas of the highest orthodoxy. He hears and feels and expresses music in his own way. He shuns the harmonically agreeing crowd as he does the mob of loungers on the boulevard. Never did a composer shut himself up more resolutely in his ivory tower than Debussy dreaming musical dreams of Baudelaire, Verlaine, Maeterlinck, or Dante Gabriel Rossetti.

This prelude was composed in 1892, and it was his first purely orchestral work. The opening and unaccompanied flute melody, the chief theme of the prelude, reminds one a little of the chant of the priestess in "Aida." Perhaps one of the nymphs, having heard it in Egypt, but not wholly sure of the intervals, sang it to the faun, who tried in turn to pipe it. There is a middle section of the work that has a passing flavor of Massenet, but as a whole the music is of singular originality, both in thought and in expression. The very fact that Debussy entitled the composition a prelude shows that he did not attempt the vain task of supplying an interlinear musical translation of the poem. The music is frankly a prelude in dream-pastoral manner to create a mood in sympathy with that of the poet. The success of such impressionistic music depends largely on the poetical or generally imaginative sensitiveness of the hearer. The hearer must meet the composer half way, and he must also be in sympathy with that which inspired the musical impression, whether it be a landscape, a dream, a drama or a lyric. To him that sees in music only a rigidly formulated science this prelude must be a stumbling block, as the operas of Monteverde, the music of Bach, many of the works of Beethoven, Schumann, Chopin, Wagner were to their respective and respectable and scholarly contemporaries.

This prelude is delicious music, not merely because it is out of the common in vein of thought and in the technic of expression, but because it is highly imaginative and ineffably beautiful. Mr. Gericke is to be thanked for bringing the prelude before such a large audience. There was much that was exquisite in the performance, but the ending was marred by the poor playing of the antique cymbals. In this instance the smaller the cymbals the harder the task, apparently, to the timid and unrhythmical players.

Mr. Joseffy's performance of Brahms' concerto was generally colorless, weak and ineffective. Only in the finale was this accomplished pianist heard to his advantage. When he played the same concerto here early in 1896 he gave a memorable performance. Last night the first movement, so far as the piano was concerned, was monotonous and spineless. The second movement, the allegro [illegible], was passionless. In these [illegible] movements there was neither [illegible] fire nor nobility, and there was [illegible] of the distinguishing Joseffy qualities that have formerly enabled this pianist to work his spell a[s] [illegible] when the concerto was of a [illegible] rather than a purely lyric character. [illegible] was there in the andante [illegible] of reserve force that [illegible] sentiment and delicacy [illegible] the pianist was more like [illegible] of old. It may be said [illegible] concerto of Brahms is practically [illegible] for orchestra and [illegible] virtuoso concerto. This

[illegible] ... [illegible] at ease, [illegible] ... Joseffy was heartily welcomed and applauded.

The overture to "Genoveva," which was played with both finesse and spirit, brings to the mind the thought of how many operas now live only by their overtures. Schumann's opera was practically stillborn, and the heroine of Brabant is known on the lyric stage only as burlesqued by Offenbach and his librettist. But Offenbach had keen stage instinct and Schumann was purely lyrical even in a trying dramatic situation.

It was, perhaps, time for a performance of Beethoven's symphony. Such great works should be performed only at stated intervals. As Hauptmann said in substance, dwellers near mountain peaks become too familiar with them. If "The Messiah" were not to be performed again for, say, six years, the work might seem a masterpiece to even those who find little in oratorio as a form of musical art.

SOME were surprised that Mr. Gericke should have chosen Tschaikowsky's "Pathetic" symphony for the joyous week before Christmas. This week is not of unalloyed joy to all men and women. There are those to whom the Christmas season brings sober thought, as it did to Alexander Smith, one of the most delightful of essayists, from whom Stevenson borrowed on more than one occasion both style and matter without even careless acknowledgment. Smith, sitting on Christmas night in his humble home in Dreamthorp, saw the apparitions of departed Christmas nights coming silently and without special invitation into his study of imagination. "Their numbers I do not care to count, for I know they are the numbers of my years. * * * The nostrils of my memory are assailed by a faint odor of plum pudding and burnt brandy. I hear a sound as of light music, a whisk of women's dresses whirled round in dance, a click as of glasses pledged by friends. Before one of these apparitions is a mound, as of a new-made grave, on which snow is lying. I know, I know! Drape thyself not in white like the others, but mourning stole of crape; and, instead of dance music, let there haunt around thee the service for the dead! * * * In this Christmas night all the other Christmas nights of my life live. How warm, breathing, full of myself is the year 1862, now almost gone! How bare, cheerless, unknown, the year 1863, about to come in! It stretches before me in imagination like some great, gaunt, untenanted ruin of a colosseum, in which no footstep falls, no voice is heard. * * * Looking forward into an empty year strikes one with a certain awe, because one finds therein no recognition. The years behind have a friendly aspect, and they are warmed by the fires we have kindled, and all the echoes are the echoes of our own voices."

There are few to whom Christmas is not closely associated with thoughts of the dying year and of the Christmases, perhaps only the Christmas that is in store for them. We doubt whether Mr. Gericke chose Tschaikowsky's "Pathetic" as a memento mori; but its profound melancholy was by no means incongruous or impertinent. On such a holiday as Christmas the dead are most keenly missed. However gay the feasters, however pompous the feast, there is deep in the heart the remembrance of former feasts, of voices that have long been stilled. Every anniversary of life includes anniversaries of death. There are some who would cry out, with Haji Abdu, the poet imagined by Sir Richard Burton:

> Cease, Man, to mourn, to weep, to wail; enjoy the shining hour of sun:
> We dance along Death's icy brink, but is the dance less full of fun?

For such there is the defiant dance in Tschaikowsky's symphony, and they are fortunate if they do not hear in this same dance intruding Death, pounding his drum, gently, but what irony is in this gentleness!

Either Beethoven's "Eroica" or his Fifth Symphony is good music just before the entrance into the New Year, and either one would have been appropriate last night. Dead March or Mighty Song of Triumph, either may serve the hearer before the concert of the year from Saturday.

Sunday Globe, Jan. 1

MUSICAL MATTERS

Joseffy Soloist With Symphony Orchestra.

First Tucker Chamber Concert in Chickering Hall Today.

Other Recitals of the Week —Personal Gossip.

The program for the 10th symphony rehearsal and concert had for an orchestral novelty Debussy's prelude, "The Afternoon of a Faun," played for the first time at these concerts. The celebrated pianist, Rafael Joseffy, was the soloist in the Brahms B-flat major concerto. Schumann's overture to "Genoveva" and Beethoven's C minor symphony filled out the program. Brahms' concerto may not give unalloyed pleasure to all concert patrons, and much of the first and second parts may be rather precise in form and monotonous, but the third and fourth movements are so full of brilliant moments for the solo instrument, and are so light and cheery in character, that the earlier impressions are almost obliterated by the musical distinction of the last two divisions. Mr Joseffy's art is so sincere and scholarly, and his sympathy with the sentiment and spirit of Brahms is so manifest, that the compelling charm of his interpretation was warmly recognized and met with enthusiastic approval.

The simplicity of the first movement and the more fiery phrases of the second were each skilfully set forth by this master of the keyboard. The elaborate figurations and passages associated with the cello were given with beautiful effect and without any attempt at a display of technique to bring the piano into undue prominence. The brilliant and graceful finale was performed in a manner which brought out all the varied beauties of the work by his masterful mingling of tonal coloring, clearness of phrasing and delicacy of the cantabile measures. He was recalled many times at the close of his performance.

Schumann's "Genoveva" overture calls for no special notice, its interpretation being up to the usual standard of playing by the orchestra. The Debussy prelude, based upon the "supposed soliloquy of a faun resting from the sultry midday heat in the shade of a thick wood," is a peculiar musical inspiration, comprising four themes of a languorous nature, the principal one being five notes of the chromatic scale. It is clearly a fantastic bit of writing and not very interesting, except as an oddity. The somewhat disjointed work gave excellent opportunities to show the melodious tonality of the woodwinds in the orchestra, but aside from that invites no particular comment. The performance of the Beethoven symphony was superb, especially in the andante movement, and proves the most satisfactory number on the program.

Miss Muriel Foster, the soloist this week, will be heard in Schubert's "Die Allonacht" and other vocal selections. The orchestra will play Vincent d'Indy's second symphony for the first time at these concerts, waltzes by Brahms orchestrated by Mr Gericke, and the "Carneval" overture by Dvorak.

Transcript Monday

[T]RANSCRIP[T] [M]ONDA[Y]

MUSIC AND DRAMA

Symphony Hall: Boston Symphony Orchestra

At the tenth symphony concert, given last Saturday evening, Mr. Rafael Joseffy was the soloist, and this was the programme:

Schumann: Overture to "Genoveva," Op. 81.
Brahms: Concerto for Pianoforte, in B-flat major, No. 2, Op. 83.
Debussy: Prelude to Stephanie Mallarmé's Ellogue, "The Afternoon of a Faun."
(First time at these concerts.)
Beethoven: Symphony in C minor, No. 5, Op. 67.

The concert gained distinction chiefly from the production of Debussy's prelude "The Afternoon of a Faun," which composition, incidentally, had been played twice before in Boston, once by the Orchestral Club, under Mr. Longy, and once by Mr. Lang, at a Chickering Production Concert. As everyone knows by this time, the piece undertakes to reproduce musically the impressions aroused by Mallarmé's extraordinary poem of the same name, a strange work in which probably few persons can discover so much as did Mr. Edmund Gosse. Since the meaning, if there be a meaning, of this singular poem is obscure, it will be quite as well, in listening to the Debussy prelude, to forget the poem and listen solely to the music as music. With each hearing it sounds more beautiful, with a queer, shimmering, glittering beauty all its own. It makes one dream—of what, it would be hard to tell. But a listener does dream, filled with a sense of being in the presence of something beautiful, where analysis of harmonic structure and of instrumentation would be out of place. One can merely listen and enjoy. It is only to be hoped that the experience may soon be offered concertgoers again, for it is not every day that one can hear music of such strange fascination so exquisitely played.

After the prelude, a composition that no musician would at present be likely to call "great," it was interesting to listen to a work that for nearly a century has held its own for grandeur unsurpassed, the C-minor symphony of Beethoven. At the risk of being rudely pounced upon for an impudent upstart, one listener is inclined to venture the opinion that this symphony, long held as lofty, is growing old much faster than the less pretentious symphonies of Beethoven, such as the seventh and the eighth. In all times, it would seem, the reputation of the fifth symphony has rested more on its deep emotional content than on its musical beauties, remarkable as these may be. But it is emotionalism in music that ages, while musical beauty never grows old. Be this as it may, in any case the superb performance of the first two movements of the symphony in C minor aroused on Saturday but perfunctory applause, whereas the first movement of the eighth symphony, at its last production, was greeted with enthusiasm. It is all very curious; what is to become of one's standards if Beethoven's fifth symphony will not stand the test of all time? Possibly Debussy's "Faun" prelude, which concerns itself chiefly with beauty and sonority, may live the longer.

A second feature of Saturday's concert was Mr. Joseffy's playing of the Brahms B-flat concerto, disappointing as it was to one who for years has been told of his glorious performance of the piece in 1896. Truth to tell, it is difficult to conceive of any pianist making an overwhelming effect with the Brahms concerto, a work that combines all the bad qualities his enemies attribute to Brahms. And yet Mr. Joseffy played very beautifully indeed, with wonderfully sweet tone, and with exquisite phrasing. The last two movements were far superior to the first two, and at the end Mr. Joseffy received much applause. The entire concert was one of splendid playing from the orchestra.

There will be a concert this coming Saturday evening, at which Miss Muriel Foster will sing. The progremme is to be as follows: Vincent d'Indy, Symphony No. 2, in B-flat major (first time); Schubert, Song, "Die Allmacht;" Brahms, Waltzes (orchestrated by W. Gericke); Songs with Orchestra; Dvorak, Overture, "Carneval."

R. R. G.

Am American, Friday, Dec. 23

[illegible]HONY OF TSCHAIKOWSKY FINELY GIVEN

Symphony Orchestra Plays the [illegible] "Pathetic" Composi[tion] in Masterly Style.

CHARLES GILIBERT SINGS

By Kent Perkins.

[illegible] ninth Symphony concert of this season, given last night in Symphony Hall, was one that will remain long in the memory of all who heard it. The programme, which was one of unusually consistent and sustained merit, was dominated and characterized by the orchestra's magnificent playing of Tschaikowsky's Sixth Symphony, the "Pathetic."

This heroic work infused a tone of emotional depth and solemnity to the impression made by the evening as a whole, which was not disturbed by the other numbers, but was accentuated by two of them, the inexpressibly touching "Morte," by de Erlanger, and the highly emotional song of idylle, called an "aubade," from the opera "Le Roi d'Ys," by Lalo, both sung with remarkable feeling and beauty by Charles Gilibert.

The concert began with the brightness and joyousness of Mendelssohn's overture to "Camacho's Wedding." The slight impression of lightness and gayety in this gave way to the chastened, classic and elevated joyousness of the aria, "With eagerness the husbandman," from Haydn's "Seasons," which was most artistically sung by Mr. Gilibert.

Then the audience was launched on the Tschaikowsky symphony's bottomless and shoreless ocean of swelling, sweeping, undulating, whirling emotions, now calm and solemn, now cyclonic and terrible, sometimes quiet, but never completely at rest, [illegible] and this sea of music submerged and overwhelmed with its billows [illegible] resistless tides all other effects of [illegible] of the programme.

[illegible] numberless explanations and [illegible] this remarkable symphony have [illegible] and doubtless each individual [illegible] it with intelligent attention [illegible] will always give it his own [illegible]. This is one of the marks [illegible]ness. The composer himself [illegible] what name to give it. He re[illegible] and accepted "pathetic." [illegible] of its "Russian sorrow," others [illegible] its "despair" and still others of its "wailing." Tschaikowsky himself spoke of it [illegible] a "programme-symphony with a programme that should be a riddle to everyone," and added: "May they break their heads over it!"

Personally, I can hear no petty "despair" in it and can detect no unmanly "wailing." The composer said: "The programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly." Does not this give a key to the work? Tears, indeed, there are, in it, and many times copious ones, but bitter tears are not of necessity the product of despair. There are triumph and immense courage in it, as well as tears and a funeral march. When one contemplates life, with its struggles, its triumphs, its sorrows, its joys; when one looks upon his soul experiences in their relation to ambition, responsibility, time, death, eternity and infinity, there is abundant cause for deep, stirring, solemn, pathetic, majestic emotion, and, when a great and sensitive soul expresses such feelings through melody and harmony, a "pathetic" symphony is a most natural result. To label such emotions and name their origins as one puts specimens of rock in a museum case is a profitless and impossible task. Listen to Tschaikowsky as played practically with perfection by the Symphony Orchestra, and you will hear expressed the feelings of a great soul as it reviews its life on this earth and you ought to be lifted up and borne far beyond the frivolities, the littlenesses or the despair that tempt you downward. Any incidental tears will do you good.

A beautiful woman in the audience, whose whole appearance indicated that society made heavy demands upon her, was moved to tears last night by the finale to the symphony. Two well-known Jesuit priests of Boston College, a few seats back of her, took up their breviaries when the last sigh of the music ceased and read their prayers with quiet smiles. It would be interesting to know just why the same music impressed the beautiful society woman and the experienced priests so differently. If you can tell you can solve the riddle of the "Pathetic" symphony.

The concert closed with a fine performance by the orchestra of Van der Stucken's "Pax Triumphans," a broadly popular festival production, which had its first Boston production.

The next concert will take place on Saturday evening, Dec. 31, with Raphael Joseffy as the soloist.

Herald, Dec. 23

WAS SYMPHONY FOR DYING YEAR

At Ninth Concert of Symphony Orchestra Tschaikowsky's "Pathetic" Was Played with a Grace Seldom Realized.

The ninth concert of the Symphony Orchestra, Mr. Gericke conductor, was given in Symphony Hall last evening. The programme was as follows:

Overture to "Camacho's Wedding." ... Mendelssohn
Aria from "The Seasons" ... Haydn
Symphony No. 6, "Pathetic" ... Tschaikowsky
Songs with piano—
a. Aubade from "Le Roi d'Ys" ... Lalo
b. "Morte" ... d'Erlanger
Symphonic festival prologue, "Pax Triumphans" ... Van der Stucken
(First time.)

Tschaikowsky's "Pathetic" symphony is music for a dying year. As a work of purely musical art some may, with good reason, prefer the fifth of the same composer, but the emotional contents of the fifth are not so poignant, so tear-compelling. Indeed, the modernity of emotion is so striking in the "Pathetic" that many prophesied the speedy disappearance of the symphony from the repertory, and some intimated knowingly that the composer would soon share the fate of Raff.

But the "Pathetic" symphony is full of the thought of death and the grave, and men and women in all ages have been curious about death. They have said with Branchiano in Webster's tragedy of Italian horror: "On pain of death let no man name death to me; it is a word infinitely terrible;" they have mourned with Moschus the fate of those "unheard of in hollow earth," who sleep "a right long and boundless slumber from which none are aroused;" they may ask with Job: "Man dieth and wasteth away; yea, man giveth up the ghost, and where is he?" or they may speak bravely after the manner of Henley and Walt Whitman—it matters not; there are few who are not curious about the secret of secrets.

And it may be said that supreme funeral music, or music that is shot through and through with the thought of the tomb, does not easily disappear or in the passing of the centuries seem commonplace or out of fashion. The "Dead March" in "Saul" preserves the name of Handel's oratorio, although he used this march in other ways. The horn call of Charon still chills the blood of the hearer of "Alceste"; Mozart's "Don Giovanni" is a "gay opera," according to the title page of the autograph score, but the music of the Statue is tragic today and it will be tragic as long as there is death.

The basic emotion of the "Pathetic" is, then, universal and lasting.

Last night the performance of this familiar work, which is now 11 years old, deepened the impression made at previous hearings, although the performance was not always sustained at a highly emotional pitch. We should have liked, for instance, a less formal reading of the third movement, more animation and greater force—a force akin to frenzy—in the march. So, too, there might have been wildness in the lamentation, shuddering despair, agony unrelieved by glimmer of hope. On the other hand, there was much that was beautiful and impressive in the first movement, and the second movement was performed with a grace indicated by the composer but seldom realized in the concert hall.

Mr. Van der Stucken's "Pax Triumphans" was played here for the first time. It was composed for a special occasion, for a meeting of a Saengerbund in Brooklyn, and it was composed with a view to broad and popular effects. The scheme of its construction, its fresco character, reminds one of a Flemish out-of-door work, and the composition would undoubtedly be more effective in a great hall crowded with enthusiasts eager to join in the final choral than it was last night in Symphony Hall with the statues of ancient gods, goddesses and bards looking down in wonder. There are broad and stirring passages side by side with those that are trivial or commonplace; there are pages where episodes are too loosely connected; there is one passage that last night brought to mind the tales told of Jullien's "Fireman's Quadrille."

Mendelssohn's overture has been little played here. Although it now seems little more than a curtain-raiser, it is eminently Mendelssohnian with all the earmarks and mannerisms.

Mr. Gilibert made much of Haydn's air of the husbandman, but he was heard to still greater advantage in the song by the Baron d'Erlanger and in the charming aubade from Lalo's opera. His exquisite singing of the latter song will long be remembered. It was a triumph of vocal artistry.

Post, Dec. 23 -

NINTH SYMPHONY CONCERT

Owing to tomorrow being Christmas eve the symphony concert scheduled for that date was given last evening, and this was the programme:

Overture, "Camacho's Wedding," Op. 10 ... Mendelssohn
Aria from "The Seasons" ... Haydn
Symphony No. 6, "Pathetic" ... Tschaikowsky
Songs with pianoforte—
(a) D'Erlanger ... "Morte"
(b) E. Lalo ... Aubade from "Le Roi d'Ys"
Symphonic prologue, "Peace Triumphant" ... Vander Stucken

Charles Gilibert was the soloist.

Naturally the chief number of interest was the immortal symphony of Tschaikowsky, the "Pathetic." The programme book gives much information that is new concerning this work that will bear careful perusal.

Of the symphony itself one can never tire of hearing. In melodic interest there is no work of its class since Schubert that will compare with it, and in every other respect it is as modern as one could wish. The symphony is an undoubted masterpiece, an inspired work of genius, yet is so clear and unmistakable in its construction and general meaning that it interests and holds the mind of even the merest novice in music. What is there in modern music like this "swan song" of the greatest among Russian composers?

The performance was especially fine and was enthusiastically applauded. Mr. Gericke was several times recalled, and he deserved it.

The rest of the programme does not require extended comment. Mendelssohn's youthful overture has only a historical interest, and why it was substituted for Rubin Goldmark's effective overture, "Hiawatha," originally announced, is difficult to determine.

Mr. Vander Stucken's "Peace Triumphant" is a work chiefly distinguished by the large number of instruments employed, about all known to the modern orchestra. Here and there one notices a melodic phrase or two that is of interest, but the first impressions of the work as a whole are that it is weak musically, noisy and inartistic as a piece of orchestration. It might with truth be described as a boisterous yet trivial exponent of the "strenuous life" rather than as a portrayal of peace. The performance was most effective.

Mr. Gilibert was not effective in his first number from Hadyn's "Seasons," but in the two little songs with piano accompaniment he was inimitable. The singer was much applauded and recalled.

Rafael Joseffy, a welcome favorite, will be the soloist at the rehearsal and concert of next week, playing the second Brahm's piano concerto in B flat.

PUBLIC LEDGER

Philadelphia, Tuesday, January 10, 1905.

Music and Musicians

The Boston Symphony Orchestra, under the direction of Wilhelm Gericke, gave the third of this season's Monday evening concerts in the Academy of Music. Only three numbers, the "Genoveva" overture (a lovely romantic example of Schumann), the second symphony, in B flat, by Vincent d'Indy, and the second piano concerto of Brahms, the one in B flat major, were included in the programme.

Rafael Joseffy was the soloist. A very broad player would have made Brahms's B major piano concerto stand out, but as Joseffy played it last evening it took on more of the character of an obligato to the orchestra. His playing is too fine for a work of this kind.

* * *

The Press

THURSDAY, JANUARY 12, 1905.

THE BOSTON ORCHESTRA

Mr. Gericke Gives a Noble Reading of the Symphony Pathetique.

Program.

Tschaikowsky—Symphony Pathetique, No. 6 in B Minor, Opus 74
Bruch—Penelope's Recitative and Prayer, from "Odysseus"
Brahms—Waltzes, Orchestrated by W. Gericke
Elgar—"Sea Pictures," Three Songs from a Cycle of Five for Orchestra and Contralto, Opus 37
Dvorak—Overture, "Carneval."

The Boston Orchestra, under Mr. Gericke, again put one in its debt last evening by the exceeding tonal beauty and marvelous clarity of its interpretation of the famous "Pathetic Symphony." It was natural after the swing and swagger of the third movement that the audience should applaud delightedly and it was quite the courteous thing for Mr. Gericke to ask his men to stand up, but as finely as he and they read this movement it is just in this movement that one feels more disposed to quarrel with the conductor, since he is incorrigible.

Dash and vehemence he expresses, but he will not let the barbaric forces so potent in this movement loose. He, as was said of Henry James the other evening, deals restrainedly with great crises. Surely if our forefathers thought a small cannon might have been fired to effect in the first chordal crash of Haydn's surprise symphony, a cannon is easily in place in the climaxes of the third movement of the Pathetic. Lacking a cannon by the composer's direction, by all means let us have the clash of cymbals, but with a mailed hand, fiercely and abandoned.

Well, if the third movement was read in Mr. Gericke's well known way it can be said that his way in the other three seemed perfection. Rarely has the luxury of grief in melodic phrase and harmonic color as Tschaikowsky depicted it been so nobly expressed, and particularly in the last movement, the adagio lamentoso, the orchestra reached a height of virtuosity in expression as well as in tone that was the poetry of interpretation.

The orchestra was in splendid form also in the Brahms waltzes and the Dvorak number and in the accompaniments to the songs of the soloist, Miss Muriel Foster, who proved to be a young woman of pleasing presence, with a large voice and a broad dramatic style.

The Boston Symphony

The third of the Boston Symphony Orchestra's second series of concerts at the Academy of Music last evening was listened to by an audience considerably smaller than usual, but the lack in numbers did not affect the appreciation and applause, unless it was to make it more than ordinarily cordial. Mr. Gericke and his band have seldom played better here or been more enthusiastically received. This is particularly true of the Tschaikowsky symphony, "Pathetic," No. 6. In the first movement especially the musicians played as if inspired, and the third part, the beautiful march scherzo, was so well done hat Mr. Gericke was induced by the continued applause to have all his men rise and bow for themselves. A set of rhythmic waltzes by Brahms, delightfully played, and Dvorak's picturesque and somewhat barbaric "Carneval" overture, with its rich splashes of color, completed the orchestral part of a program which altogether proved rarely delightful. The soloist was Miss Muriel Foster, the English contralto, who made an excellent impression. Miss Foster, who is a woman of almost imposing presence, tall and finely proportioned, has a voice of great volume, of steady, full tone, and clear, though not particularly sympathetic, quality. She sang "Penelope's Recitative and Prayer," from Bruch's "Odysseus," with much dramatic effect, and "Sea Pictures," a group of three interesting songs by Edward Elgar.

THE PH[illegible]

PHILADELPHIA, JANUARY 12, 1905.

BOSTON SYMPHONY.

Muriel Foster's Local Concert Debut.

Barring the presence of Muriel Foster, an English contralto new to this city, it cannot be said that novelty was the keynote of last evening's concert of the Boston Symphony Orchestra in the Academy of Music. On the other hand, the program consisted largely of music so well known and so justly admired as to make it quite the most delightful that Mr. Gericke's players have given us during the current season. It is further worthy of note that repellant atmosphere of "rigidity, rigidity, rigidity," as Kipling has it, seemed at no time in evidence. With the conductor in what may be termed a "pliable" mood and with orchestra voicing its testimony of this welcome temperamental change by playing with marked spontaneity and enthusiasm, it is scarcely to be wondered at that the entertainment was one of rare artistic worth. Could Mr. Gericke be persuaded to have done forever with that unfortunate air of didacticism that has so long been his severest handicap, the Boston Symphony Orchestra need fear few rivals in the entire world of music. The real potentiality of the organization is something fairly phenomenal.

Tschaikowsky's "Symphony Pathetique" began the evening. At the present date this composition may be said to eclipse in popularity the entire range of symphonic works old and new. Very seldom has a season passed by in this city without its production. The Boston players gave it in 1902, our own orchestra offered it three times last year and last evening's performance marks the third time for the winter of 1904-05. Naturally, comparisions as to the manner of its presentation are inevitable. Mr. Scheel's men interpret the work in fine style as a tone poem—a musical picture of life. In the hands of Mr. Gericke it is more of a symphony, and, notably in the secondary theme of the second movement, there is less insistence upon the poignancy of the tragedy that Tschaikowsky had in mind. With respect to the brilliant allegro, however, first honors must be accorded the New England orchestra. At the conclusion of this movement all the players at Mr. Gericke's command stood to acknowledge the applause of the audience. The demonstration was richly justified. The resplendent march, with its ever present background of tragedy, has never been more worthily rendered. The other purely instrumental numbers were Brahms' waltzes, orchestrated by Mr. Gericke, and Dvorak's splendid Carnival overture—both admirably given.

Miss Foster, the soloist, disclosed a personality of much vigor, and a kind of "grand" manner that accorded very well with Penelope's Recitative and Prayer from Bruch's "Odysseus," which was her opening number. Her voice is a fine, powerful organ, rich, deep and evidently one of wide range. On her second appearance she sang three of Elgar's "Sea Pictures," "In Haven," "Where Corals Lie," and "The Swimmer."

ESTABLISHED 1836

PUBLIC LEDGER

Philadelphia, Thursday, January 12, 1905.

Music and Musicians

The third Wednesday evening concert of the Boston Orchestra, under the direction of Wilhelm Gericke, took place last night in the Academy of Music. The symphony was Tschaikowsky's "Pathetique." The reading of it was in a slightly lower key than customary, so that the great composition lacked a little in sweetness, abandon and throbbing hopelessness in its final impression, but, with the exception of the third movement, it was finely played. At the close of the rhythmic second movement the audience was roused to a high pitch of enthusiasm.

Some characteristic Brahms waltzes, orchestrated by Mr. Gericke, and Dvorak's sprightly "Carneval" overture were the other instrumental numbers on the programme.

Muriel Foster, an English contralto, with a big though not very rich voice, sang "Penelope's Prayer," from Bruch's "Odysseus," and three of Elgar's five "Sea Pictures," Nos. 2, 4 and 5, with much intelligence and authority. Her diction is very indistinct, but her singing is fervid and effective. The beauty of the orchestra of the first song, "In Haven," is particularly to be noted.

"Phila 'Times'" Jan 10-05

BOSTON ORCHESTRA IN BRAHM CONCERTO

Rafael Joseffy, first among American pianists, played Brahm's second concerto last evening at the Boston Orchestra concert—a masterly exhibition of skillful technique and artistic expression. There is perhaps no other living pianist who can vie with Joseffy in the performance of this splendid composition; certainly the passionate second movement and the rippling grace of the final allegretto have never been given here with such infinite spirit and artistic fervor. The lovely andante, too, was played as only Joseffy can play it.

The symphony was D'Indy's second, in B flat major—a supreme test of orchestral virtuosity, which Mr. Gericke's musicians amply met and answered. The reading of the work did not differ materially from that of Conductor Scheel, recently heard here; and numerous hearings will be required to unfold D'Indy's musical message to symphony audiences. Schumann's brilliant "Genoveva" overture was played in dashing style and with fine musical effect.

To-morrow evening's concert by the Boston band will introduce as soloist Muriel Foster, an English contralto in high favor with British concertgoers.

"Phila 'Press'" Jany 10-05

D'INDY ONCE MORE

Mr. Gericke Gives the Famous Second Symphony—Joseffy as Soloist.

The program of the Boston Symphony Orchestra's concert last evening at the Academy of Music, under the baton of Mr. Gericke, was a rather curious one. Schumann, the romanticist, was represented by his "Genoveva" overture; Brahms, the modern classicist, was heard through the medium of Rafael Joseffy's not particularly inspiring interpretation of the piano concerto in B flat Major, while Mr. Gericke took a deep plunge into the muddy depths of Vincent D'Indy's second symphony in B flat Major, in the interest of modern ideas. This is the same symphony whose reading at the hands of Mr. Scheel recently brought up a heated discussion as to what it all means anyhow.

It might as well be said at the outset that both Mr. Scheel and Mr. Gericke gave you all the meaning there is in this extraordinary symphonic work. One writes "extraordinary not from any sense of admiration, but simply as a tribute to audacity; for D'Indy's work, with the possible exception of Elgar's "Dream of Gerontius," is by all odds the ugliest bit of music that has been heard recently in a modern program.

It is possible that some can get enjoyment out of it,perhaps there is even entertainment of an amusing character for the musically learned, and it is also possible that some may find it beautiful in spots; but there should be no real difficulty in seeing that D'Indy has really very little to say, and says what he does have to say tiresomely. This work is not "music of the future," beyond present comprehension, as no doubt his admirers will assert. On the contrary it is very easy to understand it. Its treatment of the instruments, its use of the orchestral forces, its scrappy method with musical themes, and its curious chords and false relations of notes that make for discords are all far from novel or new. Hence it is not because we can't understand D'Indy that he seems ugly, but because we do understand him.

The Frenchman is no innovator, no originator, no founder of a new school trying unheard of things who will be understood and appreciated later on. He is simply a very daring and clever composer, who has carried to the pitch of absurdity certain modern tendencies, and one should not be at all surprised if he were really laughing in his sleeve at those who find the unutterable in his jerky and disconnected composition.

The chief impression which the second hearing of the symphony makes on one is that it is not lasting nor of high art value. If D'Indy had been set the task of writing a composition to exploit in all the instruments of the orchestra, helter-skelter, go-as-you-please, showing off their eccentricities rather than their normal qualities, he couldn't have succeeded better. It is a good thing, however, to hear a work of this kind, as it brings one to a realizing sense of what we really owe to a genius like Beethoven for his "Leonore" No. 3 Overture, which is worth a thousand D'Indy symphonies.

The "Genoveva" overture was read well and in the concerto Joseffy was in his best form in the andante and the final allegretto grazioso. Here his old self seemed uppermost and he was effective and made a good impression. On the whole, however, the program was not one of Mr. Gericke's best.

At to-morrow evening's concert the following attractive program will be rendered: Overture to "Camacho's Wedding, Op. 10, Mendelssohn; Penelope's Lament and Prayer from "Odysseus," Bruch; Symphony No. 6, "Pathetic," in B minor, Tschaikowsky; three songs from a cycle of five for contralto and orchestra, Op. 37, "Sea Pictures," Edward Elgar; overture to "The Flying Dutchman," Wagner; soloist. Miss Muriel Foster, the contralto.

"Phila 'North American'" Jany. 10-05

Music and Musicians

The Boston Symphony Orchestra, under the direction of Wilhelm Gericke, gave the third of this season's Monday evening concerts in the Academy of Music. Only three numbers, the "Genoveva" overture (a lovely romantic example of Schumann), the second symphony, in B flat, by Vincent d'Indy, and the second piano concerto of Brahms, the one in B flat major, were included in the programme.

Rafael Joseffy was the soloist. A very broad player would have made Brahms's B major piano concerto stand out, but as Joseffy played it last evening it took on more of the character of an obligato to the orchestra. His playing is too fine for a work of this kind.

Phila Ev. Telegraph Jay. 12-05

IN THE WORLD OF MUSIC

The Boston Symphony Orchestra with Miss Muriel Foster, Contralto, as Soloist.

At the concert of the Boston Symphony Orchestra last night in the Academy of Music the programme was a very interesting one, and yet finding fault may be excused in this case. The symphony was Tschaikowsky's "Pathetique." On Monday night the symphony was D'Indy's second. Now, the Philadelphia Orchestra has already given both these works here this season, and it seems a pity that, in the comparatively few orchestral concerts which we get in a winter, we should have repetitions where there is such an immense amount of other valuable work that we should have an opportunity to hear. In the case of the D'Indy symphony, the repetition was not only excusable but gratifying. It is a new work, and an important one, and it was well to hear it again before our first rather unfavorable impressions had sunk too deep for eradication. But with the Tschaikowsky work the case is entirely different. We are thoroughly familiar with this symphony. We have already heard it twice this year, and that is enough. Mr. Gericke would do far better to give us something which, if not absolutely new, is at least unfamiliar and seldom heard.

As for the orchestra's playing of the work, it was practically perfect with the exception of the third movement. Here the band was very ragged. Especially were the brasses out of order and seemed totally unable to keep smoothly in the spirit of the interpretation. The finale, however, atoned to a great extent for this shortcoming, and left one with the impression of a great work well performed. The Brahms waltzes, orchestrated by Mr. Gericke, would have been most interesting and acceptable had there been fewer of them. As it was, the number became rather tiresome before it was finished. The Dvorak "Carneval" overture was excellently read and ended the programme refreshingly.

The soloist was Miss Muriel Foster, the English contralto. Miss Foster is the possessor of a pleasing personality and a big voice. In fact, her voice is altogether too big as she uses it, or, rather, as it uses her. She has not sufficient control of it. Her efforts at repression result in faults of production that spoil the effects and mar what she evidently conceives intelligently and artistically. There is, at times, too, a sudden blare that amounts almost to a whoop and is very far from pleasant. These things, which are of themselves faults, served rather as a help to her in the intensely dramatic "Swimmer" of Elgar, but in the other songs they interfered decidedly with the artistic effect. Besides the "Penelope's Recitative and Prayer" from Bruch's "Odysseus," she sang three songs from Elgar's "Sea Pictures," They are exceedingly beautiful things, the first one especially showing the new prophet of English music in one of his most characteristic moods. It was, unfortunately, in this very work that Miss Foster's defects were most in evidence, and she failed to do it the justice that it deserved.

"Phila 'Record'" Jany 10-05

THE BOSTON SYMPHONY.

Rafael Joseffy Pays a Welcome New Visit as Soloist.

A well-balanced program was presented at the concert of the Boston Symphony Orchestra at the Academy of Music last evening. Schumann's "Genoveva," the overture to which opened the concert, is a work that ought to be better known to the present generation of music lovers; it is one of the finest flowers of the Romantic revolt, and, though the dullness of the libretto and its non-dramatic quality accounts for its failure on the stage, its noble numbers deserve to be more frequently heard. The overture with its passionate introductory theme, its lively hunting motive, alternating with a beautiful andante, composes a free fantasia of great charm and was admirably rendered. Of Brahms Concerto in B-flat, for pianoforte, it has been said that one part might better have been omitted. Usually it is the second movement, the allegro appassionato, which critics wish might have been excided, but one should be loth to miss this fiery, cynically gay dance of passion. This, and the andante and allegretto gracioso following, combine to make a composition of poetic beauty, to which the mere music of the introductory andante stands in no necessary relation. Rafael Joseffy, who bore off the honors at the piano, was at his best in the last two movements. His velvet touch was a continuous delight, and he can score a triumph as often as he will consent to let the public hear him. It is our loss that he appears at such increasingly long intervals. The wood winds of the orchestra were occasionally too unrestrained, and a few of the delicate shadings of the master pianist were lost. D'Indy's Symphony in B-flat major has been heard in this city before, having been a part of the program of the Philadelphia Orchestra on New Year's eve, and nothing need be added in praise of this original and intensely modern tour de force. The concert from first to last was interesting and the visiting orchestra carried it off in its usual good style.

At to-morrow evening's concert Muriel Foster, the fine English contralto, will be the soloist. The program will comprise: Mendelssohn's Overture to "Camacho's Wedding," Bruch's "Penelope's Lament and Prayer," from "Odysseus;" Tschaikowsky's Symphony No. 6, "Pathetic;" Edward Elgar's "Sea Pictures," three songs from a cycle of five, for contralto and orchestra; Wagner's overture to "The Flying Dutchman."

Phila "Press" Jany 10-05 [illegible] 12-05

ESTABLISHED 1836
PUBLIC LEDGER
Philadelphia, Tuesday, January 10, 1905.

Music and Musicians

The Boston Symphony Orchestra, under the direction of Wilhelm Gericke, gave the third of this season's Monday evening concerts in the Academy of Music. Only three numbers, the "Genoveva" overture (a lovely romantic example of Schumann), the second symphony, in B flat, by Vincent d'Indy, and the second piano concerto of Brahms, the one in B flat major, were included in the programme.

Rafael Joseffy was the soloist. A very broad player would have made Brahms's B major piano concerto stand out, but as Joseffy played it last evening it took on more of the character of an obligato to the orchestra. His playing is too fine for a work of this kind.

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The Press
THURSDAY, JANUARY 12, 1905.

THE BOSTON ORCHESTRA

Mr. Gericke Gives a Noble Reading of the Symphony Pathetique.

Program.

Tschaikowsky—Symphony Pathetique No. 6 in B Minor, Opus 74
Bruch—Penelope's Recitative and Prayer, from "Odysseus"
Brahms—Waltzes, orchestrated by W. Gericke
Elgar—"Sea Pictures." Three Songs from a Cycle of Five for Orchestra and Contralto, Opus 37
Dvorak—Overture, "Carneval."

The Boston Orchestra, under Mr. Gericke, again put one in its debt last evening by the exceeding tonal beauty and marvelous clarity of its interpretation of the famous "Pathetic Symphony." It was natural after the swing and swagger of the third movement that the audience should applaud delightedly and it was quite the courteous thing for Mr. Gericke to ask his men to stand up, but as finely as he and they read this movement it is just in this movement that one feels more disposed to quarrel with the conductor, since he is incorrigible.

Dash and vehemence he expresses, but he will not let the barbaric forces so potent in this movement loose. He, as was said of Henry James the other evening, deals restrainedly with great crises. Surely if our forefathers thought a small cannon might have been fired to effect in the first chordal crash of Haydn's surprise symphony, a cannon is easily in place in the climaxes of the third movement of the Pathetic. Lacking a cannon by the composer's direction, by all means let us have the clash of cymbals, but with a mailed hand, fiercely and abandoned.

Well, if the third movement was read in Mr. Gericke's well known way it can be said that his way in the other three seemed perfection. Rarely has the luxury of grief in melodic phrase and harmonic color as Tschaikowsky depicted it been so nobly expressed, and particularly in the last movement, the adagio lamentoso, the orchestra reached a height of virtuosity in expression as well as in tone that was the poetry of interpretation.

The orchestra was in splendid form also in the Brahms waltzes and the Dvorak number and in the accompaniments to the songs of the soloist, Miss Muriel Foster, who proved to be a young woman of pleasing presence, with a large voice and a broad dramatic style.

THE PHILADELPHIA RECORD
PHILADELPHIA, JANUARY 12, 1905.

BOSTON SYMPHONY.

Muriel Foster's Local Concert Debut.

Barring the presence of Muriel Foster, an English contralto new to this city, it cannot be said that novelty was the keynote of last evening's concert of the Boston Symphony Orchestra in the Academy of Music. On the other hand, the program consisted largely of music so well known and so justly admired as to make it quite the most delightful that Mr. Gericke's players have given us during the current season. It is further worthy of note that repellant atmosphere of "rigidity, rigidity, rigidity," as Kipling has it, seemed at no time in evidence. With the conductor in what may be termed a "pliable" mood and with orchestra voicing its testimony of this welcome temperamental change by playing with marked spontaneity and enthusiasm, it is scarcely to be wondered at that the entertainment was one of rare artistic worth. Could Mr. Gericke be persuaded to have done forever with that unfortunate air of didacticism that has so long been his severest handicap, the Boston Symphony Orchestra need fear few rivals in the entire world of music. The real potentiality of the organization is something fairly phenomenal.

Tschaikowsky's "Symphony Pathetique" began the evening. At the present date this composition may be said to eclipse in popularity the entire range of symphonic works old and new. Very seldom has a season passed by in this city without its production. The Boston players gave it in 1902, our own orchestra offered it three times last year and last evening's performance marks the third time for the winter of 1904-05. Naturally, comparisions as to the manner of its presentation are inevitable. Mr. Scheel's men interpret the work in fine style as a tone poem—a musical picture of life. In the hands of Mr. Gericke it is more of a symphony, and, notably in the secondary theme of the second movement, there is less insistence upon the poignancy of the tragedy that Tschaikowsky had in mind. With respect to the brilliant allegro, however, first honors must be accorded the New England orchestra. At the conclusion of this movement all the players at Mr. Gericke's command stood to acknowledge the applause of the audience. The demonstration was richly justified. The resplendent march, with its ever present background of tragedy, has never been more worthily rendered. The other purely instrumental numbers were Brahms' waltzes, orchestrated by Mr. Gericke, and Dvorak's splendid Carnival overture—both admirably given.

Miss Foster, the soloist, disclosed a personality of much vigor, and a kind of "grand" manner that accorded very well with Penelope's Recitative and Prayer from Bruch's "Odysseus," which was her opening number. Her voice is a fine, powerful organ, rich, deep and evidently one of wide range. On her second appearance she sang three of Elgar's "Sea Pictures," "In Haven," "Where Corals Lie," and "The Swimmer."

ESTABLISHED 1836
PUBLIC LEDGER
Philadelphia, Thursday, January 12, 1905.

Music and Musicians

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Some characteristic Brahms waltzes, orchestrated by Mr. Gericke, and Dvorak's sprightly "Carneval" overture were the other instrumental numbers on the programme.

Muriel Foster, an English contralto, with a big though not very rich voice, sang "Penelope's Prayer," from Bruch's "Odysseus," and three of Elgar's five "Sea Pictures," Nos. 2, 4 and 5, with much intelligence and authority. Her diction is very indistinct, but her singing is fervid and effective. The beauty of the orchestra of the first song, "In Haven," is particularly to be noted.

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Mr. Gericke Gives the Famous Second Symphony—Joseffy as Soloist.

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It might as well be said at the outset that both Mr. Scheel and Mr. Gericke gave you all the meaning there is in this extraordinary symphonic work. One writes "extraordinary not from any sense of admiration, but simply as a tribute to audacity; for D'Indy's work, with the possible exception of Elgar's "Dream of Gerontius," is by all odds the ugliest bit of music that has been heard recently in a modern program.

It is possible that some can get enjoyment out of it, perhaps there is even entertainment of an amusing character for the musically learned, and it is also possible that some may find it beautiful in spots; but there should be no real difficulty in seeing that D'Indy has really very little to say, and says what he does have to say tiresomely. This work is not "music of the future," beyond present comprehension, as no doubt his admirers will assert. On the contrary it is very easy to understand it. Its treatment of the instruments, its use of the orchestral forces, its scrappy method with musical themes, and its curious chords and false relations of notes that make for discords are all far from novel or new. Hence it is not because we can't understand D'Indy that he seems ugly, but because we do understand him.

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IN THE WORLD OF MUSIC

The Boston Symphony Orchestra, with Miss Muriel Foster, Contralto, as Soloist.

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As for the orchestra's playing of the work, it was practically perfect with the exception of the third movement. Here the band was very ragged. Especially were the brasses out of order and seemed totally unable to keep smoothly in the spirit of the interpretation. The finale, however, atoned to a great extent for this shortcoming, and left one with the impression of a great work well performed. The Brahms waltzes, orchestrated by Mr. Gericke, would have been most interesting and acceptable had there been fewer of them. As it was, the number became rather tiresome before it was finished. The Dvorak "Carneval" overture was excellently read and ended the programme refreshingly.

The soloist was Miss Muriel Foster, the English contralto. Miss Foster is the possessor of a pleasing personality and a big voice. In fact, her voice is altogether too big as she uses it, or, rather, as it uses her. She has not sufficient control of it. Her efforts at repression result in faults of production that spoil the effects and mar what she evidently conceives intelligently and artistically. There is, at times, too, a sudden blare that amounts almost to a whoop and is very far from pleasant. These things, which are of themselves faults, served rather as a help to her in the intensely dramatic "Swimmer" of Elgar, but in the other songs they interfered decidedly with the artistic effect. Besides the "Penelope's Recitative and Prayer" from Bruch's "Odysseus," she sang three songs from Elgar's "Sea Pictures." They are exceedingly beautiful things, the first one especially showing the new prophet of English music in one of his most characteristic moods. It was, unfortunately, in this very work that Miss Foster's defects were most in evidence, and she failed to do it the justice that it deserved.

The Boston Symphony

The third of the Boston Symphony Orchestra's second series of concerts at the Academy of Music last evening was listened to by an audience considerably smaller than usual; but the lack in numbers did not affect the appreciation and applause, unless it was to make it more than ordinarily cordial. Mr. Gericke and his band have seldom played better here or been more enthusiastically received. This is particularly true of the Tschaikowsky symphony "Pathetic," No. 6. In the first movement especially the musicians played as if inspired, and the third part, the beautiful march scherzo, was so well done that Mr. Gericke was induced by the continued applause to have all his men rise and bow for themselves. A set of rhythmic waltzes by Brahms, delightfully played, and Dvorak's picturesque and somewhat barbaric "Carneval" overture, with its rich splashes of color, completed the orchestral part of a program which altogether proved rarely delightful. The soloist was Miss Muriel Foster, the English contralto, who made an excellent impression. Miss Foster, who is a woman of almost imposing presence, tall and finely proportioned, has a voice of great volume, of steady, full tone, and clear, though not particularly sympathetic, quality. She sang "Penelope's Recitative and Prayer," from Bruch's "Odysseus," with much dramatic effect, and "Sea Pictures," a group of three interesting songs by Edward Elgar.

BOSTON ORCHESTRA IN BRAHM CONCERTO

Rafael Joseffy, first among American pianists, played Brahm's second concerto last evening at the Boston Orchestra concert—a masterly exhibition of skillful technique and artistic expression. There is perhaps no other living pianist who can vie with Joseffy in the performance of this splendid composition; certainly the passionate second movement and the rippling grace of the final allegretto have never been given here with such infinite spirit and artistic fervor. The lovely andante, too, was played as only Joseffy can play it.

The symphony was D'Indy's second, in B flat major—a supreme test of orchestral virtuosity, which Mr. Gericke's musicians amply met and answered. The reading of the work did not differ materially from that of Conductor Scheel, recently heard here; and numerous hearings will be required to unfold D'Indy's musical message to symphony audiences. Schumann's brilliant "Genoveva" overture was played in dashing style and with fine musical effect.

To-morrow evening's concert by the Boston band will introduce as soloist Muriel Foster, an English contralto in high favor with British concertgoers.

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Rafael Joseffy was the soloist. A very broad player would have made Brahms's B major piano concerto stand out, but as Joseffy played it last evening it took on more of the character of an obligato to the orchestra. His playing is too fine for a work of this kind.

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THE BOSTON SYMPHONY.

Rafael Joseffy Pays a Welcome New Visit as Soloist.

A well-balanced program was presented at the concert of the Boston Symphony Orchestra at the Academy of Music last evening. Schumann's "Genoveva," the overture to which opened the concert, is a work that ought to be better known to the present generation of music lovers; it is one of the finest flowers of the Romantic revolt, and, though the dullness of the libretto and its non-dramatic quality accounts for its failure on the stage, its noble numbers deserve to be more frequently heard. The overture with its passionate introductory theme, its lively hunting motive, alternating with a beautiful andante, composes a free fantasia of great charm and was admirably rendered. Of Brahms' Concerto in B-flat, for pianoforte, it has been said that one part might better have been omitted. Usually it is the second movement, the allegro appassionato, which critics wish might have been excided, but one should be loth to miss this fiery, cynically gay dance of passion. This, and the andante and allegretto gracioso following, combine to make a composition of poetic beauty, to which the mere music of the introductory andante stands in no necessary relation. Rafael Joseffy, who bore off the honors at the piano, was at his best in the last two movements. His velvet touch was a continuous delight, and he can score a triumph as often as he will consent to let the public hear him. It is our loss that he appears at such increasingly long intervals. The wood winds of the orchestra were occasionally too unrestrained, and a few of the delicate shadings of the master pianist were lost. D'Indy's Symphony in B-flat major has been heard in this city before, having been a part of the program of the Philadelphia Orchestra on New Year's eve, and nothing need be added in praise of this original and intensely modern tour de force. The concert from first to last was interesting and the visiting orchestra carried it off in its usual good style.

At to-morrow evening's concert Muriel Foster, the fine English contralto, will be the soloist. The program will comprise: Mendelssohn's Overture to "Camacho's Wedding," Bruch's "Penelope's Lament and Prayer," from "Odysseus;" Tschaikowsky's Symphony No. 6, "Pathetic;" Edward Elgar's "Sea Pictures," three songs from a cycle of five, for contralto and orchestra; Wagner's overture to "The Flying Dutchman."

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Mail 7 Sun 13

The Boston Symphony Orchestra comes again next week, giving the usual two concerts at Carnegie Hall, on Thursday evening and Saturday afternoon, Jan. 12 and 14, with Mr. Rafael Joseffy and Miss Muriel Foster as the soloists. The programme for the first performance will include Schumann's Overture to "Genoveva," op. 31, the Brahms Concerto in B flat major No. 2, for pianoforte and orchestra; and Vincent d'Indy's Symphony in B flat major No. 2, which will be given on this occasion for the first time at these concerts. Miss Foster, soloist of the Saturday concert, is the young and charming English contralto whose American appearances last season, with the Boston Orchestra and in a concert tour of various cities, won the favor of the public by the purity and richness of her voice and her altogether charming personality. The programme for this concert is as follows: Dvorak's "Carneval" overture; Song, "Penelope's Lament and Prayer," from Bruch's "Odysseus;" waltzes by Brahms, orchestrated by W. Gericke; "Sea Pictures," three songs from a cycle of five, for contralto and orchestra, by Edward Elgar, and Beethoven's Symphony in C minor, No. 5, op. 67.

Eve sun 7

The Boston Symphony Orchestra on Thursday evening, at Carnegie Hall, will play Schumann's overture to "Genoveva," op. 81, and Vincent d'Indy's symphony No. 2, in B flat major, this for the first time. The solo number is Brahms's piano concerto No. 2, in B flat, and the soloist is Rafael Joseffy.

Muriel Foster, the English contralto, is the soloist in Mr. Gericke's Saturday afternoon programme, which includes Dvorák, overture "Carneval"; Bruch, Penelope's recitative and prayer from "Odysseus"; Brahms waltzes orchestrated by Gericke; Edward Elgar, "Sea Pictures," three songs of the five for contralto and orchestra, op. 37; Beethoven, fifth symphony, in C minor, op. 67.

World 8

The Boston Symphony matinee at Carnegie Hall on Saturday will be an interesting event. Muriel Foster, the English contralto, will sing three of Elgar's "Sea Pictures" and an excerpt from Bruch's "Penelope." The orchestra under Gericke will perform Dvorak's "Carneval" overture, Beethoven's Fifth Symphony and some Brahms waltzes, orchestrated by Wilhelm Gericke.

For the Boston Symphony Concert of Thursday night, Rafael Joseffy has been announced as the soloist. This admirable pianist will play Brahms's Second Concerto. The orchestra, under Gericke, will be heard in Schumann's "Genoveva" overture and in D'Indy's Second Symphony, which is a novelty here.

Staats 8

Das nächste Konzert des Bostoner Symphonieorchesters am Donnerstag Abend in Carnegie Hall wird eine willkommene Ueberraschung bringen, nämlich das Auftreten von Rafael Joseffy. Er wird das zweite Brahms'sche Konzert vortragen. Es scheint, als wenn sich Herr Joseffy trotz aller Vorstellungen seiner Freunde und Verehrer nicht erweichen lassen will, mehr als einmal im Jahre an die New Yorker Oeffentlichkeit zu treten. Nun, da muß man dann eben diese eine Gelegenheit ordentlich ausnutzen. Das Orchesterprogramm des Konzerts enthält übrigens auch eine Novität, nämlich die zweite Symphonie von Vincent d'Indy, und außerdem noch die Schumann'sche „Genoveva"-Ouverture. Im Samstag-Nachmittag-Konzert des Bostoner Symphonieorchesters wird als Solistin die treffliche Londoner Altistin Muriel Foster mitwirken. Das Programm dieses Konzertes besteht aus der „Carnaval"-Ouverture von Dvorak, den Brahms'schen Liebeswalzern in der Instrumentation von Gericke, der Beethoven'schen C-moll Symphonie und Gesangsnummern von Bruch und Elgar. —

Post 7

Brahms and Beethoven will, as usual, be prominent in the Boston Symphony Orchestra's programmes at Carnegie Hall next week. On Thursday evening Mr. Joseffy will play the second Brahms concerto, and the orchestra will add the Schumann "Genoveva" overture, and Vincent d'Indy's second symphony (first time). On Saturday afternoon Miss Muriel Foster will sing three of Elgar's "Sea Pictures" and a Bruch aria, while the orchestra will give Dvorák's "Carneval" overture, some Brahms waltzes (orchestrated by Mr. Gericke), and Beethoven's fifth symphony.

amer 8

The Boston Symphony Orchestra comes again this week, giving the usual two concerts at Carnegie Hall on Thursday evening and Saturday afternoon, January 12 and 14, with Rafael Joseffy and Miss Muriel Foster as the respective soloists. The programme for the first performance will include Schumann's Overture to "Genoveva," Op. 31, the Brahms Concerts in B-flat major, No. 2, for pianoforte and orchestra; and Vincent d'Indy's Symphony in B-flat major No. 2, which will be given on this occasion for the first time at these concerts.

The Boston Symphony Orchestra will have no less a soloist Thursday night than Rafael Joseffy, and he will be heard in the second concerto of Brahms. Miss Muriel Foster, the young English contralto who won praise here last year, will be the Saturday soloist. Here are the Boston programmes; perhaps Mr. Gericke will for once let them be followed without alteration.

THURSDAY EVENING.

Overture to the opera "Genoveva," op. 81..... Schumann
Concerto for piano in B-flat major, No. 2, op. 83.....Brahms
Rafael Joseffy.
Symphony No. 2, in B flat major, Vincent d'Indy
(First time here).

SATURDAY MATINEE.

Overture—"Carneval" ..... Dvorak
Penelope's recitative and prayer from "Odysseus" ..... Bruch
Miss Muriel Foster.
Waltzes, orchestrated by W. Gericke, Brahms
"Sea Pictures," three songs from a cycle of five for contralto and orchestra, op. 37.....Edward Elgar
Miss Foster.
Symphony in C minor, No. 5, op. 67, Beethoven

times 8

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra comes again this week, giving the usual two concerts at Carnegie Hall, on Thursday evening and Saturday afternoon, with Mr. Rafael Joseffy and Miss Muriel Foster as the respective soloists. The programme for the first performance will include Schumann's overture to "Geneveva," Op. 31, the Brahms Concerto in B flat major, No. 2, for pianoforte and orchestra, and Vincent d'Indy's Symphony in B flat major No. 2, which will be given on this occasion for the first time at these concerts.

Miss Foster, soloist of the Saturday concert, is the young English contralto whose American appearance last season, with the Boston Orchestra and in a concert tour of various cities, won the favor of the public by the purity and richness of her voice, and her altogether charming personality. The programme for this concert is as follows: Dvorak's "Carneval" overture; Song, "Penelope's Lament and Prayer" from Bruch's "Odysseus"; Waltzes by Brahms, orchestrated by W. Gericke; "Sea Pictures," three songs from a cycle of five for contralto and orchestra, by Edward Elgar, and Beethoven's Symphony in C minor, No. 5, Op. 67.

Herald 8

MUSIC NOTES.

TWO remarkably fine programmes will mark the Boston Orchestra's concerts on Thursday evening and Saturday afternoon in Carnegie Hall. For the first affair Mr. Gericke announces Schumann's overture to Genoveva, opus 81; Vincent d'Indy's Second Symphony, in B flat major, a complete novelty, and the Brahms pianoforte concerto in the same key, opus 83, in which Rafael Joseffy will make one of his rare appearances as the soloist. On Saturday afternoon the list is a diverse one. The soloist, Miss Muriel Foster, will sing an air from Bruch's "Odysseus" and Edward Elgar's "Sea Pictures," the orchestral features being Dvorak's "Carneval" overture, some waltzes of Brahms', orchestrated by Mr. Gericke, and the Fifth Symphony of Beethoven.

Mr. Rafael Joseffy will be the soloist at the Boston Symphony Orchestra concert on Thursday evening next, at Carnegie Hall. Mr. Joseffy will play the Brahms No. 2 concerto, which, notwithstanding its brilliancy and difficulties for the pianist, has been designated as a symphony with a piano part. The programme is as follows:

Overture to the opera "Genoveva," Op. 81.....Schumann
Concerto in B flat major, No. 2, Op. 83.....Brahms
Symphony No. 2, in B flat major (first time), Vincent d'Indy

At the concert on Saturday afternoon, January 14, Miss Muriel Foster, the brilliant young English contralto, whose American appearances are among the pleasant memories of last season, will be the soloist of the occasion. For this performance Mr. Gericke has arranged the following programme:

Overture, "Carneval".....Dvorak
Penelope's Recitative and Prayer from "Odysseus"..Bruch
Waltzes, orchestrated by W. Gericke.....Brahms
"Sea Pictures," Op. 37.....Elgar
Three songs from a cycle of five for contralto and orchestra.
Symphony in C minor, No. 5, Op. 67.....Beethoven

THE BOSTON ORCHESTRA.

A NEW SYMPHONY BY VINCENT D'INDY PLAYED.

A Work Full of Diseased Harmonies and Most Ingenious Workmanship—Its Instrumentation Highly Colored—Joseffy Gives a Poetic Concerto.

The third evening concert of the Boston Symphony Orchestra at Carnegie Ha ll last evening, began in melancholy and ended in rejoicing. The first number on the programme was Schumann's "Genoveva" overture, but this was removed to make way for a memorial to the late Theodore Thomas. Schubert's funeral march in E flat minor, orchestrated by Liszt from a composition for piano, four hands, was played. After this solemn function the real business of the evening began with Vincent d'Indy's second symphony, B flat major, opus 57.

This work was heard for the first time in this city. It was previously discovered by the Philadelphia Orchestra. Just how it came to make its impress on the mind of the suave and gentle Mr. Gericke would be hard to imagine, for it is neither suave nor gentle itself. It is one of the works of the altogether utter modern school which hates all harmonies not afflicted with strabismus. It revels in fractured sevenths, dislocated ninths and unlucky thirteenths.

When it cannot think of anything else to do to make the blood curdle and the spine waggle it snatches two minor seconds in different keys and incites them to murderous combat with one another. Proceedings of this sort administer galvanic shocks to the nerves and make people squirm in their seats so that at least they cannot go to sleep.

With these promises laid down it must be recorded that Mr. d'Indy, who is a personage of importance in France, has written an interesting work. People who do not like harmonies suggestive of rampant lemons and inebriated pesimmons will not enjoy this symphony. Maybe no one really gets joy out of it, but many will find it like ginger, "hot i' the mouth."

The slow introduction to the first movement biteth like an adder, but it challenges attention and makes the vigorous and brilliant first theme of the allegro, sung first by the horns and afterward by the strings, sound fluent and melodious. The second theme, introduced in similar instrumental language, is equally good. The working out is excellent in design but lacks a climax. The whole movement is luscious in instrumentation and shows fine musicianship.

In the other movements of the work the composer utilizes parts of the themes heard in the first, adding new matter to give diversity and introducing a great variety of treatment in his developments. The second movement, "modérément lent," is elegiac in character in the beginning and end, and in the middle has a piquant theme which is sung first by the harp. This instrument is rarely used indeed to proclaim symphonic subjects, but in this case its use is effective.

The third movement is a sort of intermezzo, and though the symphony has no programme this part of it suggests very strongly a country festival in the open air with a cheerful organ grinder handing out jig music to the peasants. It is an archaic tune, "after the manner of a pantourimic dance," according to the programme notes. This is an admirably built movement.

The last movement begins with an introduction and fugue and ends with a rondo. The introduction recapitulates all the themes previously heard, and the fugue is built of the cantabile motive of the first movement. New thematic matter is introduced and worked up with old ideas to bring the work to a close. The symphony seems to demand all this because of its splendid workmanship. Its acrid style militates against its chances of popularity.

After the symphony, Rafael Joseffy played the B flat piano concerto of Brahms with the orchestra in a most beautiful and poetic style. A little more tone would have bettered the performance, but it was a lovely interpretation of a lovely work. Dvorak's "Carnival" overture brought the concert to an end.

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JOSEFFY THE SOLOIST.

Boston Symphony Orchestra Plays Varied Programe Well.

The Boston Symphony Orchestra began its concert at Carnegie Hall last evening with the Funeral March of Schubert. This number was performed as a tribute to the meory of Theodore Thomas, and at the back of the platform there was suspended a huge wreath tied with broad deep purple ribbons. The Funeral March was substituted in place of Schumann's "Genoveva" Overture.

Then came the evening's novelty, the Second Symphony by Vincent d'Indy. It was the first time that this work has had performance in this city, and a single hearing suggested the strong possibility that this symphony will enjoy exceptionally few performances here. It is unquestionably an uninteresting work, full of short phrases and unsatisfying treatment.

The Boston Symphony Orchestra played it with fine articulation, the beautiful tonal delicacy of its woodwind lending a charm to the work that certainly will be entirely dissipated by cruder treatment. The final orchestral number was Dvorak's 'Carnival" overture.

The soloist of the evening was Rafael Joseffy, the celebrated pianist, who all too seldom comes out of his seclusion to play. Last night he played Brahms's Second Concerto with a sense of remarkable refinement that again impressed the listeners with the exquisite charm of this pianist's work.

The audience was very large and enthusiastic.

MUSIC AND DRAMA.

Boston Symphony Orhcestra.

There is little of interest to say about last night's concert of the Boston Symphony Orchestra, for the simple reason that it was a most uninteresting "entertainment." Before the concert, one felt like commending Mr. Gericke for giving New Yorkers an opportunity to hear a novelty by a prominent member of the modern French school, but after hearing this work—the second symphony of Vincent d'Indy—one wondered why the conductor had deemed it worth while to try it on more than one audience. The symphony lacks what alone can give life to a work of art—a fount of original melody. Without such melody the utmost ingenuity of orchestration and the most bizarre harmonic effects go for naught, especially if there is no descriptive "programme," such as a piece like this demands. In a scene like that between the infuriated Alberich and Mime in "Siegfried" there is a reason for page after page of unmitigated dissonances: but in a work of absolute music, such discords are out of place. It is the old, old story. "First catch your hare" is the advice given in an ancient cook book. "First catch a melody" is the advice needed by nineteen out of every twenty contemporary composers; but hares are coy and elusive animals.

Johannes Brahms, too, was not an expert hunter in the realm of melody. It was, therefore, depressing to have his second concerto follow the French novelty. There are fragments of melody in this work—especially in the orchestral part of the andante—but far from enough to furnish forth an interminable work in four relentless movements. The piano part is neither brilliant, nor does it give the player any opportunity for emotional expression. It is deficient in dynamic contrasts, too, and Mr. Joseffy emphasized this deficiency, so that some one remarked that the work he played should really be called a "pianissimo concerto." All the more remarkable was the personal triumph of Mr. Joseffy, who was cordially recalled at the end, half a dozen times. It was a delight to hear so consummate an artist, even in so dry a work, for there is a delicacy, a refinement, in his playing that makes it a welcome contrast to the Amazonian thunderings of some other pianists, both of the strong sex and the fair, especially the latter. That Mr. Joseffy may give a recital (with not too much hermit music of the Brahms type) is beyond doubt the ardent wish of all who heard him last night.

Instead of the "Genoveva" overture, which was to have opened the concert, Mr. Gericke played the deep-felt Schubert funeral march, as a tribute to the late Theodore Thomas, whom Mr. Gericke, in a recent interview, declared to have been "the greatest orchestral conductor in the world." At the other end was the brilliant and stirring "Carneval" overture of Dvorák. These two short pieces furnished the real musical pabulum of this "symphony concert."

One of the features of Saturday afternoon's concert in Carnegie Hall will be a set of Brahms waltzes orchestrated by Mr. Gericke. An excellent thing! Maybe the time is coming, after all, when the Strauss waltzes will no longer be tabooed at symphony concerts. Why they should be tabooed is a mystery, for surely Strauss was a better waltz writer than Brahms, as the latter would have been the first to concede. It was he who, at the jubilee of the Waltz King, sent him the opening bars of the "Blue Danube" waltz with the words: "Leider nicht von Brahms"—"Not, alas! by Brahms." And the "Blue Danube" is one of the poorest of the Strauss waltzes.

JOSEFFY PLAYS AT SYMPHONY CONCERT

Joseffy played at Carnegie Hall last evening, and Vincent d'Indy's Symphony in B flat Major was given here for the first time. The Boston Symphony Orchestra achieved these two triumphs with great art.

Joseffy played the piano in the B-flat major concerto of Brahms. He was dexterously intelligent, brilliant as ever. The symphony of Vincent d'Indy is a learned work of art.

Instead of the "Genoveva" overture that was in the programme the orchestra played, in deference to Theodore Thomas, the funeral march of Schubert. Mr. Gericke conducted excellently.

January 1905

A SILVER JUBILEE FOR RAFAEL JOSEFFY

Boston Orchestra Honors Two American Careers—A French Symphony That Was Not Pink but Purple.

As if to show the gods the gods have bestowed on America these many years, the Boston Symphony Orchestra hung one more green laurel, a beautiful closed crescent, high on the Carnegie Hall stage last night while they played a Schubert funeral march in memory of Theodore Thomas. There was applause, as at the other memorial concerts here. Then Mr. Gericke gave the place of honor in his programme to our most distinguished resident pianist, Rafael Joseffy. It might well have been called the silver jubilee of a man whose first appearance in this country was at old Chickering Hall on Oct. 13, 1879. Joseffy, too, might well have been scared at his own reception. For not Ysaye himself has had a more stunning popular ovation. And this was only to start with.

After the Brahms concerto No. 2, played as it was with musicianly restraint, both the audience and the orchestra broke loose and applauded for eight recalls, until Joseffy, whose legs are not the longest, trotted away looking most heartily and happily tired of it all. He looks like a polite and prosperous little New York business man. Were he the young Hungarian of six-and-twenty, from Vienna, Leipsic and Berlin, who came here so long ago, we know of a dozen managers who would make the nights hideous in Sleepy Hollow at old Tarrytown until they got him "signed" for that form of penal servitude known as a "tour." Joseffy has earned his independence. Yet we may beg him to read a little sermon in that storm of applause, a warning to an artist whose wish not to make himself common has withdrawn him from a not ungrateful public long before his time.

A concerto for any instrument is the most overrated musical form, the vanity of virtuosos, the mere millinery of art. But if there is an exception, let us agree with Gericke that it is one of Brahms—or of a Liszt—done by a ripe interpreter like our classic Rafael. Mr. Joseffy was unselfish to a fault, refusing permissible moments of display. Somewhat nervously he even followed on the keyboard the noisy interludes given to orchestra alone. After his appearance, the "Carneval" overture of Dvorak was played, while before the concerto, that programme book to the contrary notwithstanding, Mr. Gericke introduced rather tentatively a new symphony of the modern French school. Up aloft in a box, the Russian visitor Safonoff, was intent upon a copy of the score, while his neighbors madly devoured their programme notes, as usual.

Vincent d'Indy's symphony No. 2, in B flat major, from its opening mood of raising the discords in sevenths generally to its final tragedy of aspiring thirds, the major theme, downtrodden into so much pedal bass for the victorious minor theme, of diminished fourths in serenely cheerful cadence—this symphony, we say, deserved to be heard. So much the more pity that a bored audience read about it instead of listening. They woke up now and then to hear the gentle flute solos in Part II. or the cornet in Part III., "très animé." But a pale purple fugue at last that ran away into delicious 5-4 time was too much for the Philistines.

D'Indy may be a Samson, we hope he is. He is at any rate a mighty lion hunter, for in addition to being one of the few Frenchmen who heard Wagner's production of the Bayreuth "Ring" in '76, he actually rehearsed the chorus for the first Paris "Lohengrin" and he raced around Europe after Liszt and Brahms. It is Charpentier who is called *le grand Bohème*. D'Indy is rather the favored son of luxury and leisure, who loves nature in the Cevennes, the Tyrol, the Black Forest, the Engadine. In Paris he is a man of affairs, after Saint Saëns and the late Cesar Franck, the most considerable musician in a list of symphonists which includes Chausson, Lalo, Dukas and a half-dozen more.

Make no mistake, the younger Frenchmen are going to be heard here, though they are growing prematurely gray with waiting. That gray mystic, Maeterlinck, is spokesman for them all. Or are they, in moments like D'Indy's quaint solo viola, chanting his musical prose and painting his tapestried shadows? Only a Yankee Doodle Dandy would stick a feather in his own cap after last night's cold reception. But as some one besides Solomon or Ben Franklin has said, "Absinthe makes the heart grow fonder." A new flavor in music, even a plain lemon sour, will be relished in time.

When Mr. Gericke, a conservative of the conservatives, plays a novelty in Boston, his friends cry for Haydn. Last night's house only cried for the Beethoven of tomorrow's matinée.

RAFAEL JOSEFFY PLAYS; D'INDY SYMPHONY HEARD

Widely Contrasting Music at the Boston Orchestra's Concert.

BRAHMS CONCERTO ON PIANO

Frenchman's Composition Shows Wonderful Harmonic Jugglery, but It Bears No Particular Message.

Wilhelm Gericke and his always precise and punctual Boston Symphony Orchestra came to town last night with two interesting things on their programme. Rafael Joseffy, one of the world's great pianists, was down for Brahms's concerto in B flat major, No. 2, opus 83, and Vincent d'Indy's symphony of similar number and tonality had a first hearing in this city. As might have been expected, the audience in Carnegie Hall was large and many a Joseffy enthusiast was on the spot. But whether the D'Indy number, one of the most extravagant pieces of tone-painting heard in this city, had exerted any special attraction may be doubted.

D'Indy is not unknown in New York. His "Foret Enchantée," an earlier work, is fresh in the memory. This Frenchman, who does not hesitate at the most ear-puzzling dissonances, has, like all modern composers, an astonishing command of orchestral technics and is not only an expert contrapuntisto, but also extremely proficient in devising strange and haunting harmonies. Could they be considered separately from the musical matter they are supposed to clothe, they would inspire much admiration. Unfortunately, however, the musical ideas within the scintillating masses of effects are almost nil, and where they amount to something are borrowed from other composers—Wagner and Liszt in particular.

REMARKABLE TONAL FABRIC.

The symphony in B flat major, the author says, is not "programme music." But does the mere absence of a title make a tone-poem a symphony in the conventional sense? If D'Indy's second "symphony" is not "programme music," neither is Strauss's "Domestica." There is not the slightest doubt this score is a remarkable tonal fabric, containing much beautiful and effective writing, hard as it is to penetrate its mazes on a first hearing. Yet it cannot be considered an important addition to musical literature. What lasting art work can mere cerebral energy and cleverness produce when there is no true message to convey to the world? D'Indy is a technical wizard and can juggle with harmonic colors with the utmost ease and often with superficially impressive results, but if there is originality of treatment and workmanship in his latest symphonic effort it is without melodic inspiration.

At the hands of the Boston Symphony Orchestra this extraordinary composition received wholly admirable treatment. Mr. Gericke not only exposed its puzzling intricacies with astonishing clearness, but worked up dramatic climaxes with far more vigor and enthusiasm than is generally his wont.

Brahms's second concerto is not one of the master's most inspired works; but certainly it could have had a more enlivening interpretation than Joseffy gave it. The pianist never rose above a mezza-forte. He actually whispered the music—this champion featherweight technician. As for heart impulse, some persons say they have discovered it in Joseffy's playing recently, but his performance last night was cold and colorless.

Instead of Schumann's "Genoveva" overture Schubert's Funeral March, orchestrated by Liszt, was offered in memory of Theodore Thomas. Perhaps some in the audience had failed to notice the slip of paper inserted in the programmes which advertised the change. At any rate the applause was not checked. Dvorak's "Carneval" overture ended the concert.

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THE BOSTON SYMPHONY ORCHESTRA AGAIN

A New Symphony by Vincent D'Indy Given.

RAFAEL JOSEFFY SOLOIST

He Plays Brahms's Second Concerto—A Tribute to Thomas at the Beginning.

The Boston Symphony Orchestra, at its third evening concert, which it gave last evening in Carnegie Hall, paid its tribute to the memory of Theodore Thomas by changing its programme and playing, instead of Schumann's overture to "Genovava," a funeral march by Schubert. A printed slip in the programme book—how many of such slips have been found necessary of late!—announced the change, but did not identify the composition, which was, in fact, one of a set written for four hands upon the piano in E flat minor, orchestrated by Liszt. The march is not particularly interesting, but the orchestration is exceedingly effective, and the purpose in view in performing it was fulfilled in a dignified manner. That purpose was emphasized by a large purple-bound wreath that hung upon the rear wall of the stage. Strange, however, that a Boston Symphony audience should consider even a ripple of applause in place after such a ceremonial.

The symphony was the second of Vincent d'Indry's, one of the most recent works of the leader of that young school of French composers who are traveling a path they are breaking out for themselves, in which the rest of the world finds considerable difficulty in following them. The difficulty last evening was unmistakable. In this symphony d'Indry speaks a new and strange language, through which as yet only gleams of a lucid and intelligible thought appears. It would be easy to condemn the work as an unmeaning cacophony, a hopeless striving after something not realied or not realizable, a vague groping through obscurity after ideas that constantly elude the grasp.

Yet there is too much in it to be dismissed thus after a single hearing, and what is not comprehended to-day may gain clearness and significance when the idiom and the intention of the composer are more fully grasped.. D'Indy's symphony is surely a dark saying to-day. He has built it up on an elaborate community and development of a few themes, some of which reappear, combined and transformed, in all the four movements; but these themes are of such an impalpable vagueness and indefiniteness of outline that the hearer is constantly baffled in his pursuit of them. D'Indy, like others of his school, greatly affects the harshness of augmented intervals, both in his harmonies and in the melodic line, giving thus the effect of some strange and unknown tonality; and some of the harmonic effects are as a veritable grating upon the ear. The movements all seem incoherent in form. The instrumentation is refined and subtle to the last degree, with delicate and fastidious contrasts of timbres and many strands of gleaming colors. There are unquestionably certain passages of strange and striking beauty that emerge through the general obscurity, and the composer has succeeded in some effects of atmosphere and of mood, however, evanescent these may be at a single hearing. Presented as "absolute" music, however, without a hint or suggestion to guide the fancy of the listener through its complexities, the work is one that baffles. It is surely one that will raise many questions as to the outcome of the tendencies it represents. It was played with the utmost finish; but was received with every evidence of suspicion by the audience.

Mr. Rafael Joseffy emerged from his retirement to play Brahms's second piano concerto, a piece of very noble and beautiful music that has made little appeal to other pianists because it gives so little opportunity for the display traditionally supposed to be the object of such pieces. His fine and unselfish musicianship has for many years delighted in it, however, and set it forth in a most poetic light last evening. Mr. Joseffy's art is peculiarly his own, and his treatment of the piano is not that of other pianists. He calls forth a still, small voice from the instrument, crystal clear, and of exquisite delicacy and refinement; he seeks for no brilliancy and little warmth of color; his playing is wrought with a cameo-like perfection of detail and with a consummate sense of proportion. His reading of the concerto was deliciously pure in style, cool in sentiment, and full of iridescent tints and halflights. Is is as though it were under starlight rather than the glow of a Summer sunset. Beautiful in its way, it may not be the spirit in which Brahms conceived it, or would have played it; but it was characteristic of a truly great and individual artist. Mr. Joseffy was welcomed in a way that spoke unmistakably of esteem and admiration. The concert closed with Dvorak's brilliant carnival overture.

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The Boston Symphony Orchestra.

Mr. Gericke adventured a rather bewildering distance into the French neo-romantic school of music at the third evening concert of the Boston Symphony Orchestra, when he brought forward a symphony by Vincent d'Indy. It was the second work of that composer, and in the key of B flat major; but the key does not signify to the public, since it occupied the attention of the composer so little. It is cited only to assist the coming musical generation in the work of identification when antiquarian labors begin on the musical monuments of the beginning of the twentieth century. The new French romanticists must not be confounded with the disciples of Schumann, nor eke with those of Wagner, though M. d'Indy betrayed a marvellous capacity for conveying fragments of Wagnerian thought when he wrote the singular work which New-York listened to for the first time last night. It was indubitably a misfortune for the hearers that he did not borrow more extensively from Wagner's harmonic scheme, which the younger Frenchmen of to-day seem determined to relegate to the limbo of infantile and elementary things. The symphony quite confounds a cursory reviewer's power of analysis and description. That the official annotator of the Boston programmes, Mr. Philip Hale, who is seldom at a loss for suggestive phrases, should have fallen back in this case on the analysis of a fantastic Frenchman was not at all surprising to those who lent a discriminating ear to the music. That it irritated interest was undeniable; that, with all its incomprehensible singularities, it published sincerity on the part of the composer was equally unquestionable; but what it all meant, either as absolute or illustrative music, we shall not attempt to fathom until it is performed again with its essential accessories, which might be a preliminary debauch, with hasheesh, moving pictures by the impressionists who paint red houses with blue pigments and odor disseminating machines such as Apuleius describes in his "Golden Ass" and which have already made their appearance in the latter day theatre. The audience felt in duty bound to enjoy it last night, but the patter of applause which followed each movement indicated that New-York's musical mind was sadly perplexed.

After the symphony Mr. Joseffy brought forward Brahms's pianoforte concerto in the same key. M. d'Indy, it is said, is an admirer of the German classic-romanticist, and once visited him. Pity that he was not inoculated with the Brahmsian manner of composing. The great concerto received a different reading from that to which we are accustomed, although Mr. Joseffy has played it for us before. Last night he carried his notion of tonal continence to an extreme. Of the fine virility which marks the first movement little was to be heard, and the surpassingly beautiful and brilliant finale was given out with airy grace and a studied elegance which made us wonder what had dissipated all the Magyar spirit in the performer and the always dominant Teutonism of the composer. Accepting Mr. Joseffy's conception of the concerto, however, it was lovely pianoforte playing, and sent thrills of delight through the hearers. As a tribute to the memory of Theodore Thomas, Mr. Gericke sacrificed the overture to "Genoveva," which was to have opened the concert, and substituted for it a funeral march by Schubert. The music proved to be Liszt's transcription for orchestra of a march in E flat minor—the fifth of a set of six for pianoforte, four hands, which Schubert published as op. 40. It was impressively and beautifully played, like the symphony, the accompaniment to the concerto and Dvorak's "Carneval" overture, which brought the concert to a close.

Herald 5

Boston Symphony Concert.

Two things monopolized interest at last night's concert by the Boston Symphony Orchestra in Carnegie Hall—the reappearance of Rafael Joseffy as the soloist of the occasion, and the local première of a new symphony in B flat major by Vincent d'Indy, one of the foremost radicals of the modern French school.

For the first of these happenings Mr. Gericke should be heartily thanked, since Mr. Joseffy's rare appearances at the piano are invariably treats. Last night's audience greeted the pianist with an immense round of applause and almost rose at him after his artistic playing of the Brahms B flat concerto. As to the symphony, Mr. Gericke can only be thanked on the ground that he exploited, as a warning for young composers, about the queerest orchestral work New York has heard.

[52]

New York. Papers. January 1905.

Mail 13

NEW SYMPHONY BY BOSTON MEN

Gericke and His Orchestra Plays Vincent d'Dindy's Latest Work—Joseffy Reappears—"Die Walkure."

It was characteristic of Mr. Gericke to choose the Schubert Funeral March for last night's tribute to the late Theodore Thomas by the Boston Symphony Orchestra. It added to the musical memorial for the dead leader a note quite as distinctive as the Philharmonic Society's playing of the funeral march from Beethoven's "Eroica" or the "Gotterdammerung" death march at the Metropolitan Opera House. A wreath, hung at the back of the Carnegie Hall stage, testified further to the Boston men's respect for Thomas and his work.

Vincent d'Indy's second symphony, in B flat major, was a novelty last night, and Rafael Joseffy, playing the second pianoforte concerto of Brahms, may at least be called a revival—so long is it since this gifted musician has taken his rightful share of duties and rewards in New York's art world. The programme also contained Dvorak's "Carneval" overture; the Schumann "Genoveva" overture gave place to the Schubert Funeral March. A very large audience was present.

Vincent d'Indy's style is very modern, very French—so much was well known to New York audiences. This new symphony marks the utmost limit to which latter day experiment, with what used to be called dissonance, and what has long passed for non-significant intervals and progressions, has gone. Richard Strauss, when he says such things, enshrouds them in a veil of orchestral wrappings, but d'Indy speaks them out with Gallic distinctness—you simply cannot escape the impact of such inexplicable passages as the slow introduction to this symphony provides.

Will this music and its like be a commonplace to hearers of twenty years hence? Stranger things have happened, but to many sympathetic listeners last night a good deal of the d'Indy score must have been puzzling.

Yet there were many passages of rare beauty and expressiveness. The very themes first stated in this introduction, in what may be termed protoplasmic form, become strangely eloquent and persuasive in the first and later movements. A so-called archaic theme, first sung by solo viola at the opening of the third movement, offered an idea immediately grateful to present-day concertgoers, and there were several more which spoke the language of now and testified to veritable inspiration in the composer. But most of the new symphony (which has no story or programme, but claims judgment as absolute music) seemed strained and unilluminating. It would be interesting, however, to hear d'Indy's work again before reaching a too definite conclusion about it.

The Brahms concerto and Mr. Joseffy were at a disadvantage in following so closely the incisive score of d'Indy, for this concerto is in Brahms's thickest, most massive manner, and it sounded at first dull and opaque after the symphony's javelin thrusts of tone. Even after its own mood was established, Mr. Joseffy's performance did not quite "strike bottom," so to say. Delicate, opalescent and exactly proportioned his playing assuredly was, but it seemed unduly subordinated to the orchestra.

Brahms gave much of the musical weight of this work to the orchestra, of course, but the piano part has its own claims, and Mr. Joseffy, except in a few places, such as the exquisite passage near the close of the slow movement, underrated them. One longed for a good masculine tonal outburst. Enthusiasm for Joseffy was unbounded.

Staats 13

Das Bostoner Symphonie-Orchester.

Auch das Bostoner Symphonie-Orchester gab gestern Abend bei seinem fünften diesswinterlichen Konzert in Carnegie Hall den Namen Theodor Thomas' eine Ehrung, indem es statt der angekündigten Programmnummer, der „Genoveva"-Ouvertüre von Schumann das Orchesterarrangement des Es-moll-Marsches von Franz Schubert spielte.

Im Uebrigen blieb das Programm unverändert. Es brachte in der zweiten Symphonie von Vincent d'Indy eine Novität, die aller Wahrscheinlichkeit nach hier keine Wiederholungen erleben wird. Was haben denn nur diese modernen Franzosen im Sinn, wenn sie „absolute Musik" schreiben. Wenn man mit der Musik malen und beschreiben will, soll man dem Zuhörer die Erklärung, das Programm nicht vorenthalten. d'Indy giebt nicht einmal eine Andeutung, was er zu schildern beabsichtigt, er läßt uns schadenfroh im Dunkeln tappen, und dafür muß er es nun höchst wahrscheinlich erleben, daß die Leute dieser Symphonie gegenüber kühl bis an's Herz hinan bleiben werden. Daß er sich lose an die Symphonieform hält macht die Komposition nicht zu „absoluter" Musik. Da ist ein fortwährendes Bemühen, gewisse Tonfarben-Stimmungen zu malen, aber der Zweck leuchtet niemandem ein, es sei denn, daß der Komponist dem Wohlklang so weit wie möglich aus dem Wege zu gehen bestrebt ist. Die Ohren des modernen Konzertpublikums sind fürwahr an Dissonanzen genügend gewöhnt, um nicht bange davor zu sein, aber zwecklose Anhäufung von Dissonanzen ermüdet genau so sehr wie gedankenloses Verharren in Konsonanzen. Der erste Satz der Symphonie, mit dem der Komponist vermuthlich das Meiste und Größte ausdrücken wollte, erzählt dem Hörer garnichts. Wohl werden kontrastirende Motive, oder — wegen ihrer Unfruchtbarkeit — Phrasen in Konflikt mit einander gebracht, oder immer nur stoßweise, für Momente. Nichts scheint sich folgerichtig aus dem Vorangegangenen zu entwickeln. Man kann sagen, daß eine Einfallosigkeit immer die andere ablöst. Im zweiten Satz bekommt man neben vielen Bizarrerien doch etwas wie Stimmung zu schmecken. Der dritte Satz ist wieder sehr viel mehr absonderlich als interessant. Im vierten endlich errichtet d'Indy höchst achtungswerthe kontrapunktische Arbeit, und wenn er schließlich zu einem hymnenartigen kurzen Schlußsatz kommt, drängt sich Einem die Idee auf, er wolle damit andeuten, daß es nun nach alle der musikalischen Dunkelheit endlich Tag werde. Und dann ist's mit der Symphonie vorbei. Sie ist dabei noch nicht einmal dankbar zu spielen, trotz aller Instrumentations-Tüftelei. Und trotzdem sie Herrn Gericke gewiß nicht sympathisch sein kann, hatte er sie mit großer Sorgfalt einstudiert.

Um so willkommener mußte nach drei solch' öden Viertelstunden dann das noble Brahms'sche Klavierkonzert (das zweite, in B-dur) sein, zumal Rafael Joseffy es spielte. Ueber das Werk wie über den Spieler brauchte in der That nichts weiter berichtet zu werden, als daß sie genossen wurden. Joseffy entschließt sich so selten zu öffentlichem Auftreten in New York, daß alle Freunde des Klavierspiels das als ein Fest betrachten, einerlei, was er spielt. Am liebsten freilich würden sie ihn in einem langen Recital-Programm hören. Aber es scheint, als wolle er sich nicht erweichen lassen. Wer es noch nicht wußte, konnte es gestern erfahren, daß Joseffy's Technik jenen Grad der Vergeistigung erreicht hat, wo an Arbeit und Schweiß auch nicht im Entferntesten mehr erinnert wird, wo eine Art Unkörperlichkeit eintritt. Gewiß kann das Brahms'sche Konzert, besonders im ersten Satz, mehr Faust vertragen, aber dafür gab Joseffy andrerseits solch illustre Zartheit der Farben, wie sie kein anderer Pianist auf der Palette zu haben scheint. Das Publikum spendete ihm dröhnenden Beifall.

Times [illegible?] 15.

BOSTON ORCHESTRA CONCERT

Matinee Programme of Familiar Music —Miss Foster, Soloist.

No such brain racking as Mr. Gericke's programme required of his audience at the Boston Orchestra's first concert of its present trip to New York was called for at the second, which was given yesterday afternoon at Carnegie Hall. The orchestral music was all familiar and all well beloved by concertgoers; it consisted of Beethoven's fifth symphony, Mr. Gericke's own arrangement of waltzes by Brahms, and Wagner's "Flying Dutchman" overture. The orchestral setting of Brahms's waltzes had not been heard here, but many amateurs have delighted in these graceful and amiable pieces in their original form and found increased enjoyment of them in Mr. Gericke's skillful employment of varied and contrasted color to heighten their effect. They are not, on the whole, such supremely happy inspirations as Brahms's waltzes for vocal quartet with accompaniment for four hands upon the piano; but they are very charming and show the same Viennese spirit and suggest the influence that Schubert and Strauss had upon the master from the north, when he had become a citizen of the Austrian capital. There are piquant rhythm and fascinating melodies expressing changing moods of gayety and soberness, and there is a suggestion of the Hungarian character to which Brahms in his more important works recurred again and again. They were a delightful addition to the programme, and Mr. Gericke was compelled to acknowledge expressions of pleasure not only at the subtle grace of the performance of them, but also at his own share in putting them into their newer shape.

The symphony was played with warmth and with a broad and dignified utterance, in which every shade of Beethoven's thoughts, every detail of his instrumentation was lovingly and sympathetically brought to the listener's apprehension. It was in no way sensational; it gave no new significance to any of the familiar themes, dragged out no hitherto unconsidered inner voices to unmerited prominence, introduced no new conceptions of tempo. It was Beethoven's music played with the thought only of Beethoven's intentions and without distortion for the sake of effect. Hence it was impressive, large in style, poetical and beautiful, and it moved with unceasing life. Mr. Gericke secured admirable balance and blending of the orchestral timbres; the ensemble was perhaps not quite so near perfection as it has been on other occasions, and there were a few little slips among some of the wind players that were noticeable chiefly because they happened at unfortunate moments.

Miss Muriel Foster was the soloist, a singer of remarkable gifts of voice—to say nothing of her delight to the eye as she stands upon the stage—who made a highly favorable impression when she first appeared in New York last year. She is one of the characteristic English contraltos who seem to bloom and blossom in a garden by themselves; for no other nation, apparently, produces them in the same kind. Miss Foster has still something to learn about the management of her beautiful voice, and it is to be hoped she will learn it, for her present methods of singing do not tend to its preservation. She must also learn the better enunciation of the texts of her music, for in the three "Sea Songs," by Elgar, that she gave, very little was intelligible. Her intelligence, taste, and musical feeling, however, are unmistakable. She delivered the broadly planned but musically not very inspired recitative and air from Max Bruch's "Odysseus" with splendid dignity and nobility of style, and in the songs by Elgar she sought to give characteristic expression to their sentiment. They, too, are of no very high musical value, but are presented in an attractive light through the skillful orchestration of the accompaniments.

Tribune 15.

The Boston Symphony Orchestra.

Had it not been for the C minor symphony of Beethoven, which opened the concert at Carnegie Hall, yesterday afternoon, Mr. Gericke would have been fairly chargeable with having delivered a rather light cargo on his third visit to the metropolis this season. There was avoirdupois, it is true, in Miss Muriel Foster's contralto voice, but not in her offerings, and as for the manner in which she presented them, there was nothing to promote either the serious pleasure which the symphony gave or the light heartedness inspired by Mr. Gericke's orchestral transcription of a set of pianoforte waltzes for four hands by Brahms, which formed the middle number of his scheme. That Miss Foster has a voice equally magnificent in quantity and quality all our music lovers know; they never knew, till yesterday, however, what inroads a vicious manner of singing is making upon her performances. Appeal to the annotated programme indicated that she sang a scena from Bruch's "Odysseus" in German, and three of Elgar's songs, called "Sea Pictures," in English. She might as well have sung them in Choctaw and Hindoostanee, so far as their intelligibility was concerned; and the value of such music depends upon an understanding of the words that are uttered. When those words are in the vernacular it is not fair to compel the listener to fix his attention incessantly upon the printed book in order to understand the purposes of the composer. Yet without the book yesterday's audience would have been hopelessly at sea no less in the English songs than in the German scena. The traditional oratorio style of England ought to save us from such inflictions by English singers, but it does not. The French and German schools of singing have not failed of condemnation; is it not time that their virtues, so far as the treatment of the text is concerned, be recognized and emulated by the English school? Why not have purity of manner in vocalization (which Miss Foster seems also to have forgotten) paired with proper recognition of the genius of the language?

Mr. Gericke's transcription of the Brahms waltzes was a pretty echo of the Vienna of old, when Schubertian melody was in the air. Afterward came Lanner and the Strausses, but then some of the old, ingenuous feeling had already departed, and in its place came the spirit which Byron castigated in his poem. No waltz by the greatest Strauss was ever orchestrated so charmingly as these dances which Mr. Gericke passed through the refining fires of his fancy, but he could not infuse them with the sensual swing of the modern dance. Schumann said of one of Chopin's idealized waltzes that he could only imagine it danced by a party of whom half, at least, were countesses; Brahms's waltzes ought to be danced by poets—if poets are to be accepted as types of intellectually and morally refined men and women. The overture to Wagner's "Flying Dutchman" brought the concert to a close.

BOSTON BAND PLAYS AGAIN.

Beethoven's Fifth Symphony Given Well and Miss Foster Sings.

"Monotonous" would not be a proper term for the Boston Symphony Orchestra's second concert of the week in Carnegie Hall yesterday afternoon. Yet, save for Beethoven's ever-inspiring Fifth Symphony, nothing of big significance and absorbing interest was offered. Brahms's four-hand waltzes, effectively arranged for orchestra by Mr. Gericke, came to a good hearing, but through the rigidity of the conductor's interpretation they lost much of their natural lightness and charm. Wagner's overture to "The Flying Dutchman," although given with the clearness of outline and beauty of tone in which the Boston orchestra excels, also was lacking in dramatic power.

Even Miss Muriel Foster, English contralto, who was heard to advantage in Penelope's Recitative and Prayer from Bruch's "Odysseus" and in three of Edward Elgar's "Sea Pictures," left the audience cold. Miss Foster has dramatic feeling and intelligence and her voice has not succumbed entirely to what popular taste in England seems to demand from singers of her ilk. Yet she puts too heavy a strain on her vocal organ. A throaty tendency is not always successfully hidden and a fondness to accentuate the contralto timbre by driving tones into the chin, as it were, is often disagreeably apparent. She sang the Bruch number with fine breadth of expression, if somewhat heavily, and the three Elgar selections she interpreted effectively.

In his arrangement of the sixteen waltzes of Brahms Wilhelm Gericke has omitted Nos. 7 and 16 and has repeated No. 2 as a coda. His orchestration is appropriate and effective, but his manner of conducting the work is not calculated to alter the opinion of those who see nothing but an austere pedagogue in the composer. Beethoven's Symphony received an impressive performance.

BOSTON SYMPHONY CONCERT.

Mr. Gericke's Players and Miss Muriel Foster Give a Delightful Matinee.

Wilhelm Gericke's faculty of making good programmes out of apparently ill assorted material was again in evidence at yesterday's matinee concert of the Boston Symphony Orchestra, in Carnegie Hall. Beethoven's Fifth Symphony headed the list—perhaps as a sort of orthodox confession of faith to offset the radicalism of the new D'Indy symphony given on Thursday evening.

Following this was Penelope's Lament, from Max Bruch's "Odysseus," opus 41; a set of waltzes by Brahms, orchestrated by Mr. Gericke; three numbers from Edward Elgar's "Sea Pictures," for contralto and orchestra, and finally the overture to Wagner's "Flying Dutchman." The soloist was Miss Muriel Foster, contralto.

It was an anaemic sort of interpretation which was given to the symphony—exact and highly polished for the most part, of course, but in nowise stirring. Moreover there was one or two instrumental accidents, as when a horn player lost his "pucker" in the first movement and a bassoon spilled some "sour notes" later on. The Brahms waltzes, too, might well have had a stronger dash of the real Vienna "ginger," though their delightfully devised orchestration charmed the audience and won the biggest applause of the afternoon.

Miss Foster has been gifted with so fine a voice that she should be warned against forcing it, especially in its lower part, as she frequently did yesterday. Her singing of the Max Bruch Recitative and Prayer, from "Odysseus," was a big dramatic achievement, but it would have been just as telling and more pleasing with the expenditure of half the vocal force she put into it.

The same thing was suggested, though not so frequently, in the Elgar songs.

The concert closed with a luminous, though scarcely exciting, performance of the "Flying Dutchman" overture.

SYMPHONY CHARMS AGAIN.

Boston Orchestra in Good Fettle and Programme Interesting.

The Boston Symphony Orchestra drew an enormous audience to Carnegie Hall yesterday afternoon. It was, to say the least, an infinitely more interesting programme than the concert of Thursday evening. The orchestra was in magnificent playing fettle and once more displayed its marvellous individual and ensemble beauty of tone.

Especially was this true of the Beethoven Fifth Symphony, which was played with almost flawless accuracy.

Wagner's "Flying Dutchman" overture was also played beautifully enough, but there was in Mr. Gericke's reading not the smallest trace of temperamental storm.

Miss Muriel Foster, the English singer, sang Bruch's Penelope's Lament from "Odysseus" and three "Sea Pictures" by Edward Elgar. The singer's voice seemed mostly noted for its volume.

[53]

Eng Sun [illegible?] 16

Wilhelm Gericke's Brahms waltzes might have been played twice over at the Boston Symphony Saturday matinée without anybody feeling that the no-encore rule was violated. They were not long enough. Miss Muriel Foster was—divinely tall, in other words. The "Sea Pictures" were not as clear as her famous marine monologue as the *Magdalen* in Elgar's "Apostles" last year. To Beethoven's fifth symphony the matinée subscribers listened with confidence and closed eyes.

Beethoven's fifth symphony kept Mr. Gericke, the Boston Symphony Orchestra, and a large audience busy and enthusiastic at Carnegie Hall Saturday afternoon. Such a broad yet nobly balanced performance is not to be come upon every day or every season, in American concert rooms. Mr. Gericke's distinguished and charming orchestral arrangement of the Brahms "Liebesleider" waltzes was also heard with pleasure—though its necessary rhythmic monotony suggests a curtailment of the series for public occasions.

Miss Muriel Foster, the young English contralto, disclosed again her rich voice and large style in "Penelope's Lament," from Bruch's "Odysseus," and in three of Elgar's "Sea Pieces." But for an occasional forcing of her tones, especially in the climax of "The Swimmer," Miss Foster's work was intelligent and well worth while.

January 1903

Globe 16

Das Bostoner Symphonie-Orchester.

Das sechste Konzert des Bostoner Symphonieorchesters fand gestern Nachmittag in Carnegie Hall vor einem zahlreichen Publikum statt. Das Programm war kurz, und außerdem stellte es an den Zuhörer keine erschwerenden Zumuthungen. Herr Gericke pflegt ja die Samstagnachmittagsprogramme überhaupt dem populären Geschmack anzupassen, und das scheint grade dem Publikum dieser Konzerte zu behagen. Gestern fing das Programm mit Beethoven's C-moll Symphonie an, Wagner's Ouvertüre zum „Fliegenden Holländer" machte den Beschluß, und als Zwischennummer wurde Gericke's Orchesterarrangement der vierhändigen Clavier-Walzer von Brahms gespielt. Die Solonummern aber bestanden in einer Alt-Arie aus Max Bruch's „Odysseus" und drei Elgar'schen Liedern.

An dem Vortrage der Symphonie konnte man ganz besonders seine Freude haben, denn sie wurde nicht nur sehr klar und mit der großen Klangschönheit, die dem ausgezeichneten Orchester zu Gebote steht, sondern auch mit erfreulicher Wärme des Ausdrucks gespielt. Sicherlich bildete dieser Symphonie-Vortrag für die meisten Zuhörer den Hauptgenuß. Die „Holländer"-Ouvertüre dagegen faßte der Dirigent wieder gar zu zart, wie mit Glacé-Handschuhen an. Dieses prachtvolle Tongemälde verlangt denn doch energischere Pinselstriche bei der Reproduktion. Der Wind war nicht viel mehr als ein Säuseln und die Matrosen hatten statt schwerer Thranstiefeln zierliche Lackschuhe an. Den Brahms'schen Walzern, denen Herr Gericke keineswegs ein orchestrales Prunkkleid angezogen hat, wurde derselbe bescheidene Erfolg zu theil wie im vorigen Jahre, wo sie ebenfalls in einem Nachmittagsprogramm erschienen.

Fräulein Muriel Foster, die Solistin, erwarb sich mit ihrer außerordentlichen Altstimme und mit ihrem dramatisch belebten, ordentlich un-englischen Vortrag wieder vielen Beifall. Von den Altistinnen, die London uns gesandt, ist sie doch wohl die interessanteste. Uebrigens sind die drei Lieder aus dem Cyklus „Seebilder" nicht zu Elgar's besten Arbeiten zu rechnen, indessen machten sie mit dem Vortrag des Fräulein Foster doch einen besseren Eindruck, als bei Gelegenheit ihrer ersten Vorführung durch Clara Butt, der sie gewidmet sind. Fräulein Muriel Foster hat gewisse Eigenthümlichkeiten der Tonbildung, die gelegentlich stören, aber im Ganzen genommen, ist Stimme und Vortrag höchst sympathisch. Die Dame hatte wohlverdienten großen Erfolg beim Publikum.

TO the memory of Theodore Thomas Schubert's Funeral March began the concert of the Boston Orchestra last night, instead of Schumann's overture, as first announced, to "Genoveva." The "noble monotony" of the familiar music threw into strong relief the violence, the abruptness, the blind battle for effect of D'Indy's second symphony that followed it. In one important respect, D'Indy differs from Richard Strauss and his imitators. At least, he insists on the paramount rights of absolute music, even on the necessity that music shall play its own drama of themes and development without reference to printed programme or outside hint. But beyond this confession of faith it is hard to see where D'Indy differs musically from the rest.

He presents, to be sure, certain themes, such as they are, which are elaborately combined and carried over from movement to movement to be subjected at last to the most intricate torments of polyphonic writing. Yet, despite this specious pretense of unity, there is no final effect of purely musical form and proportion that the older symphonic composers sought. The listener feels continual need of some verbal clue to the ingenious fragments set before him, and there are few moments of purely musical beauty or significance to lighten his judgment. Some believe in the value of Richard Strauss's thematic material, and some do not, but in regard to D'Indy's tunes, progressing as they do by fifths and sevenths, there can be but one opinion. Not since the notorious prelude to the second act of Strauss's "Guntram" has New York heard such cacophony as the introduction to this symphony.

In its instrumental dress, too, this symphony of D'Indy's is as ultra-modern, though far from the elaborate prettiness of most French composers. Contrast is the dominant characteristic. Some huge orchestral crisis gives way to the solo voice of flute or English horn. Groans from the abysses of the bass are answered by the shrillest pipings of the piccolo. Perhaps all this sound and fury does mean something, perhaps it means the persistent strife of two of the principal themes, or, to adapt Mrs. Apthorp's bon mot, the life and adventures of a melodic couple. If so, one should have a hint from outside the music itself. Otherwise its reason for existence is not apparent. There is much reason to fear that D'Indy's symphony is nothing in the world but programme music without a programme.

Globe 16

The Boston Orchestra.

IF IT were not for Gericke and the Boston band, we might similarly be taking for granted the masterpieces of absolute music. When the Philharmonic plays them, in these days, most of us are thinking how the "star" conductor of the evening is "interpreting" the particular one that he has chosen. Damrosch and his men sometimes do them in the dutiful fashion that is the unkind fate that befalls the classics in many arts. But when the Boston Orchestra plays them, as it played Beethoven's fifth symphony on Saturday afternoon, they live again. You almost rediscover them, and you thrill under the joy of the rediscovery. You are not thinking of Gericke as you listen. It is only afterward that you recall that he has seemingly read the full mind of Beethoven in the symphony, and yet has been content to let Beethoven speak through him and his men. You think no more of the virtuosity of those men.

The perfection of the results that they attain hides the means of expression as only art at something near its highest can do. Next morning you may tick off in cold blood these orchestral excellences—exquisite clarity and suppleness of tone, perfect euphony in the several groups of instruments, the finest feeling for degrees in the weight and the quality of tone, the symmetry of the whole, and all the rest. But as you listen you feel only the beauty and the power of the music itself. Here a mind declares itself in music, and yet speaks with the peculiar beauty of formal sound and makes that beauty the expression of the deepest feeling. It is one of the largest and finest of all artistic achievements so to make a classic renew all its first potency. Gericke and his men did it with the fifth symphony.

MURIEL FOSTER IS STAR OF SYMPHONY

Her Rich Contralto Notes Heard to Advantage with Boston Orchestra.

Muriel Foster sang at the Boston Symphony concert yesterday. She is tall, dark-haired, English, admirable. If she had just stepped out of a Rossetti canvas she could not have been more poetic.

2She sang Penelope's recitative and prayer from "Odysseus," by Bruch, and three songs, "Sea Pictures," by Elgar. She was applauded because her contralto notes are beautiful, but she was adversely criticised because she forces them and she enunciates badly.

The orchestra played gravely Beethoven's Fifth Symphony, C minor; exquisitely, Brahms's waltzes orchestrated by Mr. Gericke; fascinately, the overture to the "Flying Dutchman."

THE BOSTON SYMPHONY ORCHESTRA

It Gives a Splendid Performance of Tschaikowsky's Symphonic Masterpiece

The feature of the very excellent and enjoyable concert which was given at the Academy of Music last night by the Boston Symphony Orchestra was a performance of the "Pathetique" Symphony of Tschaikowsky, which, in the dignity of its sentiment, the beauty of its tone, the eloquence of its expression and the lucidity of its analysis, was the most luminous, the most impressive and the most satisfying interpretation of this justly admired composition that has ever been given in Philadelphia.

It was altogether splendid, and it communicated a new sense of the majesty and pathos and meaning of the work. In only one particular did it leave anything to desire, and this was in the rendering of the barbaric march, which in its various presentations forms so large part of the third movement, and to which upon its repetition by the whole orchestra, with the clash of the cymbal to accentuate the fortissimo climax, a wilder abandon might advantageously have been imparted. Mr. Gericke, who so dearly loves refinement, could not bring himself at this critical juncture to allow the cymbal player an untramelled liberty, and the consequence was that the appreciative listened missed his expected thrill. But in the respects that have been noted the reading of the passionate allegro of the melancholy waltz, with its ominously suggestive trio, and of the last despairing adagio, was wonderfully fine, and the persistent applause which compelled Mr. Gericke to signal the players to rise and bow their acknowledgements to the audience—the first time he ever did such a thing in this city—was thoroughly well deserved.

After all, there is only one Boston Symphony Orchestra, and when it lets itself out as it did last night there is no rivalling the effect which it produces. The other orchestral numbers were a setting by Mr. Gericke of some waltzes by Brahms and the sumptuous "Carneval" Overture of Dvorak. Miss Muriel Foster, an English contralto, was the soloist. She has a big voice with plenty of range and volume, but not much charm, and she sang "Penelope's Recitative" and "Prayer" from Bruch's "Odysseus" and three songs by Elgar in a manner which showed experience, education and authority.

Globe Jan. 11—

VINCENT D'INDY'S symphony, that the Boston Orchestra is to play here for the first time to-morrow evening, is not a year old. It is his custom to alternate the composition of an opera with the writing of absolute music in the larger forms, and this second symphony followed his most recent opera, "The Stranger." The symphony is without a programme of any sort. D'Indy wrote not long ago: "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable action." His friend, Calvocoressi, who has analyzed this second symphony at length, supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives, but two decided elements of musical expression are strongly opposed to each other.

D'INDY'S habits of life and musical point of view are not those that we usually associate with French composers. He is not fond of Paris, and he is a little disdainful of the smooth elegance of much French music. In the programme book of the Boston Orchestra Philip Hale gives some interesting particulars:

D'Indy, he says, was always a lover of nature His family came originally from the mountains of the Cévennes. They are naked, barren, forbidding, and D'Indy has long been in the habit of spending his vacations among them. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in his music, and some of his chamber music in particular suggests the austerity of mountain scenery.

In his childhood, Mr. Hale continues, d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffman, Poe. Then came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

For Future Engagements of the Boston Symphony Orchestra.

Encouraged by the sale of practically the entire house for the concert by the Boston Symphony Orchestra at the Court Square Theater in January, and also by the hearty approval and suggestions made at the time the management has decided to give a second concert in the same place, on Monday evening, March 27. It is the further intention to give two concerts in Springfield each season, on the assumption that the musical community demand, are entitled to and will support more than one concert, especially at the popular prices which prevailed for the January concert, which places these superb performances easily within the reach of all.

This second concert will be utilized as the opportunity to inaugurate in Springfield a plan which has proved most successful in other cities. The sale of tickets will be conducted in the usual way, but purchasers of tickets, by simply registering their names, addresses and the numbers of their seats, can renew the same seats for both concerts next season, by filling out and mailing with check or money order blanks, which will be sent them with a stamped envelope at a proper interval before the first concert. This registration does not oblige one to take the tickets, but simply affords them the opportunity to secure the same seats for another season without attending a ticket sale, standing in line or other inconvenience. In New York, Philadelphia, Brooklyn, Baltimore, Hartford, Providence and other cities visited by the orchestra, patrons have occupied the same seats for many years by availing themselves of this plan. The privilege of renewal in this way will obtain until a few days before the first concert, when the unclaimed seats will be offered to the general public in an open sale. Further details as to program, soloist, and

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BOSTON SYMPHONY ORCHESTRA

A Splendid Concert Last Evening in Hartford, With Miss Aus der Ohe as Soloist.

A pleasant foretaste of the treat in store for the audience at the concert to be given this evening in Court Square theater was enjoyed last evening by a number of people from this city who went down to Hartford to hear the concert in Footguard hall. The soloist was Miss Aus der Ohe, who will play to-night, but the program was different except for the very poetic and interesting work by Debussy, "The Afternoon of a Faun," which is the novelty of the program this evening. The Hartford program was more modern; the concert to-night offers as fine as possible a blending of the old and the new. For an opening number there is Mendelssohn's charming and little heard overture, "Camacho's Wedding," after which Miss Aus der Ohe plays the colossal Tschaikowsky concerto in B flat minor. This is followed by the Debussy prelude, and the program closes with Beethoven's C minor symphony, one of the very greatest works ever written for orchestra, and as fresh and full of life now as when it was penned. The sale of tickets has been encouraging, and the outlook is for an even larger audience than last year. This is quite the finest musical attraction of the season, and the program is one to interest the general public as well as the musical.

At the concert last evening in Hartford the chief features were the Tschaikowsky Pathetic symphony, superbly played under Mr Gericke's direction, the brilliant concerto in E flat in which Miss Aus der Ohe won a distinct personal triumph, and the Debussy prelude. Miss Aus der Ohe seems to be playing better this year than ever before, with increased brilliance and breadth, and her performance of the concerto was in every way notable. She will make a no less profound impression this evening in the Tschaikowsy concerto, a work of greater emotional power than the ever-popular Liszt composition, and no less brilliant and effective. The orchestral accompaniment was beautifully finished, and the solo instrument was not obscured at any point. It was a violent change from the morbid melancholy of the finale of the Pathetic symphony to the clear-cut, sonorous opening theme of the "Triangle" concerto, but the very force of the contrast saved it, and the colors of the Liszt composition are sufficiently bold and dominating to endure a juxtaposition from which most works suffer. Yet to put the Pathetic symphony last, as is sometimes done to avoid this difficulty, is to send an audience home in too doleful a frame of mind. On the whole the program was very effectively arranged, and the vigorous, brazen "Flying Dutchman" overture, by Wagner, brought the concert to a brilliant close.

There was much interest in the first production in Hartford of "The Afternoon of a Faun," by Claude Debussy. This not very long work has been written about a great deal, but all that has been said of it can be reduced to its title, which is sufficiently suggestive. The music is simply an impressionistic sketch, suggested by Mallarme's Eclogne. It sounds as unreal as the scene which suggests it, and as poetic as a painting by Corot. The effect of the whole is curiously vague, and yet the little thread of chromatic melody with its individual rhythm is easily distinguished. Debussy's harmonic scheme is strange, both in the separate chords used and in their professions. He is one of the advance guard of new French harmonists.

BOSTON SYMPHONY ORCHESTRA.

Another Concert to Be Given in Court Square Theater in March.

The Boston Symphony orchestra has been engaged for another concert, to be given in Court Square theater Monday evening, March 27. This is news which will delight all music-lovers, and the public at large as well. There is but one Boston symphony orchestra, and it is generally appreciated that such an event is so far out of the ordinary that no one can afford to miss it. For the concert in January the theater was packed with an audience made up both of the habitual concert-goers, and of those who seldom take an interest in music. Hundreds of people came from out of town. The program was of an ideal sort, and a more enthusiastic audience has seldom been seen. So encouraging was the reception of the orchestra that it has been decided as an experiment to see if the city cannot support two concerts a season. Hartford has three, and provides large audiences; surely Springfield should have two. The success of the other concert was due in great measure to the efforts of musical people, who realized that to sustain these annual concerts here the public as a whole must be interested, and did their best for weeks before the event to stir up enthusiasm in the matter. The number of concerts which the orchestra can give is limited, but it has been promised that this city may have regularly two a year if the patronage meets the cost. It is worth a vigorous effort. It is desired that these concerts may become thoroughly popular, enlisting the interest of all classes, and to that end the same very low scale of prices will be kept that prevailed at the last concert, a considerable number of seats being offered at 50 cents.

At this second concert opportunity will be taken to inaugurate a plan which has proved successful in other cities. The sale of tickets will be conducted in the usual way, but purchasers of tickets, by simply registering their names, addresses and the number of their seats, can renew the same seats for both concerts next season by filling out and mailing with check or money order blanks which will be sent them with a stamped envelope at a proper interval before the first concert next fall. This registration does not oblige one to take the tickets, but simply affords them the opportunity to secure the same seats for another season without attending a ticket sale, standing in line or other inconvenience. In New York, Philadelphia, Brooklyn, Baltimore, Hartford, Providence and other cities visited by the orchestra, patrons have occupied the same seats for many years by availing themselves of this plan. The privilege of renewal in this way will obtain until a few days before the first concert, when the unclaimed seats will be offered to the general public in an open sale. Further details as to program, soloist and date of ticket sale will be announced later.

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PRECISION℠ RESOLUTION TARGETS

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THE SUN

BALTIMORE, WEDNESDAY, JANUARY 11, 1905

GIVES BRILLIANT CONCERT

Boston Symphony Orchestra's Excellent Program.

The program that was given last night by the Boston Symphony Orchestra was such an improvement on the recent arrangements of Mr. Gericke as to be noteworthy. In the first place the symphony was at the beginning of the concert. This was an inestimable boon. Furthermore there was a nice adjustment of the other concert pieces, which gave a considerable degree of variety and of real musical interest.

In hearing the Beethoven Fifth Symphony it was impossible not to recall the last appearance of Theodore Thomas in Baltimore. It was at the Lyric (then Music Hall) four or five years ago. The symphony was the same that was played last night.

The influence of an interpretative musical artist must necessarily be ephemeral. He leaves behind him nothing tangible by which future generations can value him. His name may last through one lifetime after his death, but very rarely longer. If, however, Thodeore Thomas accomplished in many of his concerts what he did on this occasion in Baltimore—if the impressions that he made were as deep—he performed a work which in spite of the absence of actual monuments is as valuable and as honorable as can be done in any other department of art or human activity.

It would be useless to make any comparison of Mr. Gericke's and Mr. Thomas' reading of this symphony. Each has the stamp of the individuality of the conductor. Mr. Gericke's excessive preciseness seems almost out of place in such a monumental work, and it was in those portions of the work where exquisite finish was appropriate that the conductor was most successful last night.

The first two movements left little to be desired. In the last two one might have wished for greater independence and greater vigor of conception. Still it is very hard to overestimate the luxury of hearing the Fifth Symphony played by such a perfectly drilled orchestra and with such a thoughtful, if not impassioned, leader.

Possibly because it is the most familiar of symphonies—most likely because it is the most inspired—no orchestral work is able to produce the impression that Beethoven's Fifth Symphony does. The Choral Symphony is rarely satisfactory because of its immense difficulties. The Eroica and the Pastoral Symphonies do not possess the deeply human quality that is peculiar to the work given last night.

The other orchestral selections were the Brahms Waltzes, orchestrated by Mr. Gericke, and the overture to "The Flying Dutchman."

Many persons have the feeling that an overture should be placed first on the program, but there was no inappropriateness last night in having the operatic prelude at the end of the concert. On the contrary there was a distinct gain in permitting the symphony to have the commanding position. The overture made an effective and interesting conclusion to the concert.

It is an overture in the un-Wagnerian sense of the word. While stamped with many of Wagner's peculiarities—his turns of expression, his wonderful power of describing things seen and heard in terms of music—it is full of allusion to what comes later in the opera. The opera itself was the last in which he made considerable concessions to the Italian operatic style.

The Brahms waltzes were too Brahms-like to be good waltzes and too waltz-like to be like Brahms. But they were effective in the position they occupied on the program and furnished an agreeable leaven to the evening's music.

The soloist was the English contralto, Miss Muriel Foster. It would be a most agreeable task to attribute to this singer all the qualities of a great artist. Hers is a personality of very great charm. She is endowed with extraordinary beauty, with unmistakable charm of manner and bearing, with an excellent voice and with the best intentions, but she is far from being an accomplished prima donna. Her selections were not well made and her singing of them was somewhat amateurish.

Miss Foster sang first Penelope's recitation and prayer from Bruch's "Odysseus." It was certainly a very monotorious prayer, neither eloquent nor touching.

Then followed those songs from a cycle of five for contralto and orchestra by Edward Elgar. These were much more interesting, especially the first two. The last one was too pretentious.

Elgar is the English musical lion of today. He is attracting attention on all sides and is unquestionably a man of unusual gifts. His songs have some admirable qualities, but they are generally overwrought; too much workmanship and not enough ideas.

His "Sea Pictures" were sung by Mme. Kirkby-Lunn at one of the Boston Symphony concerts, but with them she was unable to show the great abilities she has since revealed as Kundry in "Parsifal."

Miss Foster was warmly applauded, especially after the Elgar songs. She unquestionably gave a good deal of pleasure and there is no reason to believe that she will not develop into an admirable singer.

The program was so excellent that the concert could not fail to be a brilliant success. It was as follows:

Symphony No. 5, in C minor, Op. 67......Beethoven
- I. Allegro con brio.
- II. Andante con moto.
- III. Allegro: Trio.
- IV. Allegro.

Penelope's Recitative and Prayer, from "Odysseus"..........Bruch

Waltzes..........Brahms
Orchestrated by W. Gericke.

"Sea Pictures"..........Edward Elga
(Three songs from a cycle of five, for contralto and orchestra, Op. 37.)

Overture to "The Flying Dutchman"........Wagne

T. S. B.

Baltimore American AND COMMERCIAL ADVERTISER

WEDNESDAY, JANUARY 11, 1905.

Boston Symphony Concert.

The Boston Symphony Orchestra gave its third concert for this season at the Lyric last evening, under the direction of Mr. Wilhelm Gericke, presenting the following program:

Beethoven—
Symphony No. 5, in C minor, Op. 67.
1. Allegro con brio.
2. Andante con moto.
3. Allegro: Trio.
4. Allegro.

Bruch—
Penelope's Recitative and Prayer from "Odysseus."

Brahms—
Waltzes.
Orchestrated by W. Gericke.

Edward Elgar—
"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37.

Wagner—
Overture to "The Flying Dutchman."
Soloist—Miss Muriel Foster.

Two great numbers made it a fine concert, the Beethoven Symphony and the Wagner Overture. The other numbers were not up to a high standard.

SPRINGFIELD DAILY REPUBLICAN

WEDNESDAY, JANUARY 18, 1905

BOSTON SYMPHONY ORCHESTRA.

A Beethoven Symphony and Miss Aus der Ohe's Playing the Features of a Superb Concert.

There cannot have been many concerts in the history of Springfield equal to the performance in Court Square theater last evening by the Boston symphony orchestra. Certainly this magnificent organization has never appeared to better advantage. The concert last year was good, but there was far more vital interest last evening, chiefly, no doubt, from the superiority of the program. The best is none too good for an audience that has to make one concert last so long, and last evening's program was of a substantial and inspiring sort, suited to people who hear a first-rate orchestra only once a year. Is it not time, by the way, for a more ambitious enterprise? Hartford sustains three concerts by this orchestra every season. Cannot this city manage two? If one came in the early fall and one in the late winter neither ought to hurt the attendance of the other, and the increase of opportunities would tend to spread and keep alive interest in music of this sort. The limits of a single concert have nearly been reached, for Court Square theater was crowded last evening, and there would not have been room for many more. It is certainly to be hoped that some one will be courageous enough next season to arrange for a second concert. The performance last evening was the 11th in this city, and makes something over 2000 for the Boston symphony orchestra, which has a record unapproached by any other organization in the world. This is its 24th season, but the New York Philharmonic society, which has been in existence for over 60 years, has not given half so many concerts. More than 1000 of these have been conducted by Mr Gericke, who probably holds the record in this respect, now that Theodore Thomas is gone.

Miss Adele Aus der Ohe, who was the soloist last evening, has probably been heard in Springfield as often as any other pianist of note, and has never failed to distinguish herself and to stir her audience to enthusiasm. Many recall her first appearance here with Theodore Thomas and his orchestra at a concert given in City hall in 1888, managed by C. N. Stimpson & Co and B. F. Saville. That was a gala year in Springfield. The concert was so successful that it was followed by another, and then by the Boston symphony orchestra. There had been several dull seasons before, and these concerts marked the musical renascence which culminated in the foundation of the Hampden county festival association. Miss Aus der Ohe, then a young girl with her hair down in a braid, had not been so very long in the country, but had already made a reputation as a very talented and accomplished player. She played a concerto which made a deep impression on the audience, and ever since then she has held a rather special place in the favor of the public. Since then she has appeared frequently, both in recitals and with the orchestra at music festivals, but she has never appeared to better advantage than last evening in the passionate and tremendous Tschaikowsky concerto in B flat minor. The emotional power of this work has been revealed to us by the ardent and gifted Teresa Carreno. Miss Aus der Ohe's interpretation was not the same, but it was also powerful, inspiring, and artistic. That it was authentic may be taken for granted, if only because she enjoyed the distinction of playing the work under the composer's direction in St Petersburg while it was still new.

The B flat minor by common consent holds a place among the very greatest of concertos for piano and orchestra, and in intensity of mood there is perhaps no other equal to it. That miraculous outburst at the very opening, with the gripping melody in the orchestra running athwart the powerful ascending chord masses in the piano never fails to stir the listener deeply, and strikes the keynote of the work. It sometimes verges on the bizarre, there are melodies that run perilously near to the border line of triviality—one of them was stolen for Anna Held's "Won't you come out," etc.—but this is part of the very genius of the great Russian composer, whose place in history cannot yet be estimated, but whose command of emotional stress has never been equaled. There are few women who have either the power or the temperament to cope satisfactorily with this strenuous work. Miss Aus der Ohe is one of the few. At all times a bold, positive, sincere pianist, throwing herself soul and body into her playing, she never appears to better advantage than when stirred to competition with an orchestra in the interpretation of a great work. Last night she rose superbly to the great climaxes, and there was no lack of sensuous beauty in the exquisite bits of melody with which the work is filled. The extremely difficult orchestral part which the pianist Buelow had such trouble with when he played the concerto a quarter of a century ago, was wonderfully done last night under Mr Gericke, exquisitely finished, perfectly adjusted to the solo, and with no lack of emotional expression. Miss Aus der Ohe's services have never been in greater demand than now, and she is having a busy week. Monday evening she played in Hartford, last evening here, this afternoon she appears in New York and this evening she plays in Philadelphia. This is an exacting routine, but she manages to keep all the delightful freshness and vigor of her playing.

The program last evening contained but four numbers which were interesting and instructive by their immense contrast in mood and in color. First came Mendelssohn's overture to "Camacho's Wedding," gay, light, brilliant, charming. As different as possible was the dramatic, high-colored, overpowering Tschaikowsky concerto. Then after a brief pause the transition was equally sudden to the cool, thin, aerial tints of Debussy's "The Afternoon of a Faun." And from this extreme example of the new French harmonic school it was good to get back to the plain solid colors of the classical German school as represented in the Beethoven C minor symphony. What an astonishing development in special effects there has been since Beethoven's time, with no progress at all in the essential thing—greatness of fundamental ideas. Will Tschaikowsky wear so well? It is much to be doubted. The very intensity of his moods makes it the more probable that exhaustion and reaction will come. That classical art outwears other kinds is due in great part to the very self-restraint which is the essence of the classics. Beethoven storms, but he never screams, and the new Russian music, like the new Russian literature, sometimes verges on the hysterical.

This B flat minor concerto, for example, with its alternations from the Volga to the beautiful blue Danube, is like a composite of the late Vasili Verestchagin's pictures of the carnage of war and his Ottoman seraglios—the two halves of Russian art. One gets everything except rest. Lasting art needs a firmer foundation. In the Debussy interpretation of a Mellarme poem, on the other hand, we see the specialty of France, a cult of art for art's sake. The orchestral palette studied as a French landscape painter studies his pigments; a dextrous, successful attempt by a firm and sensitive intelligence to capture a mood, to convey a delicate, lovely impression. Corot and Rousseau have hardly succeeded better in catching the elusive poetry of a sylvan vista. Vague, soft, charming, exquisite and novel in its tints, "The Afternoon of a Faun" stands very well for the art which has been specialized, perfected and refined at the expense of vitality.

And then to close we come back to Beethoven the leonine, the man in whom temperament and intellect balance more perfectly than in any other composer, passionate but not neurotic; simple-minded, sincere and great. The further he recedes into the background the more he towers up as the dominating figure of the 19th century. Even though his symphonies seem colorless when placed beside some modern work in which the pessimism and unrest of the later years of the century are set forth with all the appealing many-voiced eloquence of the modern orchestra, they speedily assert their true grandeur, win back wavering allegiance by the strong faith and nobility of their utterance. In none of his symphonies do these qualities find more gracious and genial expression than in the C minor. The "Eroica" has perhaps greater power, the seventh has an unmatched poignancy of feeling, the adagio of the choral symphony lifts us into the very highest places of all. But by its symmetry and completeness, its perfect union of rugged power with melting tenderness and grace, and by the sturdy optimism of a work which challenges destiny with haughty courage, the fifth of Beethoven's symphonies well deserves its place as the favorite of the nine. It was played superbly, the lovely andante best of all. It is hard to see how the graceful and charming variations could be played with more smoothness and beauty of tone. In the opening allegro one might wish for a bit more of energy in the hammer strokes of the powerful first theme, even at the expense of roughness, and in the scherzo there were places where a trifle more of accent on one note or another would have made the rhythm more telling. The essential note was sometimes barely audible. But all in all it was the best performance of the symphony that has ever been given here. Prof Willy Hess, the new concert master of the orchestra, appeared for the first time in Springfield—"at" Springfield, the program book is ungracious enough to put it—and gave much pleasure by his beautiful playing of a brief obligato in the

BOSTON SYMPHONY ORCHESTRA.

The Concert to be Given This Week at Court Square Theater.

The most notable musical event of the season comes this week—the annual concert by the Boston Symphony orchestra to be given Tuesday evening at Court Square theater. This more than makes up for the lack of other concerts. Those who can will also do well to hear Mme Lillian Blauvelt, the favorite American soprano, who sings at Smith college in Northampton Wednesday evening and at Mount Holyoke college in South Hadley Friday evening. Her singing is well worth a journey, and conversely music lovers in neighboring towns will be richly repaid for coming to the splendid symphony concert which has been advertised for Tuesday evening. The first thing the musician asks about such a concert is "What is the program?" The first query of the ordinary concert goer is "Who is the soloist?" Both questions in the present case admit of a most satisfactory answer. The soloist is Miss Adele Aus der Ohe, one of the best and most popular pianists in the country. She has played repeatedly in this city since her appearance at the first music festival, and she has always been a warm favorite, receiving such applause as few visiting artists have won. That she is steadily growing in her art appears in the Musical Courier's enthusiastic notice of her recent recital in New York: "All the old charm of delivery is still there—the bold attack, the cleancut technic, and the almost masculine power—but the mellowed musical poise that has now crept in constitutes the one quality that seemed lacking to complete an almost perfect ensemble. At present Adele Aus der Ohe is in her prime, and from all appearances will long remain so."

Miss Aus der Ohe could hardly have chosen a work more certain to stir the audience to enthusiasm than the B flat minor concerto by Tchaikowsky, one of those powerfully emotional, rhythmically alluring, sensuously melodious works which are characteristic of this great Russian genius. She has the power and the temperament to make it immensely effective, and she never appears to better advantage than in a great concerto with orchestra. The rest of the program is no less satisfactory, and is a happy mingling of novelties with old favorites. The Mendelssohn overture with which the concert opens, "Camacho's Wedding," is perhaps to be put into both classes, for it has been heard so seldom in recent years that it will probably be new to most of the audience. It is not one of the most important of Mendelssohn's works, but it has all the sparkle which characterizes his early style and it makes a gay and pleasing prelude to the musical feast. For a musical novelty there is a very striking and poetic work by one of the most interesting of the newer French composers, Claude Debussy, entitled "The Afternoon of a Faun," which critics have been praising in the warmest terms. And of all the standard symphonies none is more welcome than Beethoven's C minor, which among the great symphonies is rivaled in popularity only by Schubert's "Unfinished." The lovely variations are perhaps the chief favorite, but from the first energetic hammer strokes of the opening theme to the triumphant outburst of the finale there is no point at which it fails to inspire even the coldest audience.

Wilhelm Gericke, who will conduct the concert, is probably, now that Theodore Thomas has gone, the most notable conductor in the country. That the Boston symphony orchestra is what it is to-day is due to him more than to any other one man except Col Higginson. He is a native of Graz, in Styria, where he was born April 18, 1845. He received his musical education at the Vienna conservatory, and was a conductor of opera and orchestral concerts in Vienna when in 1884, when at the age of 39, he was called to Boston. The orchestra then needed weeding out, new talent, and, above all, discipline. Mr Gericke set himself with eminent success to supply all these things. It was hard on the veterans who had come in as charter members, but they had to yield to the new order. From Vienna he brought a quite unknown young man, whose name was Franz Kneisel, to lead the first violins.

WILHELM GERICKE.

That he was a good judge of men is shown by the large proportion of those young players who have remained with the orchestra for nearly 20 years. From the beginning he introduced a standard of discipline which was quite new, which even Theodore Thomas, not having a permanent orchestra under his thumb, had not been able to enforce. With the best talent that could be found, and plenty of time for rehearsing, he patiently strove to realize the standard of perfection which he had formed as an ideal. In his passion for homogeneity of tone he even had a supply of violins by a reputable Vienna maker brought over so that they might all sound alike. But as might be expected, the experiment failed. Even though from the same shop, the instruments varied. Two or three of them were good, and are possibly still in use in the orchestra; the rest proved inferior, and since then the individual members have got the best violins they could find, the majority being old Italian instruments of value. From the outset Mr Gericke proved himself an exacting drill master, and it is an instance of his exigent spirit that after the orchestra had won the praise of Boston he cancelled the dates for the proposed New York season because he thought he was not quite ready. When he was ready New York was surprised by a technical perfection which had not been approximated in this country. Mr Gericke has his critics. They say that he is too austere, too cold, too classical; that he holds down his men, never lets the brass blare out a genuine fortissimo. Certainly the emotional is not his specialty, but there is plenty of vigor in his conducting for all that, and listeners need not be deceived by the quietness of his manner before an audience. A strong man can get his effects without giving a pantomime imitation of Irving in "The Bells," and there can be no doubt that Mr Gericke is a strong man.

[55]

THE SUN

BALTIMORE, WEDNESDAY, JANUARY 11, 1905

GIVES BRILLIANT CONCERT

Boston Symphony Orchestra's Excellent Program.

The program that was given last night by the Boston Symphony Orchestra was such an improvement on the recent [illegible] rangements of Mr. Gericke as to be noteworthy. In the first place the symphony was at the beginning of the concert. [illegible] was an inestimable boon. Further [illegible] there was a nice adjustment of the other concert pieces, which gave a considerable degree of variety and of real musical interest.

In hearing the Beethoven Fifth Symphony it was impossible not to recall the last appearance of Theodore Thomas in Baltimore. It was at the Lyric (then Music Hall) four or five years ago. The symphony was the same that was played last night.

The influences of an interpretative [illegible] artist must necessarily be ephemeral [illegible] leaves behind him nothing tangible [illegible] which future generations can value [illegible] His name may last through [illegible] after his death, but very rarely longer. [illegible] however, Thodeore Thomas accomplished in many of his concerts what he did on the occasion in Baltimore—if the impressions that he made were as deep—he performed a work which in spite of the absence of actual monuments is as valuable and as honorable as can be done in any other department of art or human activity.

It would be useless to make a comparison of Mr. Gericke's and Mr. Thomas' reading of this symphony. Each has the stamp of the individuality of the conductor. Mr. Gericke's [illegible] ness seems almost out of [illegible] monumental work, and it was in those portions of the work where [illegible] was appropriate that the [illegible] was most successful last night.

The first two movements left [illegible] desired. In the last two [illegible] wished for greater [illegible] er vigor of [illegible] to overestimate [illegible] Fifth Symphony [illegible] drilled orchestra [illegible] ful, if not impossible [illegible]

Possibly [illegible] of symbolic [illegible] the most inspiring [illegible] able to produce [illegible] thoven's Fifth Symphony [illegible] Symphony is rarely [illegible] its immense difficulties [illegible] the Pastoral Symphonies [illegible] the deeply human quality [illegible] to the work given last night.

The other orchestral selections [illegible] Brahms' Waltzes [illegible] Mr. Gericke, and [illegible] Dutchman."

Many persons [illegible] overture should [illegible] gram but there was [illegible] last night in [illegible] at the end of [illegible] trary there [illegible] ting the symphony [illegible] ing position [illegible] festive and interesting concert.

It is an [illegible] sense of the [illegible] many of Wagner's [illegible] of expression [illegible] scribing things [illegible] music—it is [illegible] later in the opera [illegible] the last in [illegible] cessions to [illegible]

The Brahms [illegible] like to [illegible] to be like Brahms [illegible] in the position [illegible] gram and [illegible] the evening's [illegible]

The soloist was [illegible] Miss Muriel Foster [illegible] agreeable [illegible] the quality [illegible] personality [illegible] dowed with [illegible] mistake [illegible] with an [illegible] interest [illegible] composition [illegible] were [illegible] was [illegible]

Miss Foster's [illegible] than [illegible] It was certainly [illegible] neither [illegible]

Then [illegible] of five [illegible] ward Elgar [illegible] est [illegible] one was too [illegible]

Elgar is [illegible] day. He is [illegible] and is [illegible] gifts. His [illegible] ties, but [illegible] too much [illegible] ideas.

His "Sea Pictures" [illegible] Kirkby Lunn [illegible] phony concerts [illegible] able to show [illegible] since revealed [illegible]

Miss Foster [illegible] pecially [illegible] questionably [illegible] and there is [illegible] will not develop [illegible]

The program [illegible] concert could [illegible] cess. It was as [illegible]

Symphony No. [illegible] C minor [illegible]
I. Allegro [illegible]
II. Andante [illegible]
III. Allegro [illegible]
IV. Allegro [illegible]
Penelope's Recitative [illegible] "Odysseus" [illegible]
Waltzes [illegible]
[illegible] Orchestrated [illegible]
"Sea Pictures" [illegible]
(Three songs from [illegible] and orchestra [illegible]
Overture to "The Flying Dutchman" [illegible]

[illegible] S. [illegible]

Baltimore American AND COMMERCIAL ADVERTISER

WEDNESDAY, JANUARY 11, 1905.

Boston Symphony Concert.

The Boston Symphony Orchestra gave its third concert for this season at the Lyric last evening, under the direction of Mr. Wilhelm Gericke, presenting the following program:

Beethoven—
Symphony No. 5, in C minor, Op. 67.
1 Allegro con brio.
2 Andante con moto.
3 Allegro. Trio.
4 Allegro.

Bruch—
Penelope's Recitative and Prayer from "Odysseus."

Brahms—
Waltz.
Orchestrated by W. Gericke.

Edward Elgar—
Sea Pictures (Five Songs from a Cycle of Five for Contralto and Orchestra, Op. [illegible]

Wagner—
Overture to "The Flying Dutchman."
Soloist, Mrs. Muriel Foster.

[illegible] number [illegible] the concert, the Beethoven Symphony and the Wagner Overture. The other numbers were [illegible] to a high standard.

SPRINGFIELD DAILY REPUBLICAN

WEDNESDAY, JANUARY 18, 1905

BOSTON SYMPHONY ORCHESTRA.

A Beethoven Symphony and Miss Aus der Ohe's Playing the Features of a Superb Concert.

There cannot have been many concerts in the history of Springfield equal to the performance in Court Square theater last evening by the Boston symphony orchestra. Certainly this magnificent organization has never appeared to better advantage. The concert last year was good, but there was far more vital interest last evening, chiefly, no doubt, from the superiority of the program. The best is none too good for an audience that has to make one concert last so long, and last evening's program was of a substantial and inspiring sort, suited to people who hear a first-rate orchestra only once a year. Is it not time, by the way, for a more ambitious enterprise? Hartford sustains three concerts by this orchestra every season. Cannot this city manage two? If one came in the early fall and one in the late winter neither ought to hurt the attendance of the other, and the increase of opportunities would tend to spread and keep alive interest in music of this sort. The limits of a single concert have nearly been reached, for Court Square theater was crowded last evening, and there would not have been room for many more. It is certainly to be hoped that some one will be courageous enough next season to arrange for a second concert. The performance last evening was the 11th in this city, and makes something over 2000 for the Boston symphony orchestra, which has a record unapproached by any other organization in the world. This is its 24th season, but the New York Philharmonic society, which has been in existence for over 60 years, has not given half so many concerts. More than 1000 of these have been conducted by Mr Gericke, who probably holds the record in this respect, now that Theodore Thomas is gone.

Miss Adele Aus der Ohe, who was the soloist last evening, has probably been heard in Springfield as often as any other pianist of note, and has never failed to distinguish herself and to stir her audience to enthusiasm. Many recall her first appearance here with Theodore Thomas and his orchestra at a concert given in City hall in 1888, managed by C. N. Stimpson & Co and B. F. Saville. That was a gala year in Springfield. The concert was so successful that it was followed by another, and then by the Boston symphony orchestra. There had been several dull seasons before, and these concerts marked the musical renascence which culminated in the foundation of the Hampden county festival association. Miss Aus der Ohe, then a young girl with her hair down in a braid, had not been so very long in the country, but had already made a reputation as a very talented and accomplished player. She played a concerto which made a deep impression on the audience, and ever since then she has held a rather special place in the favor of the public. Since then she has appeared frequently, both in recitals and with the orchestra at music festivals, but she has [illegible] appeared to better advantage than [illegible] the passionate [illegible] Tschaikowsky concerto, B flat [illegible] [illegible] ardent and [illegible] Miss Aus der [illegible] [illegible] powerful [illegible] artist [illegible] [illegible] of playing the work under [illegible] composer's direction at St Petersburg [illegible]

The B flat [illegible] [illegible] greatest of [illegible] [illegible] powerful [illegible] chord masses in the [illegible] to [illegible] the listener [illegible] strike the keynote of the work. [illegible] bizarre, there [illegible] perilously near to [illegible] Marie Hall's "Won't you [illegible] part of the [illegible] the great Russian composer [illegible] history [illegible] emotional [illegible] There are [illegible] women who have either the power or [illegible] temperament to [illegible] satisfactorily [illegible] strenuous work. Miss Aus der Ohe [illegible] At all times a [illegible] pianist, throwing herself out and [illegible] her playing, she [illegible] to better advantage than [illegible] competition with an orchestra [illegible] interpretation of a great work. Last night she rose splendidly to the great climaxes, and there was [illegible] beauty in the [illegible] of melody [illegible] The exceedingly difficult orchestral part [illegible] [illegible] played the concerto a quarter of a century ago [illegible] wonderfully [illegible] under Mr Gericke [illegible] perfectly adjusted to the solo, and with no lack of emotional expression. Miss Aus der Ohe's services have never been in greater demand than now, and she is having a busy week. Monday evening she played in Hartford, last evening here, this afternoon she appears in New York, and this evening she plays in Philadelphia. This is an exacting routine, but she manages to keep all the delightful freshness and vigor of her playing.

The program last evening contained but four numbers which were interesting and instructive by their immense contrast in mood and in color. First came Mendelssohn's overture to "Camacho's Wedding," gay, light, brilliant, charming. As different as possible was the dramatic, high-colored, overpowering Tschaikowsky concerto. Then after a brief pause the transition was equally sudden to the cool, thin, aerial tints of Debussy's "The Afternoon of a Faun." And from this extreme example of the new French harmonic school it was good to get back to the plain solid colors of the classical German school as represented in the Beethoven C minor symphony. What an astonishing development in special effects there has been since Beethoven's time, with no progress at all in the essential thing—greatness of fundamental ideas. Will Tschaikowsky wear so well? It is much to be doubted. The very intensity of his moods makes it the more probable that exhaustion and reaction will come. That classical art outwears other kinds is due in great part to the very self-restraint which is the essence of the classics. Beethoven storms, but he never screams, and the new Russian music, like the new Russian literature, sometimes verges on the hysterical.

This B flat minor concerto, for example, with its alternations from the Volga to the beautiful blue Danube, is like a composite of the late Vasili Verestchagin's pictures of the carnage of war and his Ottoman seraglios—the two halves of Russian art. One gets everything except rest. Lasting art needs a firmer foundation. In the Debussy interpretation of a Mellarme poem, on the other hand, we see the specialty of France, a cult of art for art's sake. The orchestral palette studied as a French landscape painter studies his pigments; a dextrous, successful attempt by a firm and sensitive intelligence to capture a mood, to convey a delicate, lovely impression. Corot and Rousseau have hardly succeeded better in catching the elusive poetry of a sylvan vista. Vague, soft, charming, exquisite and novel in its tints, "The Afternoon of a Faun" stands very well for the art which has been specialized, perfected and refined at the expense of vitality.

And then to close we come back to Beethoven the leonine, the man in whom temperament and intellect balance more perfectly than in any other composer, passionate but not neurotic; simple-minded, sincere and great. The further he recedes into the background the more he towers up as the dominating figure of the 19th century. Even though his symphonies seem colorless when placed beside some modern work in which the pessimism and unrest of the later years of the century are set forth with all the appealing many-voiced eloquence of the modern orchestra, they speedily assert their true grandeur, win back wavering allegiance by the strong faith and nobility of their utterance. In none of his symphonies do these qualities find more gracious and genial expression than in the C minor. The "Eroica" has perhaps greater power, the seventh has an unmatched poignancy of feeling, the adagio of the choral symphony lifts us into the very highest places of all. But by its symmetry and completeness, its perfect union of rugged power with melting tenderness and grace, and by the sturdy optimism of a work which challenges destiny with haughty courage, the fifth of Beethoven's symphonies well deserves its place as the favorite of the nine. It was played superbly, the lovely andante best of all. It is hard to see how the graceful and charming variations could be played with more smoothness and beauty of tone. In the opening allegro one might wish for a bit more of energy in the hammer strokes of the powerful first theme, even at the expense of roughness, and in the scherzo there were places where a trifle more of accent on one note or another would have made the rhythm more telling. The essential note was sometimes barely audible. But all in all it was the best performance of the symphony that has ever been given here. Prof Willy Hess, the new concert master of the orchestra, appeared for the first time in Springfield—"at" Springfield, the program book is ungracious enough to put it—and gave much pleasure by his beautiful playing of a brief obligato in the Debussy eclogue. He has a large and telling tone, and it is easy to see that he is an admirable leader of the violins.

BOSTON SYMPHONY ORCHESTRA.

The Concert to be Given This Week at Court Square Theater.

The most notable musical event of the season comes this week—the annual concert by the Boston Symphony orchestra to be given Tuesday evening at Court Square theater. This more than makes up for the lack of other concerts. Those who can will also do well to hear Mme Lillian Blauvelt, the favorite American soprano, who sings at Smith college in Northampton Wednesday evening and at Mount Holyoke college in South Hadley Friday evening. Her singing is well worth a journey, and conversely music lovers in neighboring towns will be richly repaid for coming to the splendid symphony concert which has been advertised for Tuesday evening. The first thing the musician asks about such a concert is "What is the program?" The first query of the ordinary concert goer is "Who is the soloist?" Both questions in the present case admit of a most satisfactory answer. The soloist is Miss Adele Aus der Ohe, one of the best and most popular pianists in the country. She has played repeatedly in this city since her appearance at the first music festival, and she has always been a warm favorite, receiving such applause as few visiting artists have won. That she is steadily growing in her art appears in the Musical Courier's enthusiastic notice of her recent recital in New York: "All the old charm of delivery is still there—the bold attack, the eleguent technic, and the almost masculine power but the mellowed musical poise that has now crept in constitutes the one quality that seemed lacking to complete an almost perfect ensemble. At present Adele Aus der Ohe is in her prime, and from all appearances will long remain so."

Miss Aus der Ohe could hardly have chosen a work more certain to stir the audience to enthusiasm than the B flat minor concerto by Tschaikowsky, one of those powerfully emotional, rhythmically alluring, sonorously melodious works which are characteristic of the great Russian genius. She has the power and the temperament to make it immensely effective, and she ever appears to better advantage [illegible] concerto with orchestra. The rest of the program is no less satisfactory, and is a happy mixing of novelties with old favorites. The Mendelssohn overture with which the concert opens, "Camacho's Wedding," is perhaps to be put into both classes, for it has been heard so seldom in recent years that it will probably be new to most of the audience. It is not one of the most important of Mendelssohn's works, but it has all the [illegible] which characterizes his early style, and it makes a [illegible] and pleasing prelude to the main interest. For a musical novelty there is a very striking and poetic work by one of the most interesting of the newer French composers, Claude Debussy, entitled "The Afternoon of a Faun," which critics have been praising in the warmest terms. And of all the symphonies nothing is more welcome than Beethoven's C minor, which among the great symphonies is rivaled in popularity only by Schubert's "Unfinished." The [illegible] perhaps the chief favorite, but from the first one gets the hammer strokes of the opening theme to the triumphant [illegible] of the finale there is [illegible] fails to inspire even [illegible] audience.

Wilhelm Gericke, who will conduct the concert, is probably, now that Theodore Thomas is gone, the most notable conductor in the country. That the Boston symphony orchestra is what it is to-day is due to him more than to any other one man except C. L. Higginson. He is a native of Graz, in Styria, where he was born April 18, 1845. He received his musical education at the Vienna conservatory, and was [illegible] of opera and orchestral concerts in Vienna when, in 1884, when at the age of 39, he was called to Boston. The orchestra then needed weeding out, new [illegible] and [illegible] plans. Mr Gericke [illegible] with eminent success [illegible] It was hard [illegible] in as Gericke [illegible] good to the new [illegible] From Vienna he brought a quite [illegible] young man, whose name was Franz Kneisel, to lead the first violins.

WILHELM GERICKE.

That he was a good judge of men is shown by the large proportion of those young players who have remained with the orchestra for nearly 20 years. From the beginning he introduced a standard of discipline which was quite new, which even Theodore Thomas, not having a permanent orchestra under his thumb, had not been able to enforce. With the best talent that could be found, and plenty of time for rehearsals, he patiently strove to realize the standard of perfection which he had formed as an ideal. In his passion for homogeneity of tone he even had a supply of violins by a reputable Vienna maker brought over so that they might all sound alike. But as might be expected, the experiment failed. Even though from the same shop, the instruments varied. Two or three of them were good, and are possibly still in use in the orchestra; the rest proved inferior, and since then the individual members have got the best violins they could find, the majority being old Italian instruments of value. From the outset Mr Gericke proved himself an exacting drill master, and it is an instance of his exigent spirit that after the orchestra had won the praise of Boston he cancelled the dates for the proposed New York season because he thought he was not quite ready. When he was ready New York was surprised by a technical perfection which had not been approximated in this country. Mr Gericke has his critics. They say that he is too austere, too cold, too classical; that he holds down his men, never lets the brass blare out a genuine fortissimo. Certainly the emotional is not his specialty, but there is plenty of vigor in his conducting for all that, and listeners need not be deceived by the quietness of his manner before an audience. A strong man can get his effects without giving a pantomime imitation of Irving in "The Bells," and there can be no doubt that Mr Gericke is a strong man.

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THE SUN

BALTIMORE, WEDNESDAY, JANUARY 11, 1905

GIVES BRILLIANT CONCERT

Boston Symphony Orchestra's Excellent Program.

The program that was given last night by the Boston Symphony Orchestra was such an improvement on the recent arrangements of Mr. Gericke as to be noteworthy. In the first place the symphony was at the beginning of the concert. This was an inestimable boon. Furthermore there was a nice adjustment of the other concert pieces, which gave a considerable degree of variety and of real musical interest.

In hearing the Beethoven Fifth Symphony it was impossible not to recall the last appearance of Theodore Thomas in Baltimore. It was at the Lyric (then Music Hall) four or five years ago. The symphony was the same that was played last night.

The influences of an interpretative musical artist must necessarily be ephemeral. He leaves behind him nothing tangible by which future generations can value him. His name may last through one lifetime after his death, but very rarely longer. If, however, Thodeore Thomas accomplished in many of his concerts what he did on this occasion in Baltimore—if the impressions that he made were as deep—he performed a work which in spite of the absence of actual monuments is as valuable and as honorable as can be done in any other department of art or human activity.

It would be useless to make any comparison of Mr. Gericke's and Mr. Thomas' reading of this symphony. Each has the stamp of the individuality of the conductor. Mr. Gericke's excessive preciseness seems almost out of place in such a monumental work, and it was in those portions of the work where exquisite finish was appropriate that the conductor was most successful last night.

The first two movements left little to be desired. In the last two one might have wished for greater independence and greater vigor of conception. Still it is very hard to overestimate the luxury of hearing the Fifth Symphony played by such a perfectly drilled orchestra and with such a thoughtful, if not impassioned, leader.

Possibly because it is the most familiar of symphonies—most likely because it is the most inspired—no orchestral work is able to produce the impression that Beethoven's Fifth Symphony does. The Choral Symphony is rarely satisfactory because of its immense difficulties. The Eroica and the Pastoral Symphonies do not possess the deeply human quality that is peculiar to the work given last night.

The other orchestral selections were the Brahms Waltzes, orchestrated by Mr. Gericke, and the overture to "The Flying Dutchman."

Many persons have the feeling that an overture should be placed first on the program, but there was no inappropriateness last night in having the operatic prelude at the end of the concert. On the contrary there was a distinct gain in permitting the symphony to have the commanding position. The overture made an effective and interesting conclusion to the concert.

It is an overture in the un-Wagnerian sense of the word. While stamped with many of Wagner's peculiarities—his turns of expression, his wonderful power of describing things seen and heard in terms of music—it is full of allusion to what comes later in the opera. The opera itself was the last in which he made considerable concessions to the Italian operatic style.

The Brahms waltzes were too Brahms-like to be good waltzes and too waltz-like to be like Brahms. But they were effective in the position they occupied on the program and furnished an agreeable leaven to the evening's music.

The soloist was the English contralto, Miss Muriel Foster. It would be a most agreeable task to attribute to this singer all the qualities of a great artist. Hers is a personality of very great charm. She is endowed with extraordinary beauty, with unmistakable charm of manner and bearing, with an excellent voice and with the best intentions, but she is far from being an accomplished prima donna. Her selections were not well made and her singing of them was somewhat amateurish.

Miss Foster sang first Penelope's recitation and prayer from Bruch's "Odysseus." It was certainly a very monotorious prayer, neither eloquent nor touching.

Then followed those songs from a cycle of five for contralto and orchestra by Edward Elgar. These were much more interesting, especially the first two. The last one was too pretentious.

Elgar is the English musical lion of today. He is attracting attention on all sides and is unquestionably a man of unusual gifts. His songs have some admirable qualities, but they are generally overwrought—too much workmanship and not enough ideas.

His "Sea Pictures" were sung by Mme. Kirkby-Lunn at one of the Boston Symphony concerts, but with them she was unable to show the great abilities she has since revealed as Kundry in "Parsifal."

Miss Foster was warmly applauded, especially after the Elgar songs. She unquestionably gave a good deal of pleasure and there is no reason to believe that she will not develop into an admirable singer.

The program was so excellent that the concert could not fail to be a brilliant success. It was as follows:

Symphony No. 5, in C minor, Op. 67.....Beethoven
- I. Allegro con brio.
- II. Andante con moto.
- III. Allegro: Trio.
- IV. Allegro.

Penelope's Recitative and Prayer, from "Odysseus".....Bruch

Waltzes.....Brahms
Orchestrated by W. Gericke.

"Sea Pictures".....Edward Elga
(Three songs from a cycle of five, for contralto and orchestra, Op. 37.)

Overture to "The Flying Dutchman".....Wagne

T. S. B.

Baltimore American
AND COMMERCIAL ADVERTISER

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Bruch—
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Brahms—
Waltzes.
Orchestrated by W. Gericke.

Edward Elgar—
"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37.

Wagner—
Overture to "The Flying Dutchman."

Soloist—Miss Muriel Foster.

Two great numbers made it a fine concert, the Beethoven Symphony and the Wagner Overture. The other numbers were not up to a high standard.

SPRINGFIELD DAILY REPUBLICAN

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A Beethoven Symphony and Miss Aus der Ohe's Playing the Features of a Superb Concert.

There cannot have been many concerts in the history of Springfield equal to the performance in Court Square theater last evening by the Boston symphony orchestra. Certainly this magnificent organization has never appeared to better advantage. The concert last year was good, but there was far more vital interest last evening, chiefly, no doubt, from the superiority of the program. The best is none too good for an audience that has to make one concert last so long, and last evening's program was of a substantial and inspiring sort, suited to people who hear a first-rate orchestra only once a year. Is it not time, by the way, for a more ambitious enterprise? Hartford sustains three concerts by this orchestra every season. Cannot this city manage two? If one came in the early fall and one in the late winter neither ought to hurt the attendance of the other, and the increase of opportunities would tend to spread and keep alive interest in music of this sort. The limits of a single concert have nearly been reached, for Court Square theater was crowded last evening, and there would not have been room for many more. It is certainly to be hoped that some one will be courageous enough next season to arrange for a second concert. The performance last evening was the 11th in this city, and makes something over 2000 for the Boston symphony orchestra, which has a record unapproached by any other organization in the world. This is its 24th season, but the New York Philharmonic society, which has been in existence for over 60 years, has not given half so many concerts. More than 1000 of these have been conducted by Mr Gericke, who probably holds the record in this respect, now that Theodore Thomas is gone.

Miss Adele Aus der Ohe, who was the soloist last evening, has probably been heard in Springfield as often as any other pianist of note, and has never failed to distinguish herself and to stir her audience to enthusiasm. Many recall her first appearance here with Theodore Thomas and his orchestra at a concert given in City hall in 1888, managed by C. N. Stimpson & Co and B. F. Saville. That was a gala year in Springfield. The concert was so successful that it was followed by another, and then by the Boston symphony orchestra. There had been several dull seasons before, and these concerts marked the musical renascence which culminated in the foundation of the Hampden county festival association. Miss Aus der Ohe, then a young girl with her hair down in a braid, had not been so very long in the country, but had already made a reputation as a very talented and accomplished player. She played a concerto which made a deep impression on the audience, and ever since then she has held a rather special place in the favor of the public. Since then she has appeared frequently, both in recitals and with the orchestra at music festivals, but she has never appeared to better advantage than last evening in the passionate and tremendous Tschaikowsky concerto in B flat minor. The emotional power of this work has been revealed to us by the ardent and gifted Teresa Carreno. Miss Aus der Ohe's interpretation was not the same, but it was also powerful, inspiring, and artistic. That it was authentic may be taken for granted, if only because she enjoyed the distinction of playing the work under the composer's direction in St Petersburg while it was still new.

The B flat minor by common consent holds a place among the very greatest of concertos for piano and orchestra, and in intensity of mood there is perhaps no other equal to it. That miraculous outburst at the very opening, with the gripping melody in the orchestra running athwart the powerful ascending chord masses in the piano never fails to stir the listener deeply, and strikes the keynote of the work. It sometimes verges on the bizarre, there are melodies that run perilously near to the border line of triviality—one of them was stolen for Anna Held's "Won't you come out," etc.—but this is part of the very genius of the great Russian composer, whose place in history cannot yet be estimated, but whose command of emotional stress has never been equaled. There are few women who have either the power or the temperament to cope satisfactorily with this strenuous work. Miss Aus der Ohe is one of the few. At all times a bold, positive, sincere pianist, throwing herself soul and body into her playing, she never appears to better advantage than when stirred to competition with an orchestra in the interpretation of a great work. Last night she rose superbly to the great climaxes, and there was no lack of sensuous beauty in the exquisite bits of melody with which the work is filled. The extremely difficult orchestral part which the pianist Buelow had such trouble with when he played the concerto a quarter of a century ago, was wonderfully done last night under Mr Gericke, exquisitely finished, perfectly adjusted to the solo, and with no lack of emotional expression. Miss Aus der Ohe's services have never been in greater demand than now, and she is having a busy week. Monday evening she played in Hartford, last evening here, this afternoon she appears in New York and this evening she plays in Philadelphia. This is an exacting routine, but she manages to keep all the delightful freshness and vigor of her playing.

The program last evening contained but four numbers which were interesting and instructive by their immense contrast in mood and in color. First came Mendelssohn's overture to "Camacho's Wedding," gay, light, brilliant, charming. As different as possible was the dramatic, high-colored, overpowering Tschaikowsky concerto. Then after a brief pause the transition was equally sudden to the cool, thin, aerial tints of Debussy's "The Afternoon of a Faun." And from this extreme example of the new French harmonic school it was good to get back to the plain solid colors of the classical German school as represented in the Beethoven C minor symphony. What an astonishing development in special effects there has been since Beethoven's time, with no progress at all in the essential thing—greatness of fundamental ideas. Will Tschaikowsky wear so well? It is much to be doubted. The very intensity of his moods makes it the more probable that exhaustion and reaction will come. That classical art outwears other kinds is due in great part to the very self-restraint which is the essence of the classics. Beethoven storms, but he never screams, and the new Russian music, like the new Russian literature, sometimes verges on the hysterical.

This B flat minor concerto, for example, with its alternations from the Volga to the beautiful blue Danube, is like a composite of the late Vasili Verestchagin's pictures of the carnage of war and his Ottoman seraglios—the two halves of Russian art. One gets everything except rest. Lasting art needs a firmer foundation. In the Debussy interpretation of a Mellarme poem, on the other hand, we see the specialty of France, a cult of art for art's sake. The orchestral palette studied as a French landscape painter studies his pigments; a dextrous, successful attempt by a firm and sensitive intelligence to capture a mood, to convey a delicate, lovely impression. Corot and Rousseau have hardly succeeded better in catching the elusive poetry of a sylvan vista. Vague soft [illegible]

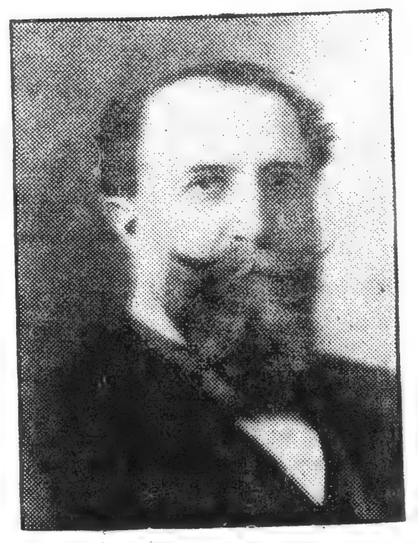
BOSTON SYMPHONY ORCHESTRA.

The Concert to be Given This Week at Court Square Theater.

The most notable musical event of the season comes this week—the annual concert by the Boston Symphony orchestra to be given Tuesday evening at Court Square theater. This more than makes up for the lack of other concerts. Those who can will also do well to hear Mme Lillian Blauvelt, the favorite American soprano, who sings at Smith college in Northampton Wednesday evening and at Mount Holyoke college in South Hadley Friday evening. Her singing is well worth a journey, and conversely music lovers in neighboring towns will be richly repaid for coming to the splendid symphony concert which has been advertised for Tuesday evening. The first thing the musician asks about such a concert is "What is the program?" The first query of the ordinary concert goer is "Who is the soloist?" Both questions in the present case admit of a most satisfactory answer. The soloist is Miss Adele Aus der Ohe, one of the best and most popular pianists in the country. She has played repeatedly in this city since her appearance at the first music festival, and she has always been a warm favorite, receiving such applause as few visiting artists have won. That she is steadily growing in her art appears in the Musical Courier's enthusiastic notice of her recent recital in New York: "All the old charm of delivery is still there—the bold attack, the cleancut technic, and the almost masculine power—but the mellowed musical poise that has now crept in constitutes the one quality that seemed lacking to complete an almost perfect ensemble. At present Adele Aus der Ohe is in her prime, and from all appearances will long remain so."

Miss Aus der Ohe could hardly have chosen a work more certain to stir the audience to enthusiasm than the B flat minor concerto by Tchaikowsky, one of those powerfully emotional, rhythmically alluring, sensuously melodious works which are characteristic of this great Russian genius. She has the power and the temperament to make it immensely effective, and she never appears to better advantage than in a great concerto with orchestra. The rest of the program is no less satisfactory, and is a happy mingling of novelties with old favorites. The Mendelssohn overture with which the concert opens, "Camacho's Wedding," is perhaps to be put into both classes, for it has been heard so seldom in recent years that it will probably be new to most of the audience. It is not one of the most important of Mendelssohn's works, but it has all the sparkle which characterizes his early style, and it makes a gay and pleasing prelude to the musical feast. For a musical novelty there is a very striking and poetic work by one of the most interesting of the newer French composers, Claude Debussy, entitled "The Afternoon of a Faun," which critics have been praising in the warmest terms. And of all the standard symphonies none is more welcome than Beethoven's C minor, which among the great symphonies is rivaled in popularity only by Schubert's "Unfinished." The lovely variations are perhaps the chief favorite, but from the first energetic hammer strokes of the opening theme to the triumphant outburst of the finale there is no point at which it fails to inspire even the coldest audience.

Wilhelm Gericke, who will conduct the concert, is probably, now that Theodore Thomas has gone, the most notable conductor in the country. That the Boston symphony orchestra is what it is to-day is due to him more than to any other one man except Col Higginson. He is a native of Graz, in Styria, where he was born April 18, 1845. He received his musical education at the Vienna conservatory, and was a conductor of opera and orchestral concerts in Vienna when in 1884, when at the age of 39, he was called to Boston. The orchestra then needed weeding out, new talent, and, above all, discipline. Mr Gericke set himself with eminent success to supply all these things. It was hard on the veterans who had come in as charter members, but they had to yield to the new order. From Vienna he brought a quite unknown young man, whose name was Franz Kneisel, to lead the first violins.



WILHELM GERICKE.

That he was a good judge of men is shown by the large proportion of those young players who have remained with the orchestra for nearly 20 years. From the beginning he introduced a standard of discipline which was quite new, which even Theodore Thomas, not having a permanent orchestra under his thumb, had not been able to enforce. With the best talent that could be found, and plenty of time for rehearsing, he patiently strove to realize the standard of perfection which he had formed as an ideal. In his passion for homogeneity of tone he even had a supply of violins by a reputable Vienna maker brought over so that they might all sound alike. But as might be expected, the experiment failed. Even though from the same shop, the instruments varied. Two or three of them were good, and are possibly still in use in the orchestra; the rest proved inferior, and since then the individual members have got the best violins they could find, the majority being old Italian instruments of value. From the outset Mr Gericke proved himself an exacting drill master, and it is an instance of his exigent spirit that after the orchestra had won the praise of Boston he cancelled the dates for the proposed New York season because he thought he was not quite ready. When he was ready New York was surprised by a technical perfection which had not been approximated in this country. Mr Gericke has his critics. They say that he is too austere, too cold, too classical; that he holds down his men, never lets the brass blare out a genuine fortissimo. Certainly the emotional is not his specialty, but there is plenty of vigor in his conducting for all that, and listeners need not be deceived by the quietness of his manner before an audience. A strong man can get his effects without giving a pantomime imitation of Irving in "The Bells," and there can be no doubt that Mr Gericke is a strong man.

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THE SUN

BALTIMORE, WEDNESDAY, JANUARY 11, 1905

GIVES BRILLIANT CONCERT

Boston Symphony Orchestra's Excellent Program.

The program that was given last night by the Boston Symphony Orchestra was such an improvement on the recent arrangements of Mr. Gericke as to be noteworthy. In the first place the symphony was at the beginning of the concert. This was an inestimable boon. Furthermore there was a nice adjustment of the other concert pieces, which gave a considerable degree of variety and of real musical interest.

In hearing the Beethoven Fifth Symphony it was impossible not to recall the last appearance of Theodore Thomas in Baltimore. It was at the Lyric (then Music Hall) four or five years ago. The symphony was the same that was played last night.

The influences of an interpretative musical artist must necessarily be ephemeral. He leaves behind him nothing tangible by which future generations can value him. His name may last through one lifetime after his death, but very rarely longer. If, however, Thodeore Thomas accomplished in many of his concerts what he did on this occasion in Baltimore—if the impressions that he made were as deep—he performed a work which in spite of the absence of actual monuments is as valuable and as honorable as can be done in any other department of art or human activity.

It would be useless to make any comparison of Mr. Gericke's and Mr. Thomas' reading of this symphony. Each has the stamp of the individuality of the conductor. Mr. Gericke's excessive preciseness seems almost out of place in such a monumental work, and it was in those portions of the work where exquisite finish was appropriate that the conductor was most successful last night.

The first two movements left little to be desired. In the last two one might have wished for greater independence and greater vigor of conception. Still it is very hard to overestimate the luxury of hearing the Fifth Symphony played by such a perfectly drilled orchestra and with such a thoughtful, if not impassioned, leader.

Possibly because it is the most familiar of symphonies—most likely because it is the most inspired—no orchestral work is able to produce the impression that Beethoven's Fifth Symphony does. The Choral Symphony is rarely satisfactory because of its immense difficulties. The Eroica and the Pastoral Symphonies do not possess the deeply human quality that is peculiar to the work given last night.

The other orchestral selections were the Brahms Waltzes, orchestrated by Mr. Gericke, and the overture to "The Flying Dutchman."

Many persons have the feeling that an overture should be placed first on the program, but there was no inappropriateness last night in having the operatic prelude at the end of the concert. On the contrary there was a distinct gain in permitting the symphony to have the commanding position. The overture made an effective and interesting conclusion to the concert.

It is an overture in the un-Wagnerian sense of the word. While stamped with many of Wagner's peculiarities—his turns of expression, his wonderful power of describing things seen and heard in terms of music—it is full of allusion to what comes later in the opera. The opera itself was the last in which he made considerable concessions to the Italian operatic style.

The Brahms waltzes were too Brahms-like to be good waltzes and too waltz-like to be like Brahms. But they were effective in the position they occupied on the program and furnished an agreeable leaven to the evening's music.

The soloist was the English contralto, Miss Muriel Foster. It would be a most agreeable task to attribute to this singer all the qualities of a great artist. Hers is a personality of very great charm. She is endowed with extraordinary beauty, with unmistakable charm of manner and bearing, with an excellent voice and with the best intentions, but she is far from being an accomplished prima donna. Her selections were not well made and her singing of them was somewhat amateurish.

Miss Foster sang first Penelope's recitation and prayer from Bruch's "Odysseus." It was certainly a very monotorious prayer, neither eloquent nor touching.

Then followed those songs from a cycle of five for contralto and orchestra by Edward Elgar. These were much more interesting, especially the first two. The last one was too pretentious.

Elgar is the English musical lion of today. He is attracting attention on all sides and is unquestionably a man of unusual gifts. His songs have some admirable qualities, but they are generally overwrought—too much workmanship and not enough ideas.

His "Sea Pictures" were sung by Mme. Kirkby-Lunn at one of the Boston Symphony concerts, but with them she was unable to show the great abilities she has since revealed as Kundry in "Parsifal."

Miss Foster was warmly applauded, especially after the Elgar songs. She unquestionably gave a good deal of pleasure and there is no reason to believe that she will not develop into an admirable singer.

The program was so excellent that the concert could not fail to be a brilliant success. It was as follows:

Symphony No. 5, in C minor, Op. 67.....Beethoven
- I. Allegro con brio.
- II. Andante con moto.
- III. Allegro: Trio.
- IV. Allegro.

Penelope's Recitative and Prayer, from "Odysseus".....Bruch

Waltzes.....Brahms
Orchestrated by W. Gericke.

"Sea Pictures".....Edward Elga
(Three songs from a cycle of five, for contralto and orchestra, Op. 37.)

Overture to "The Flying Dutchman".....Wagner

T. S. B.

Baltimore American AND COMMERCIAL ADVERTISER

WEDNESDAY, JANUARY 11, 1905.

Boston Symphony Concert.

The Boston Symphony Orchestra gave its third concert for this season at the Lyric last evening, under the direction of Mr. Wilhelm Gericke, presenting the following program:

Beethoven—
Symphony No. 5, in C minor, Op. 67.
1. Allegro con brio.
2. Andante con moto.
3. Allegro: Trio.
4. Allegro.

Bruch—
Penelope's Recitative and Prayer from "Odysseus."

Brahms—
Waltzes.
Orchestrated by W. Gericke.

Edward Elgar—
"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37.

Wagner—
Overture to "The Flying Dutchman."
Soloist—Miss Muriel Foster.

Two great numbers made it a fine concert, the Beethoven Symphony and the Wagner Overture. The other numbers were not up to a high standard.

WEDNESDAY, JANUARY 18, 1905

BOSTON SYMPHONY ORCHESTRA.

A Beethoven Symphony and Miss Aus der Ohe's Playing the Features of a Superb Concert.

There cannot have been many concerts in the history of Springfield equal to the performance in Court Square theater last evening by the Boston symphony orchestra. Certainly this magnificent organization has never appeared to better advantage. The concert last year was good, but there was far more vital interest last evening, chiefly, no doubt, from the superiority of the program. The best is none too good for an audience that has to make one concert last so long, and last evening's program was of a substantial and inspiring sort, suited to people who hear a first-rate orchestra only once a year. Is it not time, by the way, for a more ambitious enterprise? Hartford sustains three concerts by this orchestra every season. Cannot this city manage two? If one came in the early fall and one in the late winter neither ought to hurt the attendance of the other, and the increase of opportunities would tend to spread and keep alive interest in music of this sort. The limits of a single concert have nearly been reached, for Court Square theater was crowded last evening, and there would not have been room for many more. It is certainly to be hoped that some one will be courageous enough next season to arrange for a second concert. The performance last evening was the 11th in this city, and makes something over 2000 for the Boston symphony orchestra, which has a record unapproached by any other organization in the world. This is its 24th season, but the New York Philharmonic society, which has been in existence for over 60 years, has not given half so many concerts. More than 1000 of these have been conducted by Mr Gericke, who probably holds the record in this respect, now that Theodore Thomas is gone.

Miss Adele Aus der Ohe, who was the soloist last evening, has probably been heard in Springfield as often as any other pianist of note, and has never failed to distinguish herself and to stir her audience to enthusiasm. Many recall her first appearance here with Theodore Thomas and his orchestra at a concert given in City hall in 1888, managed by C. N. Stimpson & Co and B. F. Saville. That was a gala year in Springfield. The concert was so successful that it was followed by another, and then by the Boston symphony orchestra. There had been several dull seasons before, and these concerts marked the musical renascence which culminated in the foundation of the Hampden county festival association. Miss Aus der Ohe, then a young girl with her hair down in a braid, had not been so very long in the country, but had already made a reputation as a very talented and accomplished player. She played a concerto which made a deep impression on the audience, and ever since then she has held a rather special place in the favor of the public. Since then she has appeared frequently, both in recitals and with the orchestra at music festivals, but she has never appeared to better advantage than last evening in the passionate and tremendous Tschaikowsky concerto in B flat minor. The emotional power of this work has been revealed to us by the ardent and gifted Teresa Carreno. Miss Aus der Ohe's interpretation was not the same, but it was also powerful, inspiring, and artistic. That it was authentic may be taken for granted, if only because she enjoyed the distinction of playing the work under the composer's direction in St Petersburg while it was still new.

The B flat minor by common consent holds a place among the very greatest of concertos for piano and orchestra, and in intensity of mood there is perhaps no other equal to it. That miraculous outburst at the very opening, with the gripping melody in the orchestra running athwart the powerful ascending chord masses in the piano never fails to stir the listener deeply, and strikes the keynote of the work. It sometimes verges on the bizarre, there are melodies that run perilously near to the border line of triviality—one of them was stolen for Anna Held's "Won't you come out," etc.—but this is part of the very genius of the great Russian composer, whose place in history [illegible] school it was good to get back to the plain solid colors of the classical German school as represented in the Beethoven C minor symphony. What an astonishing development in special effects there has been since Beethoven's time, with no progress at all in the essential thing—greatness of fundamental ideas. Will Tschaikowsky wear so well? It is much to be doubted. The very intensity of his moods makes it the more probable that exhaustion and reaction will come. That classical art outwears other kinds is due in great part to the very self-restraint which is the essence of the classics. Beethoven storms, but he never screams, and the new Russian music, like the new Russian literature, sometimes verges on the hysterical.

This B flat minor concerto, for example, with its alternations from the Volga to the beautiful blue Danube, is like a composite of the late Vasili Verestchagin's pictures of the carnage of war and his Ottoman seraglios—the two halves of Russian art. One gets everything except rest. Lasting art needs a firmer foundation. In the Debussy interpretation of a Mellarme poem, on the other hand, we see the specialty of France, a cult of art for art's sake. The orchestral palette studied as a French landscape painter studies his pigments; a dextrous, successful attempt by a firm and sensitive intelligence to capture a mood, to convey a delicate, lovely impression. Corot and Rousseau have hardly succeeded better in catching the elusive poetry of a sylvan vista. Vague, soft, charming, exquisite and novel in its tints, "The Afternoon of a Faun" stands very well for the art which has been specialized, perfected and refined at the expense of vitality.

And then to close we come back to Beethoven the leonine, the man in whom temperament and intellect balance more perfectly than in any other composer, passionate but not neurotic; simple-minded, sincere and great. The further he recedes into the background the more he towers up as the dominating figure of the 19th century. Even though his symphonies seem colorless when placed beside some modern work in which the pessimism and unrest of the later years of the century are set forth with all the appealing many-voiced eloquence of the modern orchestra, they speedily assert their true grandeur, win back wavering allegiance by the strong faith and nobility of their utterance. In none of his symphonies do these qualities find more gracious and genial expression than in the C minor. The "Eroica" has perhaps greater power, the seventh has an unmatched poignancy of feeling, the adagio of the choral symphony lifts us into the very highest places of all. But by its symmetry and completeness, its perfect union of rugged power with melting tenderness and grace, and by the sturdy optimism of a work which challenges destiny with haughty courage, the fifth of Beethoven's symphonies well deserves its place as the favorite of the nine. It was played superbly, the lovely andante best of all. It is hard to see how the graceful and charming variations could be played with more smoothness and beauty of tone. In the opening allegro one might wish for a bit more of energy in the hammer strokes of the powerful first theme, even at the expense of roughness, and in the scherzo there were places where a trifle more of accent on one note or another would have made the rhythm more telling. The essential note was sometimes barely audible. But all in all it was the best performance of the symphony that has ever been given here. Prof Willy Hess, the new concert master of the orchestra, appeared for the first time in Springfield—"at" Springfield, the program book is ungracious enough to put it—and gave much pleasure by his beautiful playing of a brief obligato in the Debussy eclogue. He has a large and telling tone, and it is easy to see that he is an admirable leader of the violins.

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The most notable musical event of the season comes this week—the annual concert by the Boston Symphony orchestra to be given Tuesday evening at Court Square theater. This more than makes up for the lack of other concerts. Those who can will also do well to hear Mme Lillian Blauvelt, the favorite American soprano, who sings at Smith college in Northampton Wednesday evening and at Mount Holyoke college in South Hadley Friday evening. Her singing is well worth a journey, and conversely music lovers in neighboring towns will be richly repaid for coming to the splendid symphony concert which has been advertised for Tuesday evening. The first thing the musician asks about such a concert is "What is the program?" The first query of the ordinary concert goer is "Who is the soloist?" Both questions in the present case admit of a most satisfactory answer. The soloist is Miss Adele Aus der Ohe, one of the best and most popular pianists in the country. She has played repeatedly in this city since her appearance at the first music festival, and she has always been a warm favorite, receiving such applause as few visiting artists have won. That she is steadily growing in her art appears in the Musical Courier's enthusiastic notice of her recent recital in New York: "All the old charm of delivery is still there—the bold attack, the cleancut technic, and the almost masculine power—but the mellowed musical poise that has now crept in constitutes the one quality that seemed lacking to complete an almost perfect ensemble. At present Adele Aus der Ohe is in her prime, and from all appearances will long remain so."

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Wilhelm Gericke, who will conduct the concert, is probably, now that Theodore Thomas has gone, the most notable conductor in the country. That the Boston symphony orchestra is what it is to-day is due to him more than to any other one man except Col Higginson. He is a native of Graz, in Styria, where he was born April 18, 1845. He received his musical education at the Vienna conservatory, and was a conductor of opera and orchestral concerts in Vienna when in 1884, when at the age of 39, he was called to Boston. The orchestra then needed weeding out, new talent, and, above all, discipline. Mr Gericke set himself with eminent success to supply all these things. It was hard on the veterans who had come in as charter members, but they had to yield to the new order. From Vienna he brought a quite unknown young man, whose name was Franz Kneisel, to lead the first violins.

Even though from the same shop, the instruments varied. Two or three of them were good, and are possibly still in use in the orchestra; the rest proved inferior, and since then the individual members have got the best violins they could find, the majority being old Italian instruments of value. From the outset Mr Gericke proved himself an exacting drill master, and it is an instance of his exigent spirit that after the orchestra had won the praise of Boston he cancelled the dates for the proposed New York season because he thought he was not quite ready. When he was ready New York was surprised by a technical perfection which had not been approximated in this country. Mr Gericke has his critics. They say that he is too austere, too cold, too classical; that he holds down his men, never lets the brass blare out a genuine fortissimo. Certainly the emotional is not his specialty, but there is plenty of vigor in his conducting for all that, and listeners need not be deceived by the quietness of his manner before an audience. A strong man can get his effects without giving a pantomime imitation of Irving in "The Bells," and there can be po doubt that Mr Gericke is a strong man.

SYMPHONY CONCERT.

Fine Program for Orchestra and Pianist.

The sale of seats for the concert to be given by the Boston Symphony Orchestra, Wilhelm Geriene, conductor, with Adele Aus der Ohe, in Court Square Theater, the 17th, will begin next Tuesday at 9 a. m., in the theater box office. Mail orders addressed to W. F. A. Engel, local manager, will be promptly attended to.

To hear Miss Aus der Ohe is always a rare enjoyment, for not only is she a pianist of brilliant technique, musical understanding and a refined taste, but she has an individuality all her own which has long been recognized and admired in American and European cities. Of the famous orchestra itself, the peer of any musical organization in the world, there is little that can be said which is not already known to the music lovers of Springfield, where its appearances in past years have been accorded a generous support. The superb band of Boston musicians has a new and brilliant acquisition this year in the person of Professor Willy Hess, first violin and concertmeister, but in other respects it is practically unchanged in personnel from former years. The coming concert will be the orchestra's 11th in Springfield, and its 2238th public performance.

The program:—

Mendelssohn—Overture to "Camacho's Wedding," Op. 10.

Tschaikowsky—Concerto for Pianoforte, No. 1, in B flat minor, Op. 23.

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantina semplice.
Allegro vivace assai.
III. Allegro con fucco.

Debussy—Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun."
(First time in Springfield).

Beethoven—Symphony in C minor, No. 5, Op. 67.

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Miss Adele Aus der Ohe, soloist.

SYMPHONY PROGRAM.

Adele Aus der Ohe Will Assist in Concert Jan. 17.

The Boston Symphony orchestra, assisted by Miss Adele Aus der Ohe as piano soloist, will give a grand concert in this city on the evening of Tuesday, Jan. 17 at the Court Square theater, which promises to be considered as the musical event of the season. The generous support given the concerts of this great organization of instrumentalists last season, and the year before, are evidence that Springfield people appreciative lovers of the very best in highest there is in music for there is nothing better nor higher to be heard anywhere in the musical world than the performances of Conductor Wilhelm Gericke's superb orchestra.

The concert announced will be the 11th which the orchestra has given in this city, and the 2238th public performance of the organization. Miss Aus der Ohe will lend added distinction to the coming entertainment, as she is recognized in America and Europe as one of the most finished, authoritative and intellectual of the international pianists of the present day. The program is as follows:

Mendelssohn—Overture to "Camacho's Wedding," Op. 10.

Tschaikowsky—Concerto for Pianoforte, No. 1, in B flat minor, Op. 23.

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantina semplice.
Allegro vivace assai.
III. Allegro con fucco.

Debussy—Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun."
(First time in Springfield.)

Beethoven—Symphony in C minor, No. 5, Op. 67.

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Miss Adele Aus der Ohe, Soloist.

The sale of seats opens Tuesday, Jan. 10, at 9 a. m., in the theater box office. Mail orders addressed to W. F. A. Engel, local manager, will have careful and prompt attention.

COURT SQUARE THEATER.
TUESDAY EVE., JAN. 17, 8:15 o'clock.
ONE CONCERT ONLY

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, Conductor.
Soloist. MISS ADELE AUS der OHE, Pianist.

Tickets $1.50, $1.00, 75c, 50c. On sale at Theater Box Office on and after 9 a. m. Tuesday, Jan. 10.
Mail orders addressed to W. F. A. Engel, Local Manager, will receive prompt and careful attention.

NORTHAMPTON.
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BOSTON SYMPHONY ORCHESTRA

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Miss Aus der Ohe, the Pianist.

Miss Adele Aus der Ohe, who is to be

ADELE AUS DER OHE.

the soloist at the Boston symphony orchestra concert at Court Square theater Tuesday evening, the 17th, is one of the best-known and most successful concert pianists of the present day, and holds her own against every new musician of pianistic talent. Week before last she, Pachmann, and Josef Hofmann all gave recitals in New York, and it was noted that hers was the most brilliant of the three, and quite as successful as either of the others. Miss Aus der Ohe has been a rather special favorite in this city ever since she played at the first of the May festivals given in the recently destroyed City hall by the Hampden county musical association. Since then she has repeatedly appeared, both at festivals and in recitals, and has never failed of a warm welcome. She was a pupil of Liszt's, contemporary with Arthur Friedheim, and has all the dash and verve of the Liszt school, together with a refinement of style and purity of tone which some of the most brilliant of Liszt's pupils have lacked. There is a whole-souled sincerity in her playing that is most grateful, and the bigger the work the more completely she rises to it. She is one of the few women pianists who can do justice to the sonorous and emotional Tschaikowsky B flat minor concerto. Mme Carreno played it so wonderfully here at one of the music festivals that it will be interesting to compare this and Miss Aus der Ohe's interpretation.

[56]

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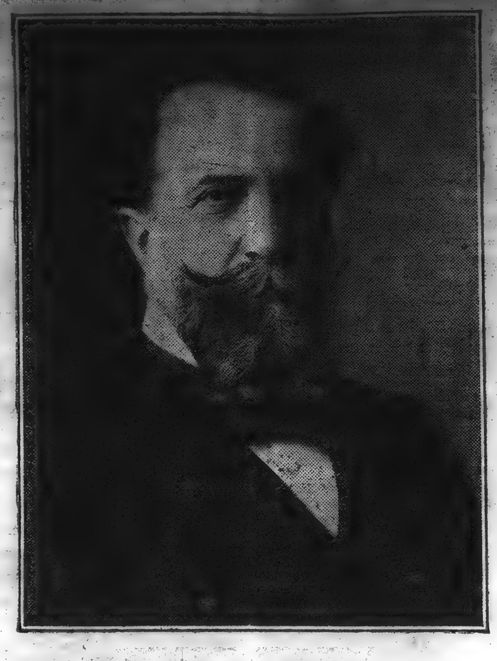

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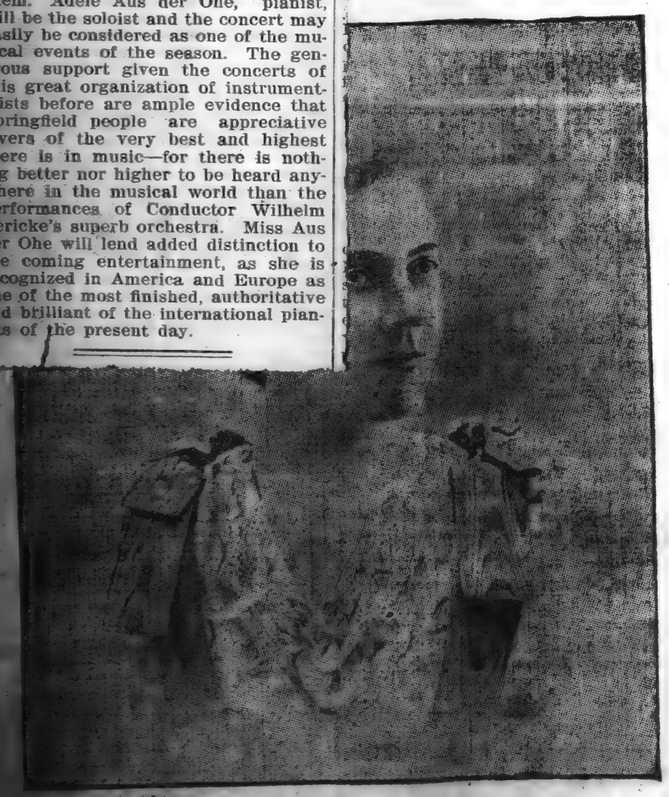

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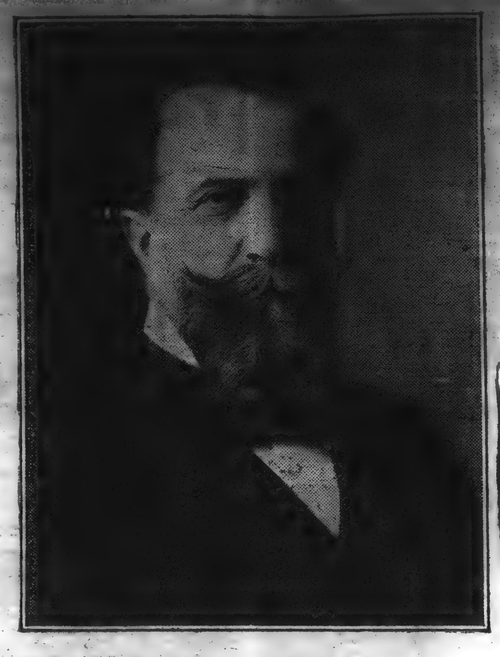

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SUNDAY HERALD
Published Every Day in the Year.
VOL. CXVII., NO. 22.
SUNDAY, JAN. 22, 1905.

SYMPHONY PLAYS TWO NEW 'POEMS'

Works of Converse, with Mottoes from Walt Whitman's "Leaves of Grass" on "Night" and "Day" Performed for First Time.

MOTTO STANDS IN WAY, ONE EXPECTS TOO MUCH

Music Does Not Rivet Attention—Thought of Hearer Is on How Pianist Is Playing—Haydn Symphony Is Well Played.

[illegible] Hall. Mr. [illegible] follows:

[illegible]

The two [illegible] performed for the first time [illegible] Walt Whitman's "Leaves of Grass" [illegible]

[illegible]

[illegible] than about that of Mr. [illegible] Maquarre, of Mr. Longy, [illegible] Rettberg. They are all [illegible] semble.

And it seems to us that Mr. Converse himself is responsible in a large measure for this undue interest in the piano part. When Mr. Bauer played the piano part in d'Indy's "Symphony on a Mountain Folk Song," there was little or no thought of Mr. Bauer, for the piano part, while it was important, was so constructed that even the most careless listener was aware that the instrument was for the time being only orchestral.

Put together the explanation given by the mottoes concerning the aesthetic contents of the music and the dominating thought of the pianist, and the result is this, the pieces seem as though they were any prelude and allegro, or nocturne and allegro designed as a concert piece for piano and orchestra, and what should have been the controlling thought, the transliteration into tones of characterization of night and its symbolical reminders, was in the background. Perhaps it would have been better, then, if the mottoes that served as arguments had been omitted. "Night" and "Day" would have been enough, for after all, to go back to Walt Whitman, music is what awakes from you when you are reminded by the instruments.

You cannot find in music anything definite that is not already in your mind. That which is inarticulate may be suggested by the music, provided you yourself have imagination equal or superior to that of the composer. Mr. Converse probably realized this when he chose the motto "thy free flight into the wordless." And so a seesaw is easily established between the expediency or the inexpediency of any sort of a programme.

The first of the poems is musically poetic. There is the nocturne character, and there is the suggestion of the night that leads to contemplation. As a musical illustration of a phase of night it is successful; but this night of Mr. Converse is not so huge as it is thoughtful. There is no suggestion of the elemental shudder that oppresses when the winds are still and the stars are nearest; the shudder recalling the saying of the old philosopher that the earth itself is an animal; the stillness that hints at mysterious voices threatening to speak; nor is there the suggestion in this music of the infinite space peopled as in Mr. Wells' fantastical tale of the stolen body; nor is there soaring flight, though the flight be "free." But to express, or rather to suggest, "the psychological meaning" of night in music would require a composer of Whitman's sweep and thought.

As an Allegro, the second poem is often interesting; but again the motto stands in the way and invites one to expect too much. The opening measures are particularly effective. The world is awakening to activity, but after these measures the programme fades away, and there is the thought of a concert piece for piano and orchestra, a piece very episodic, without any central and controlling idea, such as dominates an entitled symphonic poem. There are pleasant pages; there are pages that are more than pleasant, but the music does not rivet the attention of the hearer. This is not the allegro of the world, the terrible allegro of daily life, with its ambitions, failures, successes, laughter that is too often ironical or maniacal. As an allegro for piano and orchestra it is episodically effective.

The Haydn symphony was played in admirable fashion, and the reappearance of the Centennial march reminded some of the year when many Americans—and all American composers—groaned at the thought of Wagner receiving $5000 for such trash.

Mr. Adamowski was most successful in the Romance of the concerto, for his song was often appealing. His performance as a whole was not one that added to his reputation, for it lacked distinction and it was at times technically faulty. Mr Adamowski has true virtuoso blood, he has many natural gifts. He at times plays with inspiration. His performance is often engrossing. It is a pity that a violinist of such natural parts does not devote himself wholly and rigidly to self-improvement.

Boston Sunday Globe.
SUNDAY, JAN 22, 1905.

Adamowski With Symphony Orchestra.

Boston Soon to be Visited by a Group of Famous Violinists.

Other Interesting Recitals —Personal Gossip.

Last week's Symphony program had for a novelty two "poems" by F. S. Converse, entitled "Night and Day," written for piano and orchestra. Mr Heinrich Gebhard played the piano part. The D minor violin concerto by Wieniawski was given with Mr Timothee Adamowski as soloist, and Haydn's "Oxford" symphony and Wagner's "Centennial March" completed the list. Mr Converse has taken lines of Walt Whitman which suggested moods the composer wished to express by the titles "Night" and "Day"; poetical fancies, purely symbolical and not illustrating any physical characteristics of the time. They are musical creations which express the writer's ideas in a pleasing and intangible form to an imaginative auditor; tone pictures which are cleverly handled in orchestration and are admirable examples of this style of poetic composition. The form is so free and unconventional that it is difficult to describe. The general effect is what might be called soothing to one's nerves, for Mr Converse has not attempted reproductions of "sounds from nature," but has merely let his musical genius wander at will in depicting moods and not characteristics. Mr Gebhard played the piano part in a thoroughly sympathetic manner, and the orchestra performed its share of the work in a way to make the whole interpretation, taking the two poems as one number, one of interest and enjoyment. Mr Converse has scored the "poems" with his usual well-known skill and the young American composer is to be congratulated upon the musicianly quality of the somewhat fantastical work.

In the Wieniawski violin concerto Mr Adamowski again made evident his splendid qualifications as an artist, and with the exception of a little uncertainty in execution in parts of the first movement his interpretation was admirable. The beautiful melody in the second part was played with exquisite phrasing and tonal expression and the gypsy theme in the finale was given with a brilliancy and dash that deserves favorable comment. He was very cordially applauded at the close of his performance.

Haydn's "Oxford" symphony may be old-fashioned in spots, but the second and closing movements show few marks of age, and as played by the orchestra give plenty of enjoyment to even the average musical ear. Wagner's "Centennial March" was given with the required pomposity and resonance.

This week's program will have Rudolf Krasselt as soloist in Volkmann's A minor cello concerto. The orchestral pieces will be the overture, "Barber of Bagdad," Peter Cornelius; a symphony prelude by R. Caetani, and the "Symphony Fantastique" by Berlioz.

The Boston Journal
JANUARY 23, 1905.

OXFORD SYMPHONY OF HAPPY MEMORY

At Symphony Orchestra's 12th Concert Mr. Gericke Read Haydn Number Most Artistically.

For the twelfth concert of the Symphony Orchestra the program was:

Symphony in G major, "Oxford"........Haydn
Violin concerto in D minor, No. 2..Wieniawski
Two poems, "Night" and "Day," for piano and orchestra, op. 11..........F. S. Converse
(First time.)
Centennial March.....................Wagner

The happy old "Oxford" symphony went in the best possible style. Nothing, save its last movement, is of any especial value or great charm, but that is marvelously piquant, fresh and brilliant even today. Mr. Gericke read the whole work with sympathy, and when he does that he is a most artistic interpreter.

The Converse Poems.

The "pieces de resistance" were Mr. Converse's two poems for orchestra and pianoforte. With their lines of Whitman's describing "Day" and "Night," they are not altogether in consonance. Mere difference in mood, in tempo, in rhythm, in musical thought does not depict the enormous imagination of the "good gray poet."

In fact, the two pieces are, to all practical purposes, movements of a pianoforte concerto. Mr. Converse disclaims this, but the musical result is the strongest test. He would have the pianoforte part seem to be merely one of many instruments of the orchestra, but as he has written it and as circumstances surround it, that is not possible.

Pianist to the Rear.

The pianist comes on and bows to the applause. He sits at the very front of the platform, and his playing invites attention. Would not the purpose have been better served had he been in the rear, screened by the others? The two movements are musicianly, cleverly orchestrated and generally interesting, the first being the better. Heinrich Gebhard played the pianoforte part with large artistry in expression and fluency in technique.

Adamowski's Elegance.

Mr. Adamowski gave the beautiful Wieniawski violin concerto with his usual suave elegance, slightly marred now and then by little, but suggestive imperfections in technical art. Are these rifts growing in his lute? It is to be hoped not.

The famous—and by some considered infamous—march, which Wagner wrote for the Philadelphia Centennial (for $5000) changes no impression of it.

It is much beneath Wagner's ordinary genius and is often pompously empty. But it is to be doubted if any American composer could have written a better for the purpose in 1876.

The Boston Post
The Representative Democratic Paper of New England
SUNDAY MORNING, JANUARY 22, 1905
(Copyright 1905, Post Publishing Co.)

12TH SYMPHONY CONCERT

The programme of the 12th Symphony concert last evening was as follows:

Symphony, G major, "Oxford"..........Haydn
Concerto for violin, No. 2...........Wieniawski
Poems, "Night and Day," for piano and orchestra ....Converse
Centennial March ....Wagner

T. Adamowski was the solo violinist, and the piano part of the Converse number was played by Heinrich Gebhard.

The two orchestral poems, by F. S. Converse, suggested by verses of Walt Whitman, were played at this concert for the first time. The poem "Night" is a sort of free prelude, the piano being employed as an orchestral instrument. The second suggests an abbreviated concerto, with the piano more of a solo instrument. The first appears the most interesting of the two, but both are well written and show much talent on the part of the composer. Mr. Gebhard was fully adequate in the piano part, and both pianist and composer were recalled at the close of the performance.

Mr. Adamowski played the familiar concerto of Wieniawski in admirable manner, and this popular artist received a well-merited ovation and several recalls.

The orchestra gave a good performance of the Haydn symphony, and Wagner's Centennial March, written for the Philadelphia exposition of 1876, recalled to many the days of long ago, when the composer was less appreciated here than at the present time.

Rudolf Krasselt, 'cellist, will be the soloist at the rehearsal and concert this coming week.

BOSTON EVENING RECORD.
JANUARY 23, 1905

THE SYMPHONY CONCERT.

(From Mr. Elson's criticism)

PROGRAMME.

Haydn..Symphony No. 2, in G major, "Oxford."
Wieniawski...........Concerto for violin, No. 2.
Violin, Mr. T. Adamowski.
Converse......Two poems for orchestra and pianoforte.
Pianoforte, Mr. Gebhard.
Wagner..........................Centennial March.

"Oxford, No. 2" sounds like a telephone call, but it is a symphony, and one that has not faded out yet, although it was written over a century ago. It was played exquisitely, the work of the wood-wind, (especially the oboe and flute) in the Adagio, being remarkably excellent. The Minuets of these old symphonies, however, become somewhat tiresome, with their many repeats and unchanging 3-4 rhythm. Even Mr. Gericke's spirited interpretation could not galvanize this movement into life.

The Wieniawski concerto for violin is a grateful work, since it displays the solo instrument technically and emotionally. The long "tutti" for orchestra, before the violin enters, is rather a blemish, however, for it gives the soloist an excellent chance to get nervous while waiting for his "cue." Mr. Adamowski played the first movement very finely. He gave pure intonation, broad bowing, and even in the furiously difficult passages of double-stopping, he was perfectly true and quite clear. His sympathetic tone in the Romance was also effective.

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

2192d to 2197th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, October 30, 8 P.M. South Terminal Station, Track 15. Back Bay Station, 8.04 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, October 31, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Philadelphia, Tuesday, November 1, Baltimore and Ohio R.R. Twenty-fourth and Chestnut Sts., at 10.32, A.M.
Arrive Baltimore, at 12.49, P.M.
Concert at The Lyric, (formerly Music Hall,) Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, November 2, at 11.50, A.M., Mt. Royal Station, 11.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 2.07, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, November 3, at 10.00 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12, noon.
Concert at Carnegie Hall, Thursday, November, 3 at 8.15, P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street, Brooklyn, Friday, November 4, at 8.15 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday afternoon, November 5, at 2.30.
Leave New York, Grand Central Station, 5, P.M.
Arrive Boston, South Station, at 11, P.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, October 29, 1904. [OVER.]

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2213th to 2218th CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, December 4, 7.45 P.M. South Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, December 5, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Philadelphia, Tuesday, December 6, Baltimore and Ohio R.R. Twenty-fourth and Chestnut Sts., at 10.32, A.M.
Arrive Baltimore, at 12.49, P.M.
Concert at The Lyric, (formerly Music Hall,) Mount Royal Avenue and Cathedral St., at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, December 7, at 11.50, A.M., Mt. Royal Station, 11.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 2.07, P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, at 8.15, P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, Thursday, December 8, at 10.00 A.M.
Arrive New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, at 12, noon.
Concert at Carnegie Hall, Thursday, December, 8, at 8.15, P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street Brooklyn, Friday, December 9, at 8.25 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday afternoon, December 10, at 2.30.
Leave New York, Grand Central Station, 5, P.M.
Arrive Boston, South Station, at 11, P.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, December 3, 1904. [OVER.]

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2231st to 2238th CONCERT.

JANUARY ITINERARY.

Leave Boston Sunday, January 8, 7.45 P.M. South Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 9, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Philadelphia, Tuesday, January 10, Baltimore and Ohio R.R. Twenty-fourth and Chestnut Sts., at 10.32, A.M.
Arrive Baltimore, at 12.49, P.M.
Concert at The Lyric, (formerly Music Hall,) Mount Royal Avenue and Cathedral St., at 8.15, P.M.
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Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday afternoon, January 14, at 2.30.
Leave New York, Grand Central Station, Monday, January 16, 2, P.M.
Arrive Hartford at 4.55 P.M.
ALLYN HOUSE.
Concert at Foot Guard Hall at 8.15.
Leave Hartford Tuesday, January 17, at 11.12 A.M.
Arrive Springfield, at 12.04 noon.
WORTHEY HOTEL.
Concert at Court Square Theatre at 8.15.
Leave Springfield after the concert. Sleeping-cars ready at 10 P.M.
Arrive Boston, South Station, Wednesday, January 18, at 7, A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 7, 1905. [OVER.]

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2249th to 2254th CONCERT.

FEBRUARY ITINERARY.

Leave Boston Sunday, February 12, 7.45 P.M. South Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, February 13, at 7, A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
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Leave Philadelphia, Tuesday, February 14, Baltimore and Ohio R.R. Twenty-fourth and Chestnut Sts., at 10.32, A.M.
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Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, February 15, at 9.50, A.M., Mt. Royal Station, 9.54, A.M.
Arrive Philadelphia, Twenty-fourth and Chestnut Sts. at 11.52, P.M.
CONTINENTAL HOTEL.
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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 11, 1905. [OVER.]

SPECIAL ATTENTION IS CALLED TO CHANGE OF TIME FOR LEAVING BALTIMORE.

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

2192d to 2197th CONCERT.

NOVEMBER ITINERARY.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, October 29, 1904. [OVER.]

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2213th to 2218th CONCERT.

DECEMBER ITINERARY.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, December 3, 1904. [OVER.]

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2231st to 2238th CONCERT.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, January 7, 1905. [OVER.]

TWENTY-FOURTH SEASON, 1904-1905.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2249th to 2254th CONCERT.

FEBRUARY ITINERARY.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER

SYMPHONY HALL, HUNTINGTON AND MASS. AVES,
BOSTON, SATURDAY, February 11, 1905. [OVER.]

SPECIAL ATTENTION IS CALLED TO CHANGE OF TIME FOR LEAVING BALTIMORE.

PROGRAMMES.

ACADEMY OF MUSIC, . . . PHILADELPHIA
MONDAY EVENING, MARCH 13, AT 8.15.

SINDING, SUITE in F major, "Episodes Chevaleresques."
LISZT, CONCERTO for Pianoforte and Orchestra in E flat.
BRAHMS, SYMPHONY No. 1.
Soloist: Mr. ERNEST SCHELLING.

THE LYRIC, ... BALTIMORE
TUESDAY EVENING, MARCH 14, AT 8.15.

TSCHAIKOWSKY, "MANFRED" SYMPHONY.
VOLKMANN, CONCERTO for Violoncello and Orchestra.
BEETHOVEN, OVERTURE, "Leonore" No. 3.
Soloist: Mr. RUDOLF KRASSELT.

ACADEMY OF MUSIC, . . . PHILADELPHIA
WEDNESDAY EVENING, MARCH 15, AT 8.15.

TSCHAIKOWSKY, "MANFRED" SYMPHONY.
BRAHMS, CONCERTO for Violin.
BEETHOVEN, OVERTURE, "Leonore" No. 3.
Soloist: Mr. FRITZ KREISLER.

CARNEGIE HALL, ... NEW YORK
THURSDAY EVENING, MARCH 16, AT 8.15.

TSCHAIKOWSKY, "MANFRED" SYMPHONY.
BRAHMS, CONCERTO for Violin.
BEETHOVEN, OVERTURE, "Leonore," No. 3.
Soloist: MR. FRITZ KREISLER.

BAPTIST TEMPLE, ... BROOKLYN
FRIDAY EVENING, MARCH 17, AT 8.15.

SCHUBERT, SYMPHONY in C major, No. 7.
MOZART, ARIA. "Flown forever," from "Marriage of Figaro."
BEETHOVEN, OVERTURE, "Leonore." No. 3.
WAGNER, "Tristan and Isolde," Introduction and Love-Death.
Soloist: Mme. GADSKI.

CARNEGIE HALL, ... NEW YORK
SATURDAY AFTERNOON, MARCH 18, AT 2.30.

WAGNER, A "FAUST" OVERTURE.
BACH, PRELUDE, ADAGIO, and GAVOTTE in Rondo form.
(Arranged for Strings by Sigismund Bachrich.)
LISZT, CONCERTO No. 1, in E flat major.
BRAHMS, SYMPHONY No. 1, in C minor.
Soloist: Mr. ERNEST SCHELLING.

WOOLSEY HALL. . . . . NEW HAVEN
MONDAY EVENING, MARCH 20, AT 8.15

GOLDMARK, "In Italy."
BEETHOVEN, CONCERTO for Pianoforte.
BRUCH, CONCERTO for Violin,
SCHUBERT, SYMPHONY in C major, No. 7.
Mr. PADEREWSKI.] Soloists: [Professor WILLY HESS.

FOOT GUARD HALL, ... HARTFORD
TUESDAY EVENING, MARCH 21, AT 8.15.

CESAR FRANCK, SYMPHONY in D minor.
VOLKMANN, CONCERTO for Violoncello, in A minor.
RIMSKY-KORSAKOFF, SYMPHONIC SUITE, "Scheherazade."
Soloist: Mr. RUDOLF KRASSELT.

Boston Tr...

MONDAY, JANUARY 23, 1905

Symphony Hall: Symphony Orchestra.

The Symphony Concerts are now half over for this season, the twelfth concert having been given on Saturday evening. Mr. Timothée Adamowski was the soloist, and this was the programme:

Haydn: Symphony in G major, "Oxford."
Wieniawski: Concerto in D minor, No. 2, for Violin and Orchestra, Op. 22.
Converse: Two Poems, "Night" and "Day," for Orchestra and Pianoforte, Op. 11. (First time.) Pianoforte, Mr. Heinrich Gebhard.
Wagner: Centennial March.

In regard to Mr. Converse's poems for pianoforte and orchestra, it will be well to let the composer speak for himself. "'This is thy hour, O Soul, thy free flight into the wordless.' This expresses quite completely the mood which I have tried to create in my music. Of day Whitman says, 'Day of full bloom and splendid—day of the immense sun, action, ambition, laughter.' As far as it goes, this describes my poem very well, but the real essence is lacking, although it was the best and most fitting quotation I could find for a motto. The moods of action, ambition, laughter, and of love, too (for the erotic mood is suggested in the music), are all there, but strung upon and incident to the one predominant and insistent theme of the struggle of life. This restless, striving, eternal energy, this struggling conscience, is the main stream of the poem and the other emotional phases are eddies momentarily emerging from it, but always being absorbed again in it, until at the end the tragedy of it becomes apparent and dominant. This is what I have tried to express.

"As to the technical side of the poems: they are free in form and might be described in a broad way as prelude and allegro, if one desires to fall back upon the conventional expression of such things. The piano is treated as an integral although very important part of the orchestral scheme, and whatever technically important moments it may have grow naturally out of the emotional contents, and not from the desire for a display of virtuosity. The piano part must appeal to the pianist's power of intelligent, poetic interpretation, in which virtuosity is the servant, not the master, rather than to anything else. This I believe to be the future field for the piano in combination with the orchestra, and I believe it to be in sympathy with modern feeling in musical expression."

It has been wise to quote Mr. Converse at some length, for, after all, the artist himself knows best the nature of the message he has wished to convey. After reading his words, however, a listener must feel that the composer has made rather more of the pianoforte part in his poems than, from the reading, one would have been led to expect. In short, after hearing the pieces Saturday night, it may be questioned if the first topic of conversation among neighbors were not the merits of Mr. Gebhard's performance, which, incidentally, was a very beautiful performance, indeed, showing the willingness of the genuine artist to keep his place in the instrumental scheme, ability highly to color pianoforte tones, and real poetic feeling. But Mr. Gebhard, despite his honorable intentions and artistic effacement of self, from the nature of things, was bound to attract attention. If Mr. Converse desired to suggest Whitman through orchestral music he would have been wiser had he dispensed with so much service from the pianoforte; something less of the instrument—far less—might possibly have proved effective.

The Whitman mottoes, also, were less a help than a hindrance. Why have mottoes at all, especially when, as Mr. Converse says, they do not precisely express the essence of his music? And Whitman, in particular, must always be a stumbling-block till there comes a musician of his own breadth and grandeur. There is Mr. Converse's first poem, for instance, a short few pages of music charmingly melodious, exquisitely scored, poetically imaginative, a delicately, tenderly felt impression of the gentler aspects of night, or, more seemingly, of twilight. More genuine, spontaneous, poetic music we seldom find written today. But does it in any way suggest Whitman's bald, forceful, elemental pictures of night? Mr. Converse's music suffers only when one recalls his motto.

The poem of "Day" seems less happy than that of "Night." It notably lacks the fresh sweep, the virile strength of Whitman, being episodic, involved, complex. And as music pure and simple it is not, at first hearing at least, so beautiful as the impression of "Night." Beautiful pages there are, undeniably, and many delightful episodes, but throughout it all a listener has difficulty in following the composer's meaning. Why, for instance, should there be three distinct and well-reached climaxes? At a second performance, perhaps, they will seem more reasonable than they did Saturday. It will be to the regret of everybody if these poems are not repeated, for they are not of the order of music to be dismissed after a single hearing. The first poem it would be a pleasure to listen to once more, and the second we would gladly become further acquainted with. The works were very cordially applauded.

About the other numbers of the concert one could write with pleasure. Mr. Adamowski, in fine fettle, displayed to advantage the temperament that makes listening to him a different matter from listening to violinists who, perhaps, play better. His tone on Saturday was unusually sweet and pure, the cantilenas of the concerto were exquisitely sung, and about it all were a warmth, a sentiment, and a brilliancy that made his performance notable. The execution of technical passages, while much better than that of last year, was still unequal to the best Mr. Adamowski is capable of. The artist was applauded heartily, being recalled four times.

Even the Haydn symphony was a pleasure, to such people as came sufficiently early to hear it. The best symphonies of Haydn are a constant surprise, one is always finding in them such unexpectedly beautiful arrangements of orchestral color. The symphony on Saturday was so carefully played that these color combinations showed forth in all their charm, and only when the strings played their loudest did the tone sound harsh. It is manifest, therefore, that even a Haydn symphony in a large hall can be made agreeable if only adequate pains be taken. The orchestra played admirably throughout the evening.

Mr. Krasselt is to play next time. This will be the programme: Overture to "Barber of Bagdad," Peter Cornelius; concerto for violoncello, in A minor, Volkmann; Prelude Symphonique, No. 5, op. 11 (first time), R. Caetani; Fantastic Symphony, Berlioz.

R. R. G.

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[60]

PROGRAMMES.

ACADEMY OF MUSIC. . . . PHILADELPHIA
MONDAY EVENING, MARCH 13, AT 8.15.

SINDING. SUITE in F major, "Episodes Chevaleresques."
LISZT. CONCERTO for Pianoforte and Orchestra in E flat.
BRAHMS. SYMPHONY No. 1.

Soloist: Mr. ERNEST SCHELLING.

THE LYRIC. . . . . BALTIMORE
TUESDAY EVENING, MARCH 14, AT 8.15.

TSCHAIKOWSKY. "MANFRED" SYMPHONY.
VOLKMANN. CONCERTO for Violoncello and Orchestra.
BEETHOVEN. OVERTURE, "Leonore" No. 3.

Soloist: Mr. RUDOLF KRASSELT.

ACADEMY OF MUSIC. . . . PHILADELPHIA
WEDNESDAY EVENING, MARCH 15, AT 8.15.

TSCHAIKOWSKY. "MANFRED" SYMPHONY.
BRAHMS. CONCERTO for Violin.
BEETHOVEN. OVERTURE, "Leonore" No. 3.

Soloist: Mr. FRITZ KREISLER.

CARNEGIE HALL. . . . . NEW YORK
THURSDAY EVENING, MARCH 16, AT 8.15.

TSCHAIKOWSKY. "MANFRED" SYMPHONY.
BRAHMS, CONCERTO for Violin.
BEETHOVEN. OVERTURE, "Leonore," No. 3.

Soloist: Mr. FRITZ KREISLER.

BAPTIST TEMPLE. . . . . BROOKLYN
FRIDAY EVENING, MARCH 17, AT 8.15.

SCHUBERT. SYMPHONY in C major, No. 7.
MOZART. ARIA, "Ich [illegible]," from "Marriage of Figaro."
BEETHOVEN. OVERTURE, "Leonore," No. 3.
WAGNER. "[illegible] Isolde," Introduction and Love-Death.

Soloist: Mme. GADSKI.

CARNEGIE HALL. . . . . NEW YORK
SATURDAY AFTERNOON, MARCH 18, AT 2.30.

WAGNER. A "Faust" OVERTURE.
BACH. PRELUDE, ADAGIO and GAVOTTE in Rondo form.
(Arranged for Strings by Sigismund Bachrich.)
LISZT. CONCERTO No. 1, in E flat major.
BRAHMS. SYMPHONY No. 4, in C minor.

Soloist: Mr. ERNEST SCHELLING.

WOOLSEY HALL. . . . . NEW HAVEN
MONDAY EVENING, MARCH 20, AT 8.15.

GOLDMARK. "[illegible]."
BEETHOVEN. CONCERTO [illegible].
BRUCH. CONCERTO [illegible].
SCHUBERT. SYMPHONY [illegible] major, No. 7.
Mr. PADEREWSKI. Soloist: Professor WILLY HESS.

FOOT GUARD HALL. . . . . HARTFORD
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[60]

THE BOSTON SYMPHONY ORCHESTRA

AND ITS FOUNDER, HENRY LEE HIGGINSON

BY RICHARD ALDRICH

THE Boston Symphony Orchestra is Mr. Henry L. Higginson's yacht, his racing-stable, his library, and his art gallery, or it takes the place of what these things are to other men of wealth with other tastes. It is a remark that he himself once made in disavowing any philanthropic ends when he set up in the city of Boston a musical organization that has few peers in the world of music anywhere. And though few will be persuaded to accept his disavowal as a complete expression of the case, it is true that Mr. Higginson has found in the establishment, the upbuilding, and the maintenance of a consummate artistic institution the keen personal delight that other men take in perfecting a collection or pursuing supremacy in a sport. If horse-racing is the sport of kings, there is also something regal, even imperial, in the possession of an orchestra. Kings had their court bands for their courtly pleasure a century and two centuries ago—bands which, in continental Europe, have evolved into royally endowed artistic establishments for the benefit of the people; and even into the nineteenth century the splendid Austrian princes, upon whom a fine old crust of feudalism lingered later than upon any others of the anointed, maintained for their own delectation, in their own palaces, great orchestras and great composers, whereof Joseph Haydn, serving the house of Esterházy as a liveried menial, is the classical exemplar. Mr. Higginson's orchestra, whatever he may declare as to his own motives, has been for twenty-three years as much for the benefit of his townsmen as for himself; and, in a way by no means indirect, for the benefit of his countrymen.

Henry L. Higginson, born in New York, but brought up in Boston as a scion of a Boston family socially and intellectually most distinguished, passed in his youth through the days of the Germania Orchestra and the Harvard Musical Association and the other local institutions that decorated the town with the epithet of "musical," and that contributed in large measure to that connotation of "culture" still inseparable from its name. The young Higginson, no doubt, like the good Bostonian he has always been, thought these things were all they should be or could be, till he was sent to Vienna to complete his education.

There he saw a great light. He associated much with musicians and musical amateurs, and heard what orchestral playing might be at the hands of accomplished musicians constantly in training under great conductors. Then and there he formed the resolution that when his time came he would give to Boston an orchestra on a higher plane than all its culture had ever known; an orchestra the members of which should not be summoned to its service upon occasion from other pursuits, but whose business should be its business; an orchestra that should not be dependent upon the caprice of the public, or limited in its scope by the conservatism of a clique.

His time came in the midst of a successful business career, when, moreover, Boston was ripe for the experiment he intended to try. The old Harvard Musical

Association had shriveled up to nothing. To take its place, there was a newly formed Philharmonic Society supporting an orchestra upon the casual basis that was the only possible one under existing conditions. Its purposes were sincere, but it was glad to retire from the field when, in February, 1881, Mr. Higginson made public his intention of establishing a new orchestra in a new way. There was in Boston at the time a clever young baritone singer, musical through and through, a man of uncommon intelligence and force, and in certain ways of rare accomplishment. To Georg Henschel, though he was without experience as an orchestral conductor, was intrusted the organization of the Boston Symphony Orchestra. He proved, not unnaturally, to be far from an ideal conductor, since the art of conducting is not inborn, but is acquired by great toil and long experience; but he did well the pioneering work for the new orchestra.

As he organized it, it numbered seventy performers. There were twelve first and eleven second violins, eight violas, nine cellos, nine double-basses, and the number of wood- and brass-wind players usual in a small orchestra.

The growth of the orchestra is shown by a comparison of these figures with those of its present constitution. There are now, when all the players are in requisition,—which, of course, they are only in the most modern compositions,—about ninety men; namely, sixteen first and fourteen second violins, ten violas, ten cellos, eight double-basses, four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones, and one player each of the harp, tuba, timpani, bass drum, cymbals, triangle, and tambour. It gave its first concert on October 22, 1881. The purpose was at first to make it minister specially to listeners of limited purse. The best places cost fifty cents; at the so-called public rehearsals, on the afternoons of the day preceding the concerts,—really exact duplicates of the concerts themselves,—there were seats for twenty-five cents. But the concerts speedily became not only popular but fashionable. There was great competition for tickets among those of unlimited as well as of limited purse, and advantage was soon taken of this eagerness by the institution of an auction sale at the beginning of each season for the choice of places. Some have said that this has tended to restrict the popular privileges upon which emphasis was laid at first, and to increase the reliance put upon the support of wealth and fashion. Some have affirmed, too, that attendance upon these concerts is for many in Boston only a compliance with fashionable necessity. Yet for twenty-three years, week after week, the hall has been filled, often to the very limit of its capacity. Now, Boston is doubtless not to be judged as other towns; but it is hard to believe that, even in Boston, the necessity of being fashionable after the Boston manner can continue to constrain hundreds to weekly boredom unremittingly for twenty-three years, with few signs of relief yet in sight. It is almost easier to believe that love of music has really permeated the several strata of Boston society, and that the audience goes to the concerts because it wishes to hear them.

The Boston Symphony Orchestra was not founded to provide an instrument for any particular conductor, but its conductors have been summoned to fill the need it created—a fact that should be taken into consideration by zealous but not always wisely prompted orchestral founders elsewhere. It has had four different men at its head in the course of its existence, each a man of special qualification in certain directions, who has not escaped fiery ordeals of criticism for one reason or another, especially at home. It has been observed that the angel Gabriel would be disparaged by the American public if he came in contact with it long enough; and in Boston the critical faculty has always been highly developed.

At least Mr. Henschel's standard of taste was high and his temperament stood him often in good stead where skill and routine failed him. What he accomplished was worth the doing. He returned to Europe in 1884, to be succeeded by a man as different in type, in ideals, and in method as could well be imagined.

Mr. Higginson had seen and heard Wilhelm Gericke in Vienna as Hans Richter's colleague at the Imperial Opera, and as conductor, also, of the Society of Friends of Music. Keen, alert, of imperious and overmastering will, with all the technic and routine of the difficult art of conducting

From the painting by John S. Sargent, owned by the Harvard Union. Half-tone plate engraved by H. Davidson

HENRY LEE HIGGINSON

at his fingers' ends, not without a certain pedantic quality to restrain the musician's temperament, which increasing years have rather mellowed and softened than intensified, he found his orchestra a body of men loosely knit together and sorely in need of the rigorous discipline that makes for perfect mobility and adaptability in orchestras as well as in armies. There is something of the martinet in Mr. Gericke's nature, and he needed all he had in those first years of the formative period. The greatest distinctions of the Boston orchestra, its perfection of ensemble, its brilliancy, its plasticity, its beauty of tone, are his work. He achieved them not only through drill and the instillation of an ardent feeling of *esprit de corps*, but also, and in large measure, through the improvement of the personnel.

There were many veterans and some incompetents of the earlier dispensation in the orchestra when he came to it, who had found in it a "pleasant refuge" for declining years. Many new men came from Europe at his summons,—young men of eager blood, like the "young lions" of the Conservatory orchestra that were the delight of Berlioz in Paris,—for whom the orchestra was not a refuge, but a field for ambitious and energetic labor.

Drawn by S. Ivanowski

THE KETTLEDRUMS

It was a fortunate chance that brought Mr. Kneisel, Mr. Loeffler, Mr. Svecenski, Mr. Roth, Mr. Giese, the Adamowski brothers, Mr. Schuecker, and still others in the earlier years, and that has since

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added such men as the ill-fated Pourtau, and Mr. Longy, to name only a few of many accomplished players who hav[e] helped make [the] Boston Symphony Or-chestra admired as "a band of virtuosi." Their coming caused wailing and gnashing of teeth in certain quarters. It is not a pleasant task to dismiss veterans who have deserved well; but it sometim[es must be] done, and the [need for it must not be] lost sight of, as New York has found [to] its cost. The [illegible]'s arm gets unsteady, [the] fingers un[illegible] [the] tongue mus[illegible] [illegible]ning the [illegible] capricious [illegible] [illegible] It instru[illegible] relaxed [illegible] [illegible] ient; the [illegible] loses [illegible] [illegible] and is a[illegible] [illegible]eter's an[illegible] cunning, a[illegible] [illegible] ive way long [illegible] men they are [illegible]ge though [illegible] [illegible]ertaki[illegible] [illegible] men [illegible] broad as [illegible] the

Drawn by S. Ivanowski

A BASSOON

THE LEADER

American Promised Land. There is a stronger force than the Musical Union to keep them out. Seasons are short, engagements are limited, opportunities for players of other than the stringed instruments, in case they should lose their positions, are few. Nor is it possible to pick out good men abroad with certainty. Not all the undertakings of the Boston Symphony conductors in this direction have been fortunate. It stands upon the records that, having heard many aspirants during a certain summer in Europe, one of Mr. Higginson's conductors personally chose and brought over sixteen new men. Every one of them proved quite incompetent and had speedily to be sent back. On another occasion it was desired to obtain a new clarinetist to take the place of one of the veterans just mentioned. The old one was dismissed with an indemnity for the breaking of his contract. The new one was sent, at the conductor's request, from Vienna by a celebrated conductor, who certified to his competency, truly believing him, no doubt, to be "good enough for America." Before he had gotten half through his first rehearsal with the orchestra it was clear that the new man would not do at all. He was

THE CONDUCTORS OF THE BOSTON SYMPHONY SOCIETY

[n]ot even allowed to play at the ensuing concert, but was sent away with a blessing and the year's salary he had contracted for —shipped to a dist[ant] city where he could play in a theater and be as little as possible a thorn in the flesh of Boston. The veteran was hastily [recalled] and reëngaged, naturally at an [illegible] salary sufficient to [a]ssuage [illegible]

The [illegible] strenuous [illegible] caused Mr. [illegible] after the [illegible] [illegible]

[illegible] in [illegible] but he [illegible] hen, and [illegible] series of con[illegible] he had [illegible] the pre[illegible] in Berlin [illegible] been a disastrous financial failure.

[I]n Boston he did much in the next three years to bring [h]imself into prominence as one of the most original, daring, and intensely subjective of the modern school of conductors—a man who, with certain exaggerations and affectations, is illuminated by the living flame of genius. As about his predecessor, so even more about him, was Boston rent into contending factions. So it was also about his successor, Emil Paur, who, having stepped into Nikisch's position at the Leipsic opera, stepped into it again in Boston as one who came to tide over an emergency. For after Mr. Nikisch's contract had been canceled in 1893, under circumstances of some stress and strain, Mr. Higginson fully expected to secure for his orchestra Dr. Hans Richter. It is not perhaps generally known by how narrow a margin the great Viennese conductor, then as now recognized as one of the most gifted and authoritative in the world, failed to come to this country. He had just had trouble in the intriguing court circles of the Austrian capital, where the strings that direct the management of the Imperial Opera are pulled. He was disgusted and ready to leave Vienna. He had actually signed a contract with Mr. Higginson and was expected in Boston. Then came salve to his wounded feelings, *auf hohen Befehl,* in the shape of a decoration and an appointment to the post of *Hofkapellmeister* at the opera on the death of Hellmesberger. So he calmly ignored his American contract and stayed. Mr. Paur exercised a rude but vigorous sway for five years, when he was succeeded, in 1898, by Mr. Gericke, who returned to a place that had been kept warm in the hearts of his admirers during the nine years of his absence.

[Photo]graph

FRANZ KNEISEL

It would be wrong to neglect the part that was played in the upbuilding of the Boston Symphony Orchestra by Franz Kneisel, whom Mr. Gericke took as a lad of twenty from the post of concert-master of Bilse's orchestra in Berlin, and put in the corresponding post in Boston in the autumn of 1885. To the eye of the audience the concert-master—so we somewhat unintelligibly translate the German word *Konzertmeister,* ignoring the more descriptive French name of *chef d'attaque*—is the

Drawn by S. Ivanowski

A SOLOIST

man who plays at the forefront of the first violins at the left of the conductor. But he is a much more important personage than that fact alone would imply. Now, the importance of the concert-master's function depends on a number of things, largely the nature and habits of the conductor, and the personal force of the concert-master himself. It is rather the fashion nowadays to try to belittle the importance of the concert-master, as a result of the growth in the artistic position of the conductor. But where the best relations exist, the concert-master is given a responsible burden in the carrying on of the orchestra. He is, in a way, the autocratic conductor's grand vizir, his executive officer, one of his chief means of making effective his wishes; and, where the right relation exists, his best friend and right-hand man. His functions resemble those of a constitutional monarch's prime minister. The king can do no wrong. If all goes well in the orchestra, it is the conductor's achievement; if anything goes amiss, it is very likely to be the concert-master's fault. He must always see that all the instruments are in tune with one another before rehearsals and concerts begin. In most cases he sees that the violin parts are properly marked for bowing and phrasing, which he determines himself, in order that all shall play alike—though not always is uniformity of bowing considered indispensable. If there is a misunderstanding between the conductor and a player, the concert-master's good offices are invaluable in setting it right. He advises the conductor as to the deficiencies or excellences of individual players, and may often be called upon to assist in engaging new men. If the conductor makes a mistake,—and even the greatest conductor does,—the concert-master is there to see that the force of it is broken in some way. Few conductors are thoroughly familiar with the details of the technic and the limitations of all the orchestral instruments, their possibilities in the way of phrasing and the production of special effects; for, though most conductors have begun their careers as performers upon some instrument, their playing days are past and they have other things to think of. So, if the conductor gives a direction as to phrasing or accentuation that is im-

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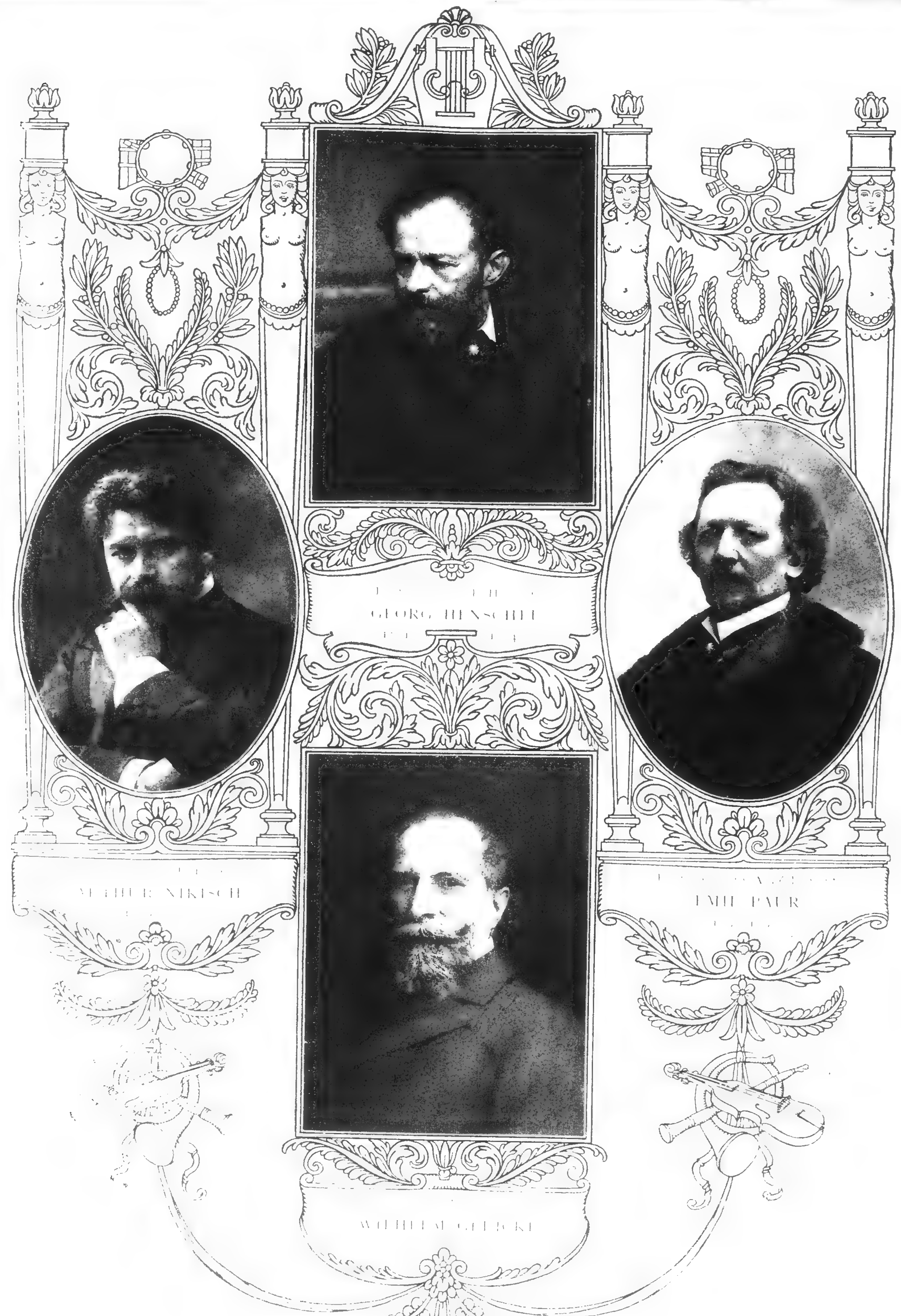
AN OBOE



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THE BOX-CIRCLE

The Boston Symphony Orchestra is the creature of Mr. Higginson's will, and never has been anything else; and if he should choose to-morrow to disband it, it would cease to exist. He has made it what he desired; but he has never interfered with the absolute authority of his conductors, and he has always upheld their hands and met their wishes in a way that has often entailed great and sometimes extravagant expense. Indeed, the price of the Boston Symphony Orchestra has never been measured by the guarantee of salaries and rentals. There was once one of Mr. Higginson's conductors who thought that the tone of the violins—the greatest glory and strength of the organization—would be improved if all the players had instruments of the same make and quality, instead of such as each individual had chosen or been able to possess himself of. Nothing would do, therefore, but that he should send to Germany and import for the score or more of his violinists a set of violins by one maker. The experiment was tried for a time, but the results were not what were expected, and most of the instruments are now packed away in the store-room, gathering dust. Again, that the orchestra should have the assurance of a home from season to season and from week to week, it was necessary to secure control of the old Music Hall, and Mr. Higginson found himself a real-estate owner by virtue of possessing an orchestra. But even ownership did not bring peace and quiet. The Boston elevated railroad was projected, and one of its surveys took its line directly through the sacred statue of Beethoven, threatening the demolition of the ancient, barn-like, and drafty, but acoustically excellent, auditorium. An immediate movement toward the erection of a new hall was necessary; and though the proposed line was changed and the hall was left untouched, the movement, after some years, resulted in the erection of the new hall in another quarter of the city—a hall erected, to be sure, by a company, but one whose financing approached in one way or another close to Mr. Higginson's pocket.

An orchestra is a kind of microcosm, a miniature of the outside world, in which there are the leaders, the aristocrats, and the followers, the hewers of wood and the drawers of water, though a spirit of civic unity must inform them all. And, as in the outside world, the material rewards vary with the powers and the position of the individuals. The terms under which the Boston Symphony players are engaged are very various. The rank and file are for the most part under annual contracts for a season of twenty-nine weeks (of which twenty-four are devoted to the Boston concerts, and five to traveling), at a salary of from thirty or thirty-five dollars a week upward. The chief players—the first violin, or concert-master, and some of the other best violinists, the first cellist, the first performers on the other instruments—receive more, up to an annual salary of five thousand dollars, with engagements of several years. Some receive weekly salaries of various amounts guaranteed for various periods of time beyond the regular season, sometimes as long as forty-five weeks in the year. The conductors have received salaries of about eight or ten thousand dollars.

The contract that each member has to sign requires that he shall have "a good and suitable instrument and keep it, at his own expense, constantly in the best condition"; that he shall "support to the best of his ability all rehearsals and performances," and "play to the best of his ability as a musician." He shall comply with the instructions of the conductor as to music, deportment, and order; shall play at no balls and at no other orchestral concerts or rehearsals in Boston or elsewhere without permission. One proviso that seems a little curious at first is that "the conductor shall have full power to regulate the pitch of the orchestra," until it is remembered that in case of some of the wood and brass instruments a change of the standard of pitch would mean the procurement of new instruments. There are fines imposed for lateness at rehearsals: five dollars for a period not exceeding fifteen minutes, ten dollars for a longer one, and ten dollars for absence, unless there is sufficient excuse. There are certain penalties and indemnities which Mr. Higginson is entitled to claim on the non-fulfilment of contract stipulations. It may be remarked, however, that the contract is much more severe than Mr. Higginson is; and the pound of flesh is rarely exacted, and then only for the sake of discipline.

Such a thing could never happen, for instance, as happened to Dr. Richard Strauss in New York last spring, when he was rehearsing his enormously difficult "Symphonia Domestica" for the eighth or ninth time with an orchestra supposed to have some claims to at least a season's permanency. An unlucky horn-player made a mistake that the composer had repeatedly corrected at previous meetings, and when Dr. Strauss angrily threw down his baton and reproached the musician for inattention and neglect of his directions, the culprit replied: "But, Herr Doctor, I have n't been here before—I 'm a substitute!" Playing in the theater orchestras is forbidden; but if, in a few occasional instances, it is tolerated, it is because a special necessity is recognized. Many of the players teach; but few beyond the violinists and cellists have that resource open to them. The purpose is—and it is effectively realized—to make the orchestra, during the season, a united body of men with but one main object in view and free to devote themselves to it—following a single director's counsels of perfection, with as little as possible to weary them or to distract them from it. How high an ideal that is, and how few of the great orchestras of the world make any pretense of reaching it, is perhaps not often realized. Mr. Thomas's Chicago orchestra is one of them. The orchestra of the Concertgebouw in Amsterdam is one. Are there many others? The Gewandhaus players in Leipsic, those of the Vienna Philharmonic, and those of the great Paris orchestras have their operatic and other duties; the members of the Berlin Philharmonic are subject to the wear and tear of almost daily popular concerts. Mr. Henry J. Wood has just fought his way through almost bloody strife to the point of forbidding the men of his Queen's Hall orchestra in London to rehearse through substitutes. The orchestras that are so entirely devoted to the sole object of their orchestral concerts are indeed rare.

But twenty-nine weeks' salary is not enough to support the rank and file of Mr. Higginson's men throughout the year. Hence arose the "Pops" of the early Boston summer-time. Not chiefly to supply his fellow-citizens with fantasies on "Carmen," Strauss waltzes, and sarsaparilla, but to lengthen the period of his men's earnings, Mr. Higginson, twenty years ago, began to give a series of concerts of light music in the Music Hall, lasting for eight weeks after the close of the regular season. The leading players take no part in these,

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Within a couple of years the members of the orchestra have had still another resource to look forward to in time of need, in the shape of a pension fund established in imitation of the general practice in Germany. Such a fund in such an organization has certain features of doubtful expediency, into which it is not necessary here to inquire too closely; but it has also its obviously advantageous ones. And as it has also the sanction and support of the founder, there is good reason to hope for its increase in usefulness.

It might be supposed that, after twenty-three years, everybody who knows the orchestra knows that back of it stands Henry L. Higginson. Yet it was only a few months ago that its manager, Mr. Charles A. Ellis, who with his assistant, Mr. F. R. Comee, has guided its fortunes skilfully and in the spirit of Mr. Higginson's purpose from the very beginning, received a note from an unknown but ardent admirer of the orchestra, who thought that it was such a very good thing, such a great public benefit, that some rich man like Mr. Carnegie ought to back it up and support it.

Mr. Higginson knew, when he embarked upon the scheme of his orchestra, that it would cost him heavily; and it has. He recalls with a certain grim amusement a conversation with a local musical *impresario* who anxiously tried to dissuade him from it as from a mad folly. "Why, Mr. Higginson, you will never be able to make it pay," was the final argument. And it never has "paid." He estimated that it would burden him, on the average, $25,000 a year, which it has—and more. Mr. Higginson has never taken the public into his confidence as to the orchestra's figures, but it may be said on the highest authority that it has cost him as much as $52,000 in a year; that in one season it paid its expenses, and only one, though in another it lacked only $2000 of doing so; and that last season, after several more prosperous ones, the deficit mounted up again to $40,000. It may also be said, on the highest authority, that Mr. Higginson has made provision for the continuation of the orchestra on the same lines after his death. Mr. Higginson is not a wealthy man in the modern acceptation of that term, and what the orchestra costs him in money comes out of his annual earnings. What it has cost him in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice, no man may know. He is always accessible to his players, in his busy hours and out of them, and they seldom have shown any hesitation in coming to him as to an unfailing friend, counselor, and guide, or as to a tribune of last resort.

According to the founder, however, the establishment of a Boston Symphony Orchestra is a perfectly simple thing. "All you have to do is to set the game going and back it up. It does n't require anything more than that." It is not necessary to talk about it; and as for New York's annual chatter about a "permanent orchestra," so long destitute of results, he says there are plenty of men in New York who could start and maintain such an orchestra as his as well as he could, if they wanted to. The essential, besides wisdom,

Drawn by S. Ivanowski

THE ORCHESTRA, MR. GERICKE LEADING

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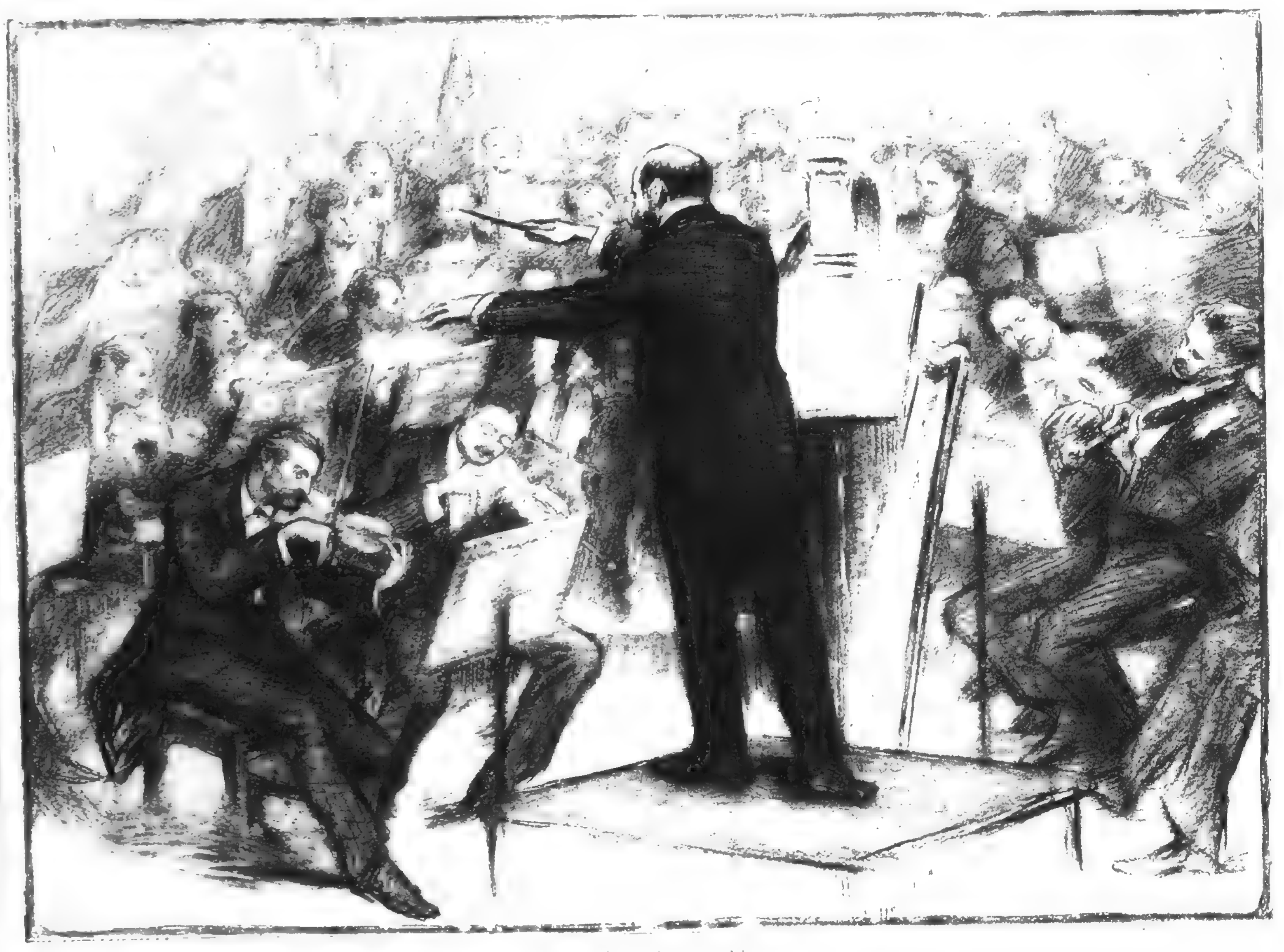

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REDUCTION RATIO 13x

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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
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is liberality. When a well-known wealthy amateur of London, desirous of carrying out a similar plan, consulted Mr. Higginson about some of the details of his expenses, he was told not to worry too much about the bills. "You don't worry about your wine bills nor about your cigar bills, nor about your wife's dressmaking bills," —Mr. Higginson was addressing a millionaire,—"and you must treat your orchestra's bills in the same way."

What a permanent orchestra may involve in expenditure above what its public pays to hear it may be judged from the reports of similar organizations that do reveal the facts. In one recent year the Philadelphia Orchestra acknowledged a deficit of nearly $80,000. The comparatively modest Pittsburg Orchestra, a year ago, called upon its guarantors to make up a loss of about $40,000. In the first ten years of its existence the Chicago Orchestra sank about $300,000. In the beginning Mr. Higginson was heavily burdened; and especially a source of great expense was the visits to distant cities which the orchestra began to make in 1887. But since it first presented itself in New York in that year it has built up a very large and substantial body of admirers here—as large as the hall can accommodate; and in the other cities included in its five monthly pilgrimages—Brooklyn, Philadelphia, and Baltimore—it has met with similar success. It gives many concerts in all the large cities of New England [illegible] from Boston overnight [illegible] could play still more frequently [illegible] advantage of its treasury [illegible] equal to standing the strain of more traveling.

It is in ways such as this that Mr. Higginson's achievements with the Boston Symphony Orchestra have spread their benefits outside of Boston. He has raised the standard of orchestral playing [illegible] immeasurably, and has created a taste and a demand for what was [illegible] before he began his work. He has set Chicago, Philadelphia, Pittsburg, and Cincinnati to an emulation of Boston; and has made many good people in New York very uneasy in their desire to do so. He has caused American music to be spoken of with respect and admiration by every European musician. And all the lovers of music in his own country ought to rise up and call him blessed.

[64]

THE BOSTON SYMPHONY

AND HENRY LEE HIGGINSON, ITS FOUNDER

An Appreciation of What Mr. Higginson Has Done for Boston, for America and for Music in the Establishment and Maintenance of His Orchestra—How It Was Organized and How It Is Run—Its Difficulties, Its Achievements and Its Future

[Richard Aldrich, in the Century Magazine]

The Boston Symphony Orchestra is Mr. Henry L. Higginson's yacht, his racing stable, his library, and his art gallery, or it takes the place of what these things are to other men of wealth with other tastes. It is a remark that he himself once made in disavowing any philanthropic ends when he set up in the city of Boston a musical organization that has few peers in the world of music anywhere. And though few will be persuaded to accept his disavowal as a complete expression of the case, it is true that Mr. Higginson has found in the establishment, the upbuilding, and the maintenance of a consummate artistic institution the keen personal delight that other men take in perfecting a collection or pursuing supremacy in a sport. If horse racing is the sport of kings, there is also something regal, even imperial, in the possession of an orchestra. Mr. Higginson's orchestra, whatever he may declare as to his own motives, has been for twenty-three years as much for the benefit of his townsmen as for himself; and, in a way by no means indirect, for the benefit of his countrymen.

Henry L. Higginson, born in New York, but brought up in Boston as a scion of a Boston family socially and intellectually most distinguished, passed in his youth through the days of the Germania Orchestra and the Harvard Musical Association and the other local institutions that decorated the town with the epithet of "musical," and that contributed in large measure to that connotation of "culture" still inseparable from its name. The young Higginson, no doubt, like the good Bostonian he has always been, thought these things were all they should be or could be, till he was sent to Vienna to complete his education.

There he saw a great light. He associated much with musicians and musical amateurs, and heard what orchestral playing might be at the hands of accomplished musicians constantly in training under great conductors. Then and there he formed the resolution that when his time came he would give to Boston an orchestra on a higher plane than all its culture had ever known; an orchestra the members of which should not be summoned to its service upon occasion from other persuits, but whose business should be its business; an orchestra that should not be dependent upon the caprice of the public, or limited in its scope by the conservatism of a clique.

His time came in the midst of a successful business career, when, moreover, Boston was ripe for the experiment he intended to try. The old Harvard Musical Association had shrivelled up to nothing. To take its place, there was a newly formed Philharmonic Society supporting an orchestra upon the basis that was the only possible one under existing conditions. Its purposes were sincere, but it was glad to retire from the field when, in February, 1881, Mr. Higginson made public his intention of establishing a new orchestra in a new way. There was in Boston at the time a clever young baritone singer, musical through and through, a man of uncommon intelligence and force, and in certain ways of rare accomplishment. To Georg Henschel, though he was without experience as an orchestral conductor, was intrusted the organization of the Boston Symphony Orchestra. He proved, not unnaturally, to be far from an ideal conductor, since the art of conducting is not inborn, but is acquired by great toil and long experience; but he did well the pioneering work for the new orchestra.

As he organized it, it numbered seventy performers. There were twelve first and eleven second violins, eight violas, nine 'cellos, nine double-basses, and the number of wood and brass-wind players usual in a small orchestra.

The growth of the orchestra is shown by a comparison of these figures with those of its present constitution. There are now, when all the players are in requisition,—which, of course, they are only in the most modern compositions,—about ninety men; namely, sixteen first and fourteen second violins, ten violas, ten 'cellos, eight double-basses, four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones, and one player each of the harp, tuba, timpani, bass drum, cymbals, triangle and tambour. It gave its first concert on Oct. 22, 1881.

The purpose was at first to make it minister specially to listeners of limited purse. The best places cost fifty cents; at the so-called public rehearsals, on the afternoons of the day preceding the concerts—really exact duplicates of the concerts themselves,—there were seats for twenty-five cents. But the concerts speedily became not only popular but fashionable. There was a great competition for tickets among those of unlimited as well as of limited purse, and advantage was soon taken of this eagerness by the institution of an auction sale at the beginning of each season for the choice of places. Some have said that this has tended to restrict the popular privileges upon which emphasis was laid at first, and to increase the reliance put upon the support of wealth and fashion. some have affirmed, too, that attendance upon these concerts is for many in Boston only a compliance with fashionable necessity. Yet for twenty-three years, week after week, the hall has been filled, often to the very limit of its capacity. Now, Boston is doubtless not to be judged as other towns; but it is hard to believe that, even in Boston, the necessity of being fashionable after the Boston manner can continue to constrain hundreds to weekly boredom unremittingly for twenty-three years, with few signs of relief yet in sight. It is almost easier to believe that love of music has really permeated the several strata of Boston society, and that the audience goes to the concerts because it wishes to hear them.

The Boston Symphony Orchestra was not founded to provide an instrument for any particular conductor, but its conductors have been summoned to fill the need it created—a fact that should be taken into consideration by zealous but not always wisely prompted orchestral founders elsewhere. It has had four different men at its head in the course of its existence, each a man of special qualification in certain directions, who has not escaped fiery ordeals of criticism for one reason or another, especially at home. It has been observed that the angel Gabriel would be disparaged by the American public if he came in contact with it long enough; and in Boston the critical faculty has always been highly developed.

Mr. Higginson had seen and heard Wilhelm Gericke in Vienna as Han Richter's colleague at the Imperial Opera, and as conductor, also, of the Society of Friends of Music. Keen, alert, of imperious and overmastering will, with all the technic and routine of the difficult art of conducting at his fingers' ends, not without a certain pedantic quality to restrain the musician's temperament, which increasing years have rathered mellowed and softened than intensified, he found his orchestra a body of men loosely knit together and sorely in need of the rigorous discipline that makes for perfect mobility and adaptability in orchestras as well as in armies. There is something of the martinet in Mr. Gericke's nature, and he needed all he had in those first years of the formative period. The greatest distinctions of the Boston orches- [illegible] his work. [illegible] through drill and the institution of [illegible] dent feeling of esprit de corps, but also [illegible] in large measure, through the improvement of the personnel.

There were many veterans and some incompetents of the earlier dispensation in the orchestra when he came to it, who had found in it a "pleasant refuge" for declining years. Many new men came from Europe at his summons,—young men of eager blood, like the "young lions" of the Conservatory orchestra that were the delight of Berlioz in Paris,—for whom the orchestra was not a refuge, but a field for ambitious and energetic labor.

It was a fortunate chance that brought Mr. Kneisel, Mr. Loeffler, Mr. Svecenski, Mr. Roth, Mr. Giese, the Adamowski brothers, Mr. Schuecker, and still others in the earlier years, and that has since added such men as the ill-fated Pourtau, and Mr. Longy, to name only a few of many accomplished players who have helped make the Boston Symphony Orchestra admired as "a band of virtuosi." Their coming caused wailing and gnashing of teeth in certain quarters. It is not a pleasant task to dismiss veterans who have deserved well; but it sometimes must be done. Strange though it may seem, it is a difficult undertaking to secure the best men from abroad as orchestral players in the American Promised Land. It stands upon the records that, having heard many aspirants during a certain summer in Europe, one of Mr. Higginson's conductors personally chose and brought over sixteen new men. Every one of them proved quite incompetent and had speedily to be sent back.

The American life, and his strenuous part in it, caused Mr. Gericke, after the season of 1888-89, to return to the quieter atmosphere of Vienna; and to succeed him Arthur Nikisch was summoned from his post of conductor at the Neues Theatre—the municipal opero-house—of Leipsic. He was just then emerging into that fame that has since made him one of the most distinguished, and, it may also be added, one of the most highly paid conductors in the world; but he had not quite arrived at it then, and the series of concerts that he had conducted the previous winter in Berlin had been a disastrous financial failure.

In Boston he did much in the next three years to bring himself into prominence as one of the most original, daring, and intensely subjective of the modern school of conductors—a man who, with certain exaggerations and affectations is illuminated by the living flame of genius. As about his predecessor, so even more about him, was Boston rent into contending factions. So it was also about his successor, Emil Paur, who, having stepped into Nikisch's position at the Leipsic opera, stepped into it again in Boston as one who came to tide over an emergency. For after Mr. Nikisch's contract had been canceled in 1893, under circumstances of some stress and strain, Mr. Higginson fully expected to secure for his orchestra, Dr. Hans Richter. It is not perhaps generally known by how narrow a margin the great Viennese conductor, then as now recognized as one of the most gifted and authoritative in the world, failed to come to this country. He had just had trouble in the intriguing court circles of the Austrian capital, where the strings that direct the management of the Imperial Opera are pulled. He was disgusted and ready to leave Vienna. He had actually signed a contract with Mr. Higginson and was expected in Boston. Then came salve to his wounded feelings, auf hohen Befehl, in the shape of a decoration and an appointment to the post of Hofkapellmeister at the opera on the death of Hellmesberger. So he calmly ignored his American contract and stayed. Mr. Paur exercised a rude, but vigorous sway for five years, when he was succeeded, in 1898, by Mr. Gericke, who returned to a place that had been kept warm in the hearts of his admirers during the nine years of his absence.

It would be wrong to neglect the part that was played in the upbuilding of the Boston Symphony Orchestra by Franz Kneisel, whom Mr. Gericke took as a lad of twenty from the post of concert-master of Bilse's orchestra in Berlin, and put in the corresponding post in Boston in the autumn of 1885. To the eye of the audience the concert-master—so we somewhat unintelligibly translate the German word Konzertmeister, ignoring the more descriptive French nome of chef d'attaque—is the man who plays at the forefront of the first violins at the left of the conductor. He is, in a way, the autocratic conductor's grand vizir, his executive officer, one of his chief means of making effective his wishes; and, where the right relation exists, his best friend and right-hand man. His functions resemble those of a constitutional monarch's prime minister. The king can do no wrong. If all goes well in the orchestra, it is the conductor's achievement; if anything goes amiss, it is very likely to be the concert-master's fault. He must always see that all the instruments are in tune with one another before rehearsals and concerts begin. If there is a misunderstanding between the conductor and a player, the concert-master's good offices are invaluable in setting it right. Few conductors are thoroughly familiar with the details of the technic and the limitations of all the orchestral instruments, their possibilities in the way of phrasing and the production of special effects; for, though most conductors have begun their careers as performers upon some instrument, their playing days are past and they have other things to think of. So, if the conductor gives a direction as to phrasing or accentuation that is impracticable, or if he demands something that cannot be done, the concert-master must be ready, after the rehearsal, to explain to the bewildered or derisive player that he is not to understand thus and so exactly as he thought, but rather this and that, which was what the conductor really meant; and likewise adroitly to intimate to the mistaken autocrat that some slight modification of his desires would be advisable. In case of direst need, should conductor and orchestra lose touch with each other in a public performance, the concert-master must divine the cause of the trouble, and, through his intimacy with the men and his knowledge of the conductor's wishes as well as of the score, bring them together with the sound of his instrument, at a critical moment more potent than the conductor's stick. Or, should a soloist miss a cue or make a false entrance, he must, if possible, give such a hint or catch up such a missing strand as shall set the unlucky one right. In short, his office is of an importance to the prosperity of the orchestra only less than that of the conductor himself. It may easily be seen how valuable a man of force and tact, of accomplished musicianship and fertile resource, may be in such a place, or how futile one must be who has not these qualities. It is only needful to say that Mr. Kneisel, during the eighteen years he was concert-master, was the very ideal of what a concert-master should be; and that, without services such as his, the Boston Symphony Orchestra could scarcely have attained the perfection it has. The orchestra has at present, in Professor Willy Hess, a player of style, authority, and technical accomplishment, and a man of the vigorous and commanding personality needed for its concert-master—one who is carrying on the best traditions of his office in the economy of the orchestra.

The Boston Symphony Orchestra is the creature of Mr. Higginson's will, and never has been anything else; and if he should choose tomorrow to disband it, it would cease to exist. He has made it what he desired; but he has never interfered with the absolute authority of his conductors, and he has always upheld their hands and [illegible] by the [illegible] of [illegible] gentals. There was once one of Mr. Higginson's conductors who thought that the tone of the violins—the greatest glory and strength of the organization—would be improved if all the players had instruments of the same make and quality, instead of such as each individual had chosen or been able to possess himself of. Nothing would do, therefore, but that he should send to Germany and import for the score or more of his violinists a set of violins by one maker. The experiment was tried for a time, but the results were not what were expected, and most of the instruments are now packed away in the storeroom, gathering dust.

The terms under which the Boston Symphony players are engaged are very various. The rank and file are for the most part under annual contracts for a season of twenty-nine weeks (of which twenty-four are devoted to the Boston concerts, and five to travelling), at a salary of from thirty or thirty-five dollars a week upward. The chief players—the first violin, or concert-master, and some of the other best violinists, the first cellist, the first performers on the other instruments—receive more, up to an annual salary of five thousand dollars, with engagements of several years. Some receive weekly salaries of various amounts guaranteed for various periods of time beyond the regular season, sometimes as long as forty-five weeks in the year. The conductors have received salaries of about eight or ten thousand dollars.

The contract that each member has to sign requires that he shall have "a good and suitable instrument and keep it, at his own expense, constantly in the best condition"; that he shall "support to the best of his ability all rehearsals and performances," and "play to the best of his ability as a musician." He shall comply with the instructions of the conductor as to music, deportment and order; shall play at no balls and at no other orchestral concerts or rehearsals in Boston or elsewhere without permission. There are fines imposed for lateness at rehearsals; five dollars for a period not exceeding fifteen minutes, ten dollars for a longer one, and ten dollars for absence, unless there is sufficient excuse. There are certain penalties and indemnities which Mr. Higginson is entitled to claim on the nonfulfilment of contract stipulations. It may be remarked, however, that the contract is much more severe than Mr. Higginson is; and the pound of flesh is rarely exacted, and then only for the sake of discipline.

Such a thing could never happen, for instance, as happened to Dr. Richard Strauss in New York last spring, when he was rehearsing his enormously difficult "Symphonia Domestica," for the eighth or ninth time with an orchestra supposed to have some claims to at least a season's permanency. An unlucky horn-player made a mistake that the composer had repeatedly corrected at previous meetings, and when Dr. Strauss angrily threw down his baton and reproached the musician for inattention and neglect of his directions, the culprit replied: "But, Herr Doctor, I haven't been here before—I'm a substitute!" Playing in the theatre orchestras is forbidden; but if, in a few occasional instances, it is tolerated, it is because a special necessity is recognized. Many of the players teach; but few beyond the violinists and cellists have that resource open to them. The purpose is—and it is effectively realized—to make the orchestra, during the season, a united body of men with but one main object in view and free to devote themselves to it—following a single director's counsels of perfection, with as little as possible to weary them or to distract them from it. How high an ideal that is, and how few of the great orchestras of the world make any pretence of reaching it, is perhaps not often realized. Mr. Thomas's Chicago orchestra is one of them. The orchestra of the Concertgebouw in Amsterdam is one. Are there many others? The Gewandhaus players in Leipsic, those of the Vienna Philharmonic, and those of the great Paris orchestras have their operatic and other duties; the members of the Berlin Philharmonic are subject to the wear and tear of almost daily popular concerts.

But twenty-nine weeks' salary is not enough to support the rank and file of Mr. Higginson's men throughout the year. Hence arose the "Pops" of the early Boston summer time. Not chiefly to supply his fellow-citizens with fantasies on "Carmen," Strauss waltzes, and sarsaparilla, but to lengthen the period of his men's earnings, Mr. Higginson, twenty years ago, began to give a series of concerts of light music in the Music Hall, lasting for eight weeks after the close of the regular season. The leading players take no part in these, except that upon one of them is annually bestowed the brief glory of conducting. But even when these eight weeks are ended, the lesser players of the orchestra find that they still have a famine period to reckon with before the rehearsals are taken up again in the autumn. There remains for them the "summer snap," the orchestra of the summer hotel, in which four or five players whom the proprietor proudly advertises as "from the Boston Symphony Orchestra" provide agreeable diversion for the guests. The matter is harmless and unimportant, except for the spectre of the Musical Union that it has evoked, and that has in recent years increasingly troubled the serenity of the orchestral brotherhood, touching chiefly the interests of the lesser men. Mr. Higginson's position as to the union is very positive. He thinks that unions are an excellent thing; he believes in them—but not in the "closed shop." He is willing that his men should belong to the union, but not that they should compel the unwilling to do so. He has told the players frankly—and they all know that he means it—that if the union undertakes to dictate in the Boston Symphony Orchestra, or to interfere in any way with its management or the freedom of its members, he will pay off all hands and disband the organization on the spot. Recent events resulting in the resignation from the union of all of the Symphony [illegible] belonged to it, seem to hav[e] [illegible] situation.

It might be supposed that, after twenty-three years, everybody who knows the orchestra knows that back of it stands Henry L. Higginson. Yet it was only a few months ago that its manager, Mr. Charles A. Ellis, who with his assistant, Mr. F. R. Comee, has guided its fortunes skilfully and in the spirit of Mr. Higginson's purpose from the very beginning, received a note from an unknown but ardent admirer of the orchestra, who thought that it was such a very good thing, such a great public benefit, that some rich man like Mr. Carnegie ought to back it up and support it.

Mr. Higginson knew, when he embarked upon the scheme of his orchestra, that it would cost him heavily; and it has. Mr. Higginson has never taken the public into his confidence as to the orchestra's finances, but it may be said on the highest authority that it has cost him as much as $52,000 in a year; that in one season it paid its expenses, and only one, though in another it lacked only $2000 of doing so; and that last season, after several more prosperous ones, the deficit mounted up again to $40,000. It may also be said, on the highest authority, that Mr. Higginson has made provision for the continuation of the orchestra on the same lines after his death. Mr. Higginson is not a wealthy man in the modern acceptation of that term, and what the orchestra costs him in money comes out of his annual earnings. What it has cost him in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice, no man may know. He is always accessible to his players, in his busy hours and out of them, and they seldom have shown any hesitation in coming to him as to an unfailing [illegible]

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Mr. Higginson had seen and heard Wilhelm Gericke in Vienna as Han Richter's colleague at the Imperial Opera, and as conductor, also, of the Society of Friends of Music. Keen, alert, of imperious and overmastering will, with all the technic and routine of the difficult art of conducting at his fingers' ends, not without a certain pedantic quality to restrain the musician's temperament, which increasing years have rathered mellowed and softened than intensified, he found his orchestra a body of men loosely knit together and sorely in need of the rigorous discipline that makes for perfect mobility and adaptability in orchestras as well as in armies. There is something of the martinet in Mr. Gericke's nature, and he needed all he had in those first years of the formative period. The greatest distinctions of the Boston orchestra, its perfection of ensemble, its brilliancy, its plasticity, its beauty of tone, are his work. He achieved them not only through drill and the instillation of an ardent feeling of esprit de corps, but also, and in large measure, through the improvement of the personnel.

There were many veterans and some incompetents of the earlier dispensation in the orchestra when he came to it, who had found in it a "pleasant refuge" for declining years. Many new men came from Europe at his summons,—young men of eager blood, like the "young lions" of the Conservatory orchestra that were the delight of Berlioz in Paris,—for whom the orchestra was not a refuge, but a field for ambitious and energetic labor.

It was a fortunate chance that brought Mr. Kneisel, Mr. Loeffler, Mr. Svecenski, Mr. Roth, Mr. Giese, the Adamowski brothers, Mr. Schuecker, and still others in the earlier years, and that has since added such men as the ill-fated Pourtau, and Mr. Longy, to name only a few of many accomplished players who have helped make the Boston Symphony Orchestra admired as "a band of virtuosi." Their coming caused wailing and gnashing of teeth in certain quarters. It is not a pleasant task to dismiss veterans who have deserved well; but it sometimes must be done. Strange though it may seem, it is a difficult undertaking to secure the best men from abroad as orchestral players in the American Promised Land. It stands upon the records that, having heard many aspirants during a certain summer in Europe, one of Mr. Higginson's conductors personally chose and brought over sixteen new men. Every one of them proved quite incompetent and had speedily to be sent back.

The American life, and his strenuous part in it, caused Mr. Gericke, after the season of 1888-89, to return to the quieter atmosphere of Vienna; and to succeed him Arthur Nikisch was summoned from his post of conductor at the Neues Theatre—the municipal opero-house—of Leipsic. He was just then emerging into that fame that has since made him one of the most distinguished, and, it may also be added, one of the most highly paid conductors in the world; but he had not quite arrived at it then, and the series of concerts that he had conducted the previous winter in Berlin had been a disastrous financial failure.

In Boston he did much in the next three years to bring himself into prominence as one of the most original, daring, and intensely subjective of the modern school of conductors—a man who, with certain exaggerations and affectations is illuminated by the living flame of genius. As about his predecessor, so even more about him, was Boston rent into contending factions. So it was also about his successor, Emil Paur, who, having stepped into Nikisch's position at the Leipsic opera, stepped into it again in Boston as one who came to tide over an emergency. For after Mr. Nikisch's contract had been canceled in 1893, under circumstances of some stress and strain, Mr. Higginson fully expected to secure for his orchestra, Dr. Hans Richter. It is not perhaps generally known by how narrow a margin the great Viennese conductor, then as now recognized as one of the most gifted and authoritative in the world, failed to come to this country. He had just had trouble in the intriguing court circles of the Austrian capital, where the strings that direct the management of the Imperial Opera are pulled. He was disgusted and ready to leave Vienna. He had actually signed a contract with Mr. Higginson and was expected in Boston. Then came salve to his wounded feelings, auf hohen Befehl, in the shape of a decoration and an appointment to the post of Hofkapellmeister at the opera on the death of Hellmesberger. So he calmly ignored his American contract and stayed. Mr. Paur exercised a rude, but vigorous sway for five years, when he was succeeded, in 1898, by Mr. Gericke, who returned to a place that had been kept warm in the hearts of his admirers during the nine years of his absence.

It would be wrong to neglect the part that was played in the upbuilding of the Boston Symphony Orchestra by Franz Kneisel, whom Mr. Gericke took as a lad of twenty from the post of concert-master of Bilse's orchestra in Berlin, and put in the corresponding post in Boston in the autumn of 1885. To the eye of the audience the concert-master—so we somewhat unintelligibly translate the German word Konzertmeister, ignoring the more descriptive French nome of chef d'attaque—is the man who plays at the forefront of the first violins at the left of the conductor. He is, in a way, the autocratic conductor's grand vizir, his executive officer, one of his chief means of making effective his wishes; and, where the right relation exists, his best friend and right-hand man. His functions resemble those of a constitutional monarch's prime minister. The king can do no wrong. If all goes well in the orchestra, it is the conductor's achievement; if anything goes amiss, it is very likely to be the concert-master's fault. He must always see that all the instruments are in tune with one another before rehearsals and concerts begin. If there is a misunderstanding between the conductor and a player, the concert-master's good offices are invaluable in setting it right. Few conductors are thoroughly familiar with the details of the technic and the limitations of all the orchestral instruments, their possibilities in the way of phrasing and the production of special effects; for, though most conductors have begun their careers as performers upon some instrument, their playing days are past and they have other things to think of. So, if the conductor gives a direction as to phrasing or accentuation that is impracticable, or if he demands something that cannot be done, the concert-master must be ready, after the rehearsal, to explain to the bewildered or derisive player that he is not to understand thus and so exactly as he thought, but rather this and that, which was what the conductor really meant; and likewise adroitly to intimate to the mistaken autocrat that some slight modification of his desires would be advisable. In case of direst need, should conductor and orchestra lose touch with each other in a public performance, the concert-master must divine the cause of the trouble, and, through his intimacy with the men and his knowledge of the conductor's wishes as well as of the score, bring them together [illegible] with the sound of his instrument, at a critical moment more potent than the conductor's stick. Or, should a soloist miss a cue or make a false entrance, he must, if possible, give such a hint or catch up such a missing strand as shall set the unlucky one right. In short, his office is of an importance to the prosperity of the orchestra only less than that of the conductor himself. It may easily be seen how valuable a man of force and tact, of accomplished musicianship and fertile resource, may be in such a place, or how futile one must be who has not these qualities. It is only needful to say that Mr. Kneisel, during the eighteen years he was concert-master, was the very ideal of what a concert-master should be; and that, without services such as his, the Boston Symphony Orchestra could scarcely have attained the perfection it has. The orchestra has at present, in Professor Willy Hess, a player of style, authority, and technical accomplishment, and a man of the vigorous and commanding personality needed for its concert-master—one who is carrying on the best traditions of his office in the economy of the orchestra.

The Boston Symphony Orchestra is the creature of Mr. Higginson's will, and never has been anything else; and if he should choose tomorrow to disband it, it would cease to exist. He has made it what he desired; but he has never interfered with the absolute authority of his conductors, and he has always upheld their hands and [illegible] their wishes in a way that has often entailed great and sometimes extravagant expense. Indeed, the price of the Boston Symphony Orchestra has never been measured by the guarantee of salaries and rentals. There was once one of Mr. Higginson's conductors who thought that the tone of the violins—the greatest glory and strength of the organization—would be improved if all the players had instruments of the same make and quality, instead of such as each individual had chosen or been able to possess himself of. Nothing would do, therefore, but that he should send to Germany and import for the score or more of his violinists a set of violins by one maker. The experiment was tried for a time, but the results were not what were expected, and most of the instruments are now packed away in the storeroom, gathering dust.

The terms under which the Boston Symphony players are engaged are very various. The rank and file are for the most part under annual contracts for a season of twenty-nine weeks (of which twenty-four are devoted to the Boston concerts, and five to travelling), at a salary of from thirty or thirty-five dollars a week upward. The chief players—the first violin, or concert-master, and some of the other best violinists, the first cellist, the first performers on the other instruments—receive more, up to an annual salary of five thousand dollars, with engagements of several years. Some receive weekly salaries of various amounts guaranteed for various periods of time beyond the regular season, sometimes as long as forty-five weeks in the year. The conductors have received salaries of about eight or ten thousand dollars.

The contract that each member has to sign requires that he shall have "a good and suitable instrument and keep it, at his own expense, constantly in the best condition"; that he shall "support to the best of his ability all rehearsals and performances," and "play to the best of his ability as a musician." He shall comply with the instructions of the conductor as to music, deportment and order; shall play at no balls and at no other orchestral concerts or rehearsals in Boston or elsewhere without permission. There are fines imposed for lateness at rehearsals; five dollars for a period not exceeding fifteen minutes, ten dollars for a longer one, and ten dollars for absence, unless there is sufficient excuse. There are certain penalties and indemnities which Mr. Higginson is entitled to claim on the nonfulfilment of contract stipulations. It may be remarked, however, that the contract is much more severe than Mr. Higginson is; and the pound of flesh is rarely exacted, and then only for the sake of discipline.

Such a thing could never happen, for instance, as happened to Dr. Richard Strauss in New York last spring, when he was rehearsing his enormously difficult "Symphonia Domestica," for the eighth or ninth time with an orchestra supposed to have some claims to at least a season's permanency. An unlucky horn-player made a mistake that the composer had repeatedly corrected at previous meetings, and when Dr. Strauss angrily threw down his baton and reproached the musician for inattention and neglect of his directions, the culprit replied: "But, Herr Doctor, I have n't been here before—I'm a substitute!" Playing in the theatre orchestras is forbidden; but if, in a few occasional instances, it is tolerated, it is because a special necessity is recognized. Many of the players teach; but few beyond the violinists and cellists have that resource open to them. The purpose is—and it is effectively realized—to make the orchestra, during the season, a united body of men with but one main object in view and free to devote themselves to it—following a single director's counsels of perfection, with as little as possible to weary them or to distract them from it. How high an ideal that is, and how few of the great orchestras of the world make any pretence of reaching it, is perhaps not often realized. Mr. Thomas's Chicago orchestra is one of them. The orchestra of the Concertgebouw in Amsterdam is one. Are there many others? The Gewandhaus players in Leipsic, those of the Vienna Philharmonic, and those of the great Paris orchestras have their operatic and other duties; the members of the Berlin Philharmonic are subject to the wear and tear of almost daily popular concerts.

But twenty-nine weeks' salary is not enough to support the rank and file of Mr. Higginson's men throughout the year. Hence arose the "Pops" of the early Boston summer time. Not chiefly to supply his fellow-citizens with fantasies on "Carmen," Strauss waltzes, and sarsaparilla, but to lengthen the period of his men's earnings, Mr. Higginson, twenty years ago, began to give a series of concerts of light music in the Music Hall, lasting for eight weeks after the close of the regular season. The leading players take no part in these, except that upon one of them is annually bestowed the brief glory of conducting. But even when these eight weeks are ended, the lesser players of the orchestra find that they still have a famine period to reckon with before the rehearsals are taken up again in the autumn. There remains for them the "summer snap," the orchestra of the summer hotel, in which four or five players whom the proprietor proudly advertises as "from the Boston Symphony Orchestra" provide agreeable diversion for the guests. The matter is harmless and unimportant, except for the spectre of the Musical Union that it has evoked, and that has in recent years increasingly troubled the serenity of the orchestral brotherhood, touching chiefly the interests of the lesser men. Mr. Higginson's position as to the union is very positive. He thinks that unions are an excellent thing; he believes in them—but not in the "closed shop." He is willing that his men should belong to the union, but not that they should compel the unwilling to do so. He has told the players frankly—and they all know that he means it—that if the union undertakes to dictate in the Boston Symphony Orchestra, or to interfere in any way with its management or the freedom of its members, he will pay off all hands and disband the organization on the spot. Recent events, resulting in the resignation fro[illegible] union of all of the Symphony [illegible] belonged to it, seem to hav[illegible] situation.

It might be supposed that, after twenty-three years, everybody who knows the orchestra knows that back of it stands Henry L. Higginson. Yet it was only a few months ago that its manager, Mr. Charles A. Ellis, who with his assistant, Mr. F. R. Comee, has guided its fortunes skilfully and in the spirit of Mr. Higginson's purpose from the very beginning, received a note from an unknown but ardent admirer of the orchestra, who thought that it was such a very good thing, such a great public benefit, that some rich man like Mr. Carnegie ought to back it up and support it.

Mr. Higginson knew, when he embarked upon the scheme of his orchestra, that it would cost him heavily; and it has. Mr. Higginson has never taken the public into his confidence as to the orchestra's finances, but it may be said on the highest authority that it has cost him as much as $52,000 in a year; that in one season it paid its expenses, and only one, though in another it lacked only $2000 of doing so; and that last season, after several more prosperous ones, the deficit mounted up again to $40,000. It may also be said, on the highest authority, that Mr. Higginson has made provision for the continuation of the orchestra on the same lines after his death. Mr. Higginson is not a wealthy man in the modern acceptation of that term, and what the orchestra costs him in money comes out of his annual earnings. What it has cost him in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice, no man may know. He is always accessible to his players, in his busy hours and out of them, and they seldom have shown any hesitation in coming to him as to an unfailing friend,

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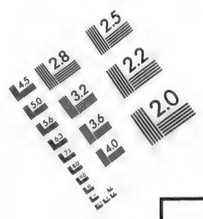

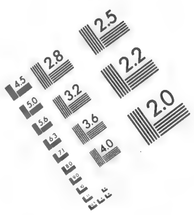

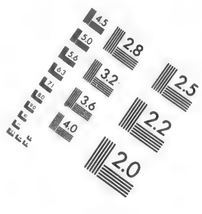

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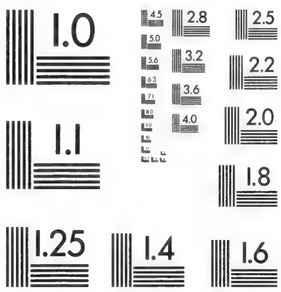

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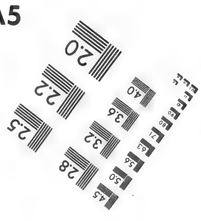

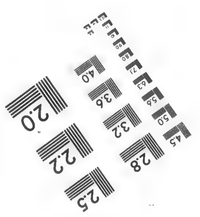

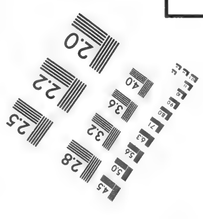

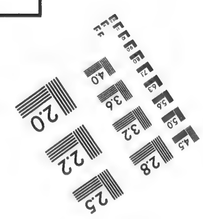

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...AY HERALD
...ned Every Day in the Year.
VOL. CXVII., NO. 29.
SUNDAY, JAN. 29, 1905.

...mphony Orchestra, for Its 13th Concert, Gives First Performance of the Young Italian's Delightful Prelude.

MR. KRASSELT PLAYS THE CELLO ADMIRABLY

Great Fantastic Symphony of Berlioz, His Own Love Tragedy Put Into a Poem, Charms Hearers—Orchestra Wins Favor.

The programme of the 13th concert of the Symphony orchestra, given in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to "The Barber of Bagdad".... Cornelius
Concerto for violoncello.....Volkmann
Symphonic Prelude op. 11, No 1.....Caetani (First time.)
Fantastic Symphony..... Berlioz

It would be interesting to know how much Liszt had to do with this overture, which was composed long after the production of the opera; for the original overture was a very different affair in structure, spirit and tonality, and Liszt frankly told his friends that it was not in keeping with the opera itself. Cornelius died before he had scored this second overture, and the task was performed lovingly by Liszt, who said in a letter to his Princess Carolyn that he had also made alterations.

The overture as it stands is delightful music, melodious, piquant, now animated and now sensuous, full of life and, at times sparkling and brilliant. When the opera was performed last July at Weimar at the Cornelius festival, not only was the score presented in its original form and without Felix Mottl's changes and additions, but the original overture was played. It might be worth while to perform it here.

Don Roffredo Caetani is a composer little known, even by name, in this country. It is said that he is the second son of the Duke of Sermoneta, a noble Roman, head of the family of Caetani; that he studied with Sgambati at Rome, and afterward in Germany and at Paris. He is evidently a seriously-minded young man, for his first published work was a string quartet, and he has composed a set of symphonic preludes, the first of which was played in New York at a Philharmonic concert in 1902; an orchestral suite and some chamber music. This prelude in A minor was performed here for the first time. Brahms once said that one should speak well of music by a prince, for one could not tell who might have written it, but Caetani is no doubt, his own composer. As a pupil of Sgambati, he was taught to look beyond the Alps, to study the methods and the spirit of Liszt and Wagner. Did Caetani in crossing the Alps give up his inestimable birthright of free and sensuous melody? It is a pleasure to say that this prelude shows that a young Italian can be earnest and at the same time melodious; that he can use the modern romantic dress of Germany to clothe effectively his own Italian thoughts.

Had Caetani a programme in his mind? Is the work a prelude to some play, as Pierre de Breville's "Overture to a Drama" was composed as a prelude to one of Maeterlinck's dramas, but without thought of necessary connection with an actual performance of the play? Surely the ending of Caetani's prelude hints at tragic emotions and the fall of the black curtain. The work is not of constantly sustained merit; there are moments when there is too apparent labor, when there is the thought of one experimenting; but as a whole the music shows true invention, no little command of orchestral expression, and more than once an individual and poignant stroke of imagination.

The "Fantastic Symphony" of Berlioz is now nearly 75 years old. It is both historically and inherently a marvellous work. To think that when it was produced Beethoven had not been dead four years, and that Wagner was still a student at Leipsic! On the other hand, how boldly imaginative the music seems today! The year 1830 that gave it birth has been called the '93 of the arts. It was a strange period of wild romanticism, the years immediately before and after, and Berlioz was not only a man of the future, he was a revolutionary of revolutionaries. His "antediluvian hair" that rose from his forehead was as much of a symbol as was the flaming waistcoat worn by Theophile on the memorable first night of "Hernani." We smile now at the eccentricities and the extravagancies of the period, but we owe the perpetrators a heavy debt of gratitude. They made the art of today possible.

It is easy to call Berlioz a poseur, but the young man was terribly in earnest. He put his own love tragedy into this symphony; he was the man; he suffered; he was there; and so the music did not pass away with the outward badges of romanticism, with much of Byron's poetry, with plays and novels of the time. The emotions he expressed are still universal and elemental. There is always a Henrietta Smithson, and there is from time to time a Berlioz, who in amorous frenzy dreams his ghastly dream march to the scaffold and would fain see the once beloved unclean at the blasphemous revel. Then he marries her and is profoundly unhappy.

Mr. Krasselt gave an admirable display of pure art by his performance of the concerto. He did not attempt to enlarge, to modernize, the music; he accepted it at its face value, and then by full and rounded and unaffected artistry he made it beautiful. And for once there was no thought of a player seesawing between sentimental and cloying melody and unmeaning and buzzing bravura.

The orchestral performance for euphony and brilliance was of the highest order. The first three movements of the symphony were the most effective; the march might well have been played in a more nightmare spirit, and the [illegible] that have been likened to [illegible] whispers muttering dismal [illegible]ers of the victim as he [illegible]d were too far away [illegible] their whispers were al-

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Boston Sunday Globe.
SUNDAY, JAN 29, 1905.

Mr Rudolph Krasselt, the young cellist of the Boston Symphony orchestra, was the soloist at last week's rehearsal and concert, playing Volkmann's A minor concerto, op 33. The other numbers on the program were the Cornelius overture to "The Barber of Bagdad," a symphonic prelude by Caetani and the "Fantastic Symphony" by Berlioz. Mr Krasselt's performance of the concerto was masterly and again gave evidence of the good judgment shown by Mr Gericke in securing this young artist as a successor to the position so long and creditably filled by Mr Schroeder. The immense difficulties of the Volkmann work seemed to offer but few obstacles to the performer, the runs, double stoppings and four-finger chords were made as perfectly as if upon a keyed instrument and the beautiful tone production was not varied throughout the piece, whether in harmonics or in the sweeping fortissimo passages, where one frequently hears a rasping sound.

The first theme was exploited in the upper register with the effect of a violin and the subsequent development and elaborations, sometimes passionate, sometimes of a sweeter nature, were each played with a clarity of tone and breadth of execution which deserve the highest praise. The cadenza, which was a somewhat remarkable exhibition of finger work, was the one written by Klengel, with whom Mr Krasselt studied. The interpretation was most heartily enjoyed and the young artist received evidences of appreciation from the audience and his associate players which must have been most gratifying, for he was recalled to the stage at least a half dozen times by tumultuous applause.

The Cornelius overture to "The Barber," a merry, whimsical composition, with a succession of varying themes and rhythms, was delightfully played. The trumpet, clarinet and oboe sang the "Rose" melody in splendid unison, vying with the work of the strings in the same theme, and the repeated phrases of the same air in sustained chords by the brasses, backed by tremulous accompaniments in the heavier strings, in harmony with another motif by the woodwinds, were admirable examples of the perfect ensemble work of the orchestra. The Caetani prelude made a pleasing impression. The lighter portions of the piece contained some excellent melodic material, skilfully orchestrated, and although many of the heavier passages displayed the influence of Wagner's methods, they were not reproductions but more like reflections of the great master. The orchestra in the Volkmann concerto gave Mr Krasselt splendid support.

The five divisions of the Berlioz symphony were given with a thoroughly sympathetic understanding of the various scenes. The "Ball Scene" was notably suggestive in its delicacy of treatment in the dance themes; the plaintive nature of the third movement was admirably intoned by the woodwinds, and the wild, fantastic characteristics of the fourth and fifth parts were given with thrilling effect.

Mr Eugen d'Albert will be the soloist at this week's concerts, playing his second piano concerto. The other numbers will be Goldmark's overture, "In Italy"; Weber's "Invitation to the Dance" and the symphonic suite, "Scheherazade," by Rimsky-Korsakoff.

BOSTON EVENING RECORD
309-311 Washington St.

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism.)

PROGRAMME.

Peter Cornelius—Overture to the Opera "The Barber of Bagdad."
Volkmann—Concerto in A minor for Violoncello and Orchestra, op. 33.
Soloist, Mr. Rudolf Krasselt.
R. Caetani—Symphonic Prelude in A minor, No. 5, op. 11. (First time.)
Berlioz—Fantastic Symphony, No. 1, in C major.

Almost every part of this programme called for a large modern orchestra. Cornelius' overture had, we believe, Liszt's orchestration, which was brilliant and attractive throughout. The themes themselves were bright and well-contrasted, while they were developed with clearness and logic. It is astonishing how melodious those old radicals, who were deemed utterly abstruse and involved 50 years ago, seem to us today. This ought to teach a lesson to the cock-sure reviewers of the present; music has no fixed laws whatever; it may be that our children will find D'Indy's second symphony too simple and melodic!

When Mr. Krasselt came forward to play the violoncello part of the Volkmann concerto, he was greeted with such continued applause that it was quite evident that the audience were awake to the fact that he is one of the great artists of our orchestra. He played with a beautiful tone, broad and powerful in the prominent C-string passages, sweet and sympathetic in A-string work; always sure in intonation, and brilliant enough in the cadenza.

This cadenza had some very fine double-stopping, many skips and arpeggios, chromatic runs galore, and some catchy harmonics, which are always more difficult upon the violoncello than upon the violin, because of the thicker strings. The only fault to be found with the young artist was in the recitative passages, where he exaggerated somewhat and became too sentimental. But this sentimentality was as much a fault of the composer as of the performer, for the concerto was frequently caught whispering sweet nothings to the auditor.

It is not as lofty a work as either of the 2 symphonies, or the "Richard III." overture. Mr. Krasselt certainly made all that was possible out of it and was recalled several times after the conclusion of his task, receiving also a very large laurel wreath.

The Boston Journal

SYMPHONY'S WORK ESPECIALLY FINE

Rudolph Krasselt the Soloist at the 13th Concert—His Genius as a 'Cello Player.

At the thirteenth concert of the Boston Symphony Orchestra Rudolf Krasselt was the soloist, and the program was:

Overture to the opera, "The Barber of Bagdad".....Cornelius
Concerto in A minor, for violoncello and orchestra.....Volkmann
Symphonic prelude in A minor, No. 5.Caetani (First time.)
Fantastic symphony No. 1, in C major.Berlioz

The brilliant and effervescing "Barber of Bagdad" overture, undoubtedly given much of its color and beauty by the helping inspiration and workmanship of Liszt, was played in most fascinating style. There is no orchestra in this country, perhaps none in the world, that can better interpret such works as this.

Mr. Gericke's Skill.

Delicate loveliness, sparkling refinement, exquisite shading—all these things Mr. Gericke knows how to evoke, and his men know how to produce.

Mr. Krasselt's genius as a 'cello player found worthy material in the Volkmann concerto. The work is poetic, insinuating, full of quiet charm, and in those qualities seems to lie the young artist's best achievement.

He is not a bravura performer, not a prodigy of dazzling technical fireworks. But he does understand the beauty that lies in his instrument, and he makes its instinct with human appeal. In these days of superabundant virtuosity, he chooses the better part. Mr. Krasselt was rapturously applauded and presented with a gigantic wreath of bay.

The novelty was Caetani's symphonic prelude, and it was thrice welcome. Here is music from a new man in a new, though by no means revolutionary mode. This young scion of Italian nobility has musical ideas, has a keen sense of tone values, knows how to paint his picture in attractive style. And he has, too a higher education, a nobler form of expression than the majority of his countrymen.

He seems to have employed true Italian inspiration as the servant of the better musicianship of the more northern composers. The result is indubitably fine. The prelude is full of melody, yet even dignified and refined, and if it lacks something of being really great, it has all of the attributes to make it powerfully interesting. The playing of it was another triumph for the orchestra.

Fresh and Virile.

And what of Berlioz's titanic "Fantastic" symphony at this late day? As fresh and virile and thrilling as always, though less beautiful than it was once considered. This grim dream set to music, this pulsating of a man's own heart, now makes its great effects in its bizarre and fantastic scoring; the love theme, the dance, the pastoral writing no longer appeal to us with that sensuous charm they once were said to possess.

The Boston Post
The Representative Democratic Paper of New England
SUNDAY MORNING, JANUARY 29, 1905

13TH SYMPHONY CONCERT

The programme of the 13th Symphony concert last evening was as follows:

Overture, "Barber of Bagdad".....Cornelius
Concerto for 'cello in A minor.....Volkmann
Symphonic prelude, Op. 11.....Caetani
Symphony, "Fantastic".....Berlioz

Rudolf Krasselt was the soloist.

The symphonic prelude by Caetani was the novelty presented, being for the first time in this country. The composer is the second son of the Duke of Sermoneta, well known at Rome. He has written pieces for orchestra, besides chamber music and smaller works. The prelude heard last evening is written in a conservative manner, effectively scored, and proved to be a pleasing work, if not one of much distinction. The performance was admirable and the work was well received.

Cornelius' effective overture has seldom been heard at these concerts, and to many it was a decided novelty. It wears well and continues to be an overture of interest that should be heard more frequently.

Berlioz's great symphony received a masterly interpretation. It still remains as modern as anything of the present day, although more than 70 years old. It holds its own as one of the finest examples of programme music existing in the orchestral repertory.

Mr. Krasselt played Volkmann's concerto with superb technic, beautiful tonal quality and with an authoritative interpretation that left nothing to be desired. The artist was several times recalled and presented with a wreath.

The soloist for the 14th rehearsal and concert this week will be Eugen D'Albert, the distinguished piano virtuoso, who has not been heard here for 12 years. He will play a concerto of his own composition.

Boston Transcript
MONDAY, JANUARY 30, 1905

Symphony Hall. Symphony Orchestra

Mr. Rudolf Krasselt was the soloist for the thirteenth symphony concert, of which this was the programme:

Peter Cornelius: Overture to the opera "The Barber of Bagdad."
Volkmann: Concerto in A minor for Violoncello and Orchestra, Op. 33.
R. Caetani: Symphonic Prelude in A minor, No. 5, Op. 11. (First time.)
Berlioz: Fantastic Symphony, No. 1, in C major, Op. 16A.

This season there have been few if any symphony concerts without one work ticketed "first time," a state of things for which the public should be duly grateful to Mr. Gericke. On Saturday last the new composition was a symphonic prelude by one Roffredo Caetani, who, it seems, is a Roman of noble birth, no less a personage, in short, than the second son of the Duke of Sermoneta. Little is known here of this aristocratic musician beyond the facts that he has studied with Sgambati, in Germany, and in Paris, and that he has already written several pieces for orchestra and the small concert hall. The conditions under which he has learned his art would, on the face of it, give one pause, for Sgambati, the Italian musician of parts who sold his birthright for a mess of German and Lisztian ideas, cannot be regarded as the happiest choice of a master for a youthful Italian. But Caetani, despite his training, remains Italian. Although he has learned to use the full modern orchestra skilfully, contriving a constant succession of very beautiful sounds, he has not turned his back on melody, that great gift of the Italian musical nature. His prelude, while dignified, and as well made as though it were the work of a most respectable German, is based on genuine themes; it has melodies that possess a long curve and sweep, even if they are not of the most distinguished order. The composition has its dull moments, when the composer seems not to know just what he would do, but it is far from being one of those awful works where themes are avoided as vulgar, where detached motives of no significance whatever are bandied about and twisted and turned till all the audience is bewildered. For the most part the prelude is admirably fresh, direct, and vigorously conceived, with a dramatic force and a warmth of passion all Italian. It would be worth our while to hear more works by this young writer who has had a sufficiently level head to learn much in Germany without becoming ambitious to pass, musically, for a German. The prelude was splendidly played.

The remarkable symphony by Berlioz one would gladly have heard earlier in the evening, for it is rather discouraging when an hour-long work begins its performance at nine o'clock. In connection with this symphony it is interesting to read these words of Berlioz: "If the symphony is played separately at a concert—the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention." Exactly so. To this day the musically intelligent are like to admire the musical content of this work, in which Berlioz, as a discoverer of interesting themes, rose above his own level, the exquisite poetical quality of its orchestral dress, the genuine poetry of the pastoral picture, the distinguished grace of the ball scene, the devilish cunning with which the effects of the march to the scaffold and the pandemonium of the witches' sabbath are contrived. It is all wonderful, music to be listened to with sincere respect and hearty admiration. But is it possible to take the symphony seriously as the expression of a soul's experience, a musical impression of an "episode in the life of an artist?" It seems not so. Berlioz was a rabid romanticist; and romanticism, like Pan, is dead. Such efforts of Byron, Victor Hugo, Dumas, and the others of that remarkable time, as now live, live despite their romanticism, not on account of it. So it is with Berlioz. His fantastic symphony, as he himself trusted, "can offer by itself a musical interest independent of all dramatic intention." One may prophesy that for years to come concertgoers will listen to periodical productions of this symphony, from which they will derive both pleasure and profit, but it is much to be doubted if the symphony will ever again stir an American audience to the depths of the soul. How, after a few years, will it be with Tchaikovsky's "Pathetic" symphony?

A delightful feature of Saturday's concert was the charming playing of Mr. Krasselt, playing tuneful, elegant, and of fine sentiment. Although there was no immod. est display of virtuosity, Mr. Krasselt's performance was technically brilliant. The artist was recalled many tmes. All the evening the orchestra played admirably.

Mr. Eugen d'Albert will play with the orchestra this week. The programme has been arranged thus: Goldmark, Overture, "In Italy," op. 49 (first time); d'Albert, Concerto for Pianoforte, No. 2; Weber, "Invitation to the Dance"; Rimsky-Korsakoff, Symphonic Suite, "Scherazade," op. 35.

[65]

DAY' HERALD
...blished Every Day in the Year.
VOL. CXVII., NO. 29.
SUNDAY, JAN. 29, 1905.

Symphony Orchestra, for Its 13th Concert, Gives First Performance of the Young Italian's Delightful Prelude.

MR. KRASSELT PLAYS THE CELLO ADMIRABLY

Great Fantastic Symphony of Berlioz, His Own Love Tragedy Put Into a Poem, Charms Hearers—Orchestra Wins Favor.

The programme of the 13th concert of the Symphony orchestra, given in Symphony Hall last night, Mr. Gericke conductor, was as follows:

Overture to "The Barber of Bagdad".... Cornelius
Concerto for violoncello.....Volkmann
Symphonic Prelude op. 11, No 1.....Caetani (First time.)
Fantastic Symphony..... Berlioz

It would be interesting to know how much Liszt had to do with this overture, which was composed long after the production of the opera; for the original overture was a very different affair in structure, spirit and tonality, and Liszt frankly told his friends that it was not in keeping with the opera itself. Cornelius died before he had scored this second overture, and the task was performed lovingly by Liszt, who said in a letter to his Princess Carolyn that he had also made alterations.

The overture as it stands is delightful music, melodious, piquant, now animated and now sensuous, full of life and at times sparkling and brilliant. When the opera was performed last July at Weimar at the Cornelius festival, not only was the score presented in its original form and without Felix Mottl's changes and additions, but the original overture was played. It might be worth while to perform it here.

Don Roffredo Caetani is a composer little known, even by name, in this country. It is said that he is the second son of the Duke of Sermoneta, a noble Roman, head of the family of Caetani; that he studied with Sgambati at Rome, and afterward in Germany and at Paris. He is evidently a seriously-minded young man, for his first published work was a string quartet, and he has composed a set of symphonic preludes, the first of which was played in New York at a Philharmonic concert in 1902; an orchestral suite and some chamber music. This prelude in A minor was performed here for the first time. Brahms once said that one should speak well of music by a prince, for one could not tell who might have written it, but Caetani is, no doubt, his own composer. As a pupil of Sgambati, he was taught to look beyond the Alps, to study the methods and the spirit of Liszt and Wagner. Did Caetani in crossing the Alps give up his inestimable birthright of free and sensuous melody? It is a pleasure to say that this prelude shows that a young Italian can be earnest and at the same time melodious; that he can use the modern romantic dress of Germany to clothe effectively his own Italian thoughts.

Had Caetani a programme in his mind? Is the work a prelude to some play, as Pierre de Breville's "Overture to a Drama" was composed as a prelude to one of Maeterlinck's dramas, but without thought of necessary connection with an actual performance of the play? Surely the ending of Caetani's prelude hints at tragic emotions and the fall of the black curtain. The work is not of constantly sustained merit; there are moments when there is too apparent labor, when there is the thought of one experimenting; but as a whole the music shows true invention, no little command of orchestral expression, and more than once an individual and poignant stroke of imagination.

The "Fantastic Symphony" of Berlioz is now nearly 75 years old. It is both historically and inherently a marvellous work. To think that when it was produced Beethoven had not been dead four years, and that Wagner was still a student at Leipsic! On the other hand, how boldly imaginative the music seems today! The year 1830 that gave it birth has been called the '93 of the arts. It was a strange period of wild romanticism, the years immediately before and after, and Berlioz was not only a man of the future, he was a revolutionary of revolutionaries. His "antediluvian hair", that rose from his forehead was as much of a symbol as was the flaming waistcoat worn by Theophile on the memorable first night of "Hernani." We smile now at the eccentricities and the extravagancies of the period, but we owe the perpetrators a heavy debt of gratitude. They made the art of today possible.

It is easy to call Berlioz a poseur, but the young man was terribly in earnest. He put his own love tragedy into this symphony; he was the man; he suffered; he was there; and so the music did not pass away with the outward badges of romanticism, with much of Byron's poetry, with plays and novels of the time. The emotions he expressed are still universal and elemental. There is always a Henrietta Smithson, and there is from time to time a Berlioz, who in amorous frenzy dreams his ghastly dream, march to the scaffold and would fain see the once beloved unclean at the blasphemous revel. Then he marries her and is profoundly unhappy.

Mr. Krasselt gave an admirable display of pure art by his performance of the concerto. He did not attempt to enlarge, to modernize, the music; he accepted it at its face value, and then by full and rounded and unaffected artistry he made it beautiful. And for once there was no thought of a player seesawing between sentimental and cloying melody and unmeaning and buzzing bravura.

The orchestral performance for euphony and brilliance was of the highest order. The first three movements of the symphony were the most effective; the march might well have been played in still more nightmare spirit, and the bassoons that have been likened to ghostly advisers muttering dismal things in the ears of the victim as he ... the scaffold were too far away ... and their whispers were al-

Boston Sunday Globe.

SUNDAY, JAN 29, 1905.

Mr Rudolph Krasselt, the young cellist of the Boston Symphony orchestra, was the soloist at last week's rehearsal and concert, playing Volkmann's A minor concerto, op 33. The other numbers on the program were the Cornelius overture to "The Barber of Bagdad," a symphonic prelude by Caetani and the "Fantastic Symphony" by Berlioz. Mr Krasselt's performance of the concerto was masterly and again gave evidence of the good judgment shown by Mr Gericke in securing this young artist as a successor to the position so long and creditably filled by Mr Schroeder. The immense difficulties of the Volkmann work seemed to offer but few obstacles to the performer, the runs, double stoppings and four-finger chords were made as perfectly as if upon a keyed instrument and the beautiful tone production was not varied throughout the piece, whether in harmonics or in the sweeping fortissimo passages, where one frequently hears a rasping sound.

The first theme was exploited in the upper register with the effect of a violin and the subsequent development and elaborations, sometimes passionate, sometimes of a sweeter nature, were each played with a clarity of tone and breadth of execution which deserve the highest praise. The cadenza, which was a somewhat remarkable exhibition of finger work, was the one written by Klengel, with whom Mr Krasselt studied. The interpretation was most heartily enjoyed and the young artist received evidences of appreciation from the audience and his associate players which must have been most gratifying, for he was recalled to the stage at least a half dozen times by tumultuous applause.

The Cornelius overture to "The Barber," a merry, whimsical composition, with a succession of varying themes and rhythms, was delightfully played. The trumpet, clarinet and oboe sang the "Rose" melody in splendid unison, vying with the work of the strings in the same theme, and the repeated phrases of the same air in sustained chords by the brasses, backed by tremulous accompaniments in the heavier strings, in harmony with another motif by the woodwinds, were admirable examples of the perfect ensemble work of the orchestra. The Caetani prelude made a pleasing impression. The lighter portions of the piece contained some excellent melodic material, skilfully orchestrated, and although many of the heavier passages displayed the influence of Wagner's methods, they were not reproductions but more like reflections of the great master. The orchestra in the Volkmann concerto gave Mr Krasselt splendid support.

The five divisions of the Berlioz symphony were given with a thoroughly sympathetic understanding of the various scenes. The "Ball Scene" was notably suggestive in its delicacy of treatment in the dance themes; the plaintive nature of the third movement was admirably intoned by the woodwinds, and the wild, fantastic characteristics of the fourth and fifth parts were given with thrilling effect.

Mr Eugen d'Albert will be the soloist at this week's concerts, playing his second piano concerto. The other numbers will be Goldmark's overture, "In Italy"; Weber's "Invitation to the Dance" and the symphonic suite, "Scheherazade," by Rimsky-Korsakoff.

BOSTON EVENING RECORD

309-311 Washington St.

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism.)

PROGRAMME.

Peter Cornelius—Overture to the Opera "The Barber of Bagdad."
Volkmann—Concerto in A minor for Violoncello and Orchestra, op. 33.
Soloist, Mr. Rudolf Krasselt.
R. Caetani—Symphonic Prelude in A minor, No. 5, op. 11. (First time.)
Berlioz—Fantastic Symphony, No. 1, in C major.

Almost every part of this programme called for a large modern orchestra. Cornelius' overture had, we believe, Liszt's orchestration which was brilliant and attractive throughout. The themes themselves were bright and well-contrasted, while they were developed with clearness and logic. It is astonishing how melodious those old radicals, who were deemed utterly abstruse and involved 50 years ago, seem to us today. This ought to teach a lesson to the cock-sure reviewers of the present; music has no fixed laws whatever; it may be that our children will find D'Indy's second symphony too simple and melodic!

When Mr. Krasselt came forward to play the violoncello part of the Volkmann concerto, he was greeted with such continued applause that it was quite evident that the audience were awake to the fact that he is one of the great artists of our orchestra. He played with a beautiful tone, broad and powerful in the prominent C-string passages, sweet and sympathetic in A-string work; always sure in intonation, and brilliant enough in the cadenza.

This cadenza had some very fine double-stopping, many skips and arpeggios, chromatic runs galore, and some catchy harmonics, which are always more difficult upon the violoncello than upon the violin, because of the thicker strings. The only fault to be found with the young artist was in the recitative passages, where he exaggerated somewhat and became too sentimental. But this sentimentality was as much a fault of the composer as of the performer, for the concerto was frequently caught whispering sweet nothings to the auditor.

It is not as lofty a work as either of the 2 symphonies, or the "Richard III." overture. Mr. Krasselt certainly made all that was possible out of it and was recalled several times after the conclusion of his task, receiving also a very large laurel wreath.

The Boston Journal

SYMPHONY'S WORK ESPECIALLY FINE

Rudolph Krasselt the Soloist at the 13th Concert—His Genius as a 'Cello Player.

At the thirteenth concert of the Boston Symphony Orchestra Rudolf Krasselt was the soloist, and the program was:

Overture to the opera, "The Barber of Bagdad".....Cornelius
Concerto in A minor, for violoncello and orchestra.....Volkmann
Symphonic prelude in A minor, No. 5.Caetani (First time.)
Fantastic symphony No. 1, in C major.Berlioz

The brilliant and effervescing "Barber of Bagdad" overture, undoubtedly given much of its color and beauty by the helping inspiration and workmanship of Liszt, was played in most fascinating style. There is no orchestra in this country, perhaps none in the world, that can better interpret such works as this.

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Delicate loveliness, sparkling refinement, exquisite shading—all these things Mr. Gericke knows how to evoke, and his men know how to produce.

Mr. Krasselt's genius as a 'cello player found worthy material in the Volkmann concerto. The work is poetic, insinuating, full of quiet charm, and in those qualities seems to lie the young artist's best achievement.

He is not a bravura performer, not a prodigy of dazzling technical fireworks. But he does understand the beauty that lies in his instrument, and he makes its instinct with human appeal. In these days of superabundant virtuosity, he chooses the better part. Mr. Krasselt was rapturously applauded and presented with a gigantic wreath of bay.

The novelty was Caetani's symphonic prelude, and it was thrice welcome. Here is music from a new man in a new, though by no means revolutionary mode. This young scion of Italian nobility has musical ideas, has a keen sense of tone values, knows how to paint his picture in attractive style. And he has, too a higher education, a nobler form of expression than the majority of his countrymen.

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Fresh and Virile.

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Symphony, "Fantastic".....Berlioz

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Boston Transcript

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Berlioz: Fantastic Symphony, No. 1, in C major, Op. 16A.

This season there have been few if any symphony concerts without one work ticketed "first time," a state of things for which the public should be duly grateful to Mr. Gericke. On Saturday last the new composition was a symphonic prelude by one Roffredo Caetani, who, it seems, is a Roman of noble birth, no less a personage, in short, than the second son of the Duke of Sermoneta. Little is known here of this aristocratic musician beyond the facts that he has studied with Sgambati, in Germany, and in Paris, and that he has already written several pieces for orchestra and the small concert hall. The conditions under which he has learned his art would, on the face of it, give one pause, for Sgambati, the Italian musician of parts who sold his birthright for a mess of German and Lisztian ideas, cannot be regarded as the happiest choice of a master for a youthful Italian. But Caetani, despite his training, remains Italian. Although he has learned to use the full modern orchestra skilfully, contriving a constant succession of very beautiful sounds, he has not turned his back on melody, that great gift of the Italian musical nature. His prelude, while dignified, and as well made as though it were the work of a most respectable German, is based on genuine themes; it has melodies that possess a long curve and sweep, even if they are not of the most distinguished order. The composition has its dull moments, when the composer seems not to know just what he would do, but it is far from being one of those awful works where themes are avoided as vulgar, where detached motives of no significance whatever are bandied about and twisted and turned till all the audience is bewildered. For the most part the prelude is admirably fresh, direct, and vigorously conceived, with a dramatic force and a warmth of passion all Italian. It would be worth our while to hear more works by this young writer who has had a sufficiently level head to learn much in Germany without becoming ambitious to pass, musically, for a German. The prelude was splendidly played.

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BOSTON DAILY ADVERTISER
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When Mr. Krasselt came forward to play the violoncello part of the Volkmann concerto, he was greeted with such continued applause that it was quite evident that the audience were awake to the fact that he is one of the great artists of our orchestra. He played with a beautiful tone, broad and powerful in the prominent C-string passages, sweet and sympathetic in A-string work; always sure in intonation and brilliant enough in the cadenza.

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It is not as lofty a work as either of the 2 symphonies, or the "Richard III." overture. Mr Krasselt certainly made all that was possible out of it and was recalled several times after the conclusion of his task, receiving also a very large laurel wreath.

A white blackbird! One ought to welcome an Italian symphonic composer with special warmth, for Italy has as yet not enough of these to crowd a telephone booth. There is Sgambati, Martucci, Bossi and one or two more, but of these only the first-named has achieved a standard orchestral work; one single symphony from the country which has been rightly called "the mother of music"!

We listened therefore, with something akin to anxiety, to the new Symphonic Poem by Caetani. He was an Italian, and that made one doubtful; he was of noble family, which made one more doubtful still, and the work began quietly and conventionally as if it had nothing much to say. But it was melodic, for which we are always grateful, since we are of that [illegible] which [illegible] melody to be an essential element of music; we love the [illegible] Wagner [illegible] his [illegible].

Very soon, too, it was evident that the composer was writing naturally and sincerely. There were 2 climaxes worked up with too much emphasis. The work had dramatic touches which were somewhat [illegible], and had perhaps a smack of the footlights attached to them, but nevertheless everything was straightforward and intelligible. Caetani used the great modern orchestra without abuse. The work received some applause and deserved more. This pupil of Sgambati has [illegible] his master.

[illegible] Berlioz's double-headed love-letter to Harriet Smithson and Camille Moke, one of the most important pieces of programme music in existence, for all that Strauss has done in this field in recent times. It is a fine study of thematic development for the laity, since every intelligent auditor can identify its love-theme and much of its treatment. It is also a most popular lesson in orchestration, all of the instruments being passed in review in an identifiable manner.

In the first movement Berlioz is no more in the domain of programme music (instrumental picture-painting) than was Beethoven in the first movement of his "programme symphony," the "Pastoral." The young lover sighs and rages, but the movement is a portrayal of emotions, not a picture of objects or events. But in the second movement, "The Ball," the young man returns to the World, the Flesh, and the Development of the "love-theme." Only Tschaikowsky and Berlioz have succeeded in making the waltz a good movement in the symphony. The harp, played by Mr. Schuecker, was a charming element of this graceful picture. Mr. Gericke made a success of the swing of the waltz, as a true "Wienerkind" ought to do.

Paris itself will never hear the dialogue between English horn and oboe better given than it was at this concert. Messieurs Longy and Lenom covered themselves with glory, and especially those final phrases, where the shepherd calls in vain for his lost love, were memorable. But there was too much of conservatism in the thunder-storm. Where was the thunder-bolt that killed the shepherdess? It was too mild a storm to suggest even an umbrella, far less a tragedy.

The "March to the Guillotine" is really great music! Here the musical Edgar Allen Poe was on his native heath. Herodotus somewhere tells us of a march which the Spartans played when they took culprits to execution,—the Nome of Kradias,—which inspired terror in every auditor. Such a march has Berlioz achieved. The powerful pizzicato effects of the contra-basses, the strange muttering duet of the bassoons, (picturing the footsteps of the crowd, just as Dickens pictured them in "The Tale of Two Cities") were strokes of genius.

Although there was loudness enough in the march, we could not find in the interpretation the full intention of the composer. It was conservatism at just the wrong place. The culprit was very timidly beheaded with a dull axe. The orchestra seemed almost apologetic when it interrupted the solo of the clarinette!

The same conservatism was noticeable in the finale, which was loud without being at all furious. The parody of the love-theme might have been screamed out far more wildly. When Berlioz found the shrill imp of the orchestra, the piccolo, insufficient for his purpose, and added that squealer from the military band, the E-flat clarinette, to the orchestral forces, it meant something. But the technical points of the work were finely brought out,—and how many there are! They extend even to rapping the violin strings with the back of the bow ("coll ' legno") and to a final stroke of cymbal with a drumstick! Praising all the technical perfection which was there, we must yet deplore the lack of the morbid power which is the soul of the last 2 movements.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, FEB 5, 1905.

The famous pianist and composer, Eugen d'Albert, who has been a stranger to this country for a dozen years, made his reappearance here at last week's Symphony concerts, playing his own E major piano concerto. Goldmark's overture, "In Italy," given here for the first time, opened the program, which also contained Weber's "Invitation to the Dance" and "Scheherazade," Rimsky-Korsakoff's symphonic suite. The piano concerto is practically in one movement, the divisions are so slight, and is evidently written to display the more vigorous features of his artistic powers, for nearly all the sections are thickly strewn with forte and fortissimo passages in four-finger chords. The great fervor shown by the artist plainly indicated the general tone of the big composition and his performance, although a little uneven in spots, gave the impression of a vitality which expressed perfectly the ideas of the writer by the art of the performer. He indulged in strong tonal contrasts, the piano part in some of the lighter passages being hardly audible above the orchestra; but in the many exceedingly brilliant portions of the work the splendid qualities of the artist were shown in glowing colors. Mr d'Albert was received with great enthusiasm and was recalled to the stage many times. At his recital in a few weeks it is to be hoped that he will include some of Beethoven's works, in which the pianist is said to excel as an interpreter.

The Goldmark overture, "In Italy," heard for the first time, is a charmingly brilliant piece and characteristic of the composer's fondness for novel effects in which the instruments of percussion are liberally used. It is one of those light, joyous, rollicking works which please the ear and keeps one in good humor, and it was played with great spirit and dash by the orchestra. The odd crescendos were exquisite bits of tonal quaintness and deserve special mention.

The orchestra gave d'Albert perfect support in the piano concerto and Weber's rondo, "Invitation to the Dance," also went with a swing that was almost irresistible to those who indulge in the mazy. Sinbad's journey and other stories, according to the musical ideas of the Russian composer, Rimsky-Korsakoff, were illustrated in the usual skilful manner and being familiar, call for no detailed comment.

This week's program will have for soloist the young violinist, Miss Marie Nichols, who will be heard in Bruch's serenade for violin and orchestra. The remaining selections will be Mozart's overture, "Marriage of Figaro"; "Till Eulenspiegel's Merry Pranks," Richard Strauss and Cesar Franck's D-minor symphony.

The Boston Post
The Representative Democratic Paper of New England
SUNDAY MORNING, FEBRUARY 5, 1905
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14TH SYMPHONY CONCERT

Mr. Eugen D'Albert, pianist, was the soloist at the Symphony concert last evening, and the following programme was presented:

Overture, "In Italy," Op. 49.........Goldmark
Concerto for pianoforte, No. 2.........D'Albert
"Invitation to the Dance"........Weber-Berlioz
Symphonic Suite, "Scheherazade"..........Rimsky-Korsakoff

Goldmark's overture, "In Italy," given for the first time here, is among the composer's latest works. But it is much inferior to either the "Sakuntala" or "Sappho" overtures in interest, and except for possessing much of Goldmark's brilliant orchestral coloring, it is without much distinction. The performance was excellent in every way.

The D'Albert piano concerto came next on the programme, with the composer as the soloist. This distinguished virtuoso has not visited Boston for 13 years. Since then he has composed extensively and given many concerts. D'Albert looks but little older since he was here last, and he plays with much the same technical brilliancy and tremendous power as in former days. His concerto, given for the first time, was written in his earlier manner. It is in one movement of several sections, in which the solo instrument is well written for display purposes. One finds in the concerto little in the way of poetic atmosphere or sensuous tone coloring, but a work that is massively constructed, and one that suggests the intellectual musician.

Mr. D'Albert received a great ovation, many recalls and an elaborate wreath as a reward for an admirable performance. But one can judge his present artistic status better in recital, and such an opportunity will probably present itself in the near future.

[...]ALD
Published Every Day in the Year.
VOL. CXVII., NO. 36.
SUNDAY, FEB. 5, 1905.

THE SYMPHONY'S 14TH CONCERT

Eugen d'Albert Makes His Reappearance with His Own Concert No. 2, a Concerto Made Expressly to Suit the Pianist.

GOLDMARK'S NEW OVERTURE AGREEABLE

Rimsky-Korsakoff's Version of "The Arabian Nights" Constantly Picturesque, Highly Imaginative and Glowing.

The programme of the 14th Symphony concert given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, "In Italy"................Goldmark
(First time.)
Piano concerto in E major, No. 2......d'Albert
(First time.)
"Invitation to the Dance"......Weber-Berlioz
Symphonic suite, "Scheherazade"........Rimsky-Korsakoff

Goldmark's new overture, which was produced at Vienna a year ago last month, is an excellent work for a popular concert. It will not enlarge his fame, for it is far below the overtures to "Sakuntala," "Prometheus," "Sappho," in imagination and in workmanship. Italy is something more than a matter of tambourine, 12-8 tempo and duets in thirds. There is a suggestion of the old Goldmark in the second section of the slow episode, but the suggestion is in the expression of the thought than in the thought itself, which is feeble, as though coming from a tired or empty brain. There are pretty effects here and there, and they are chiefly effects of color or of rhythm, but there is little or no spontaneity in the gayety, and the nobler sensuousness of Italian life is not even hinted at. The overture might be compared to a second-rate stage curtain, with peasants dancing in the foreground, a cavalier and his love conversing sentimentally on a fallen marble column, and Vesuvius in the distance. Let us forget this overture and remember the composer of "Sakuntala," and the prelude, the ballet music and the temple scene from "The Queen of Sheba," in which there is true imagination as well as impressive or gorgeous orchestration.

Mr. d'Albert has not visited Boston since 1892. He first came here with Sarasaste, and he was in his storm and stress period. His admirers then spoke of his right hand as the paw of a lion, but to calmer souls it resembled more closely the blow of a pile driver. He was as a young giant rejoicing in his strength. Force and fire and speed were his distinguishing characteristics, and in the fury of his performance the composer too often suffered with the audience. Even then there was the flame of genius burning brightly amid the smoke and devastation.

This was in 1899. When he came the second time he had more repose and his playing was the more authoritative. He gave a memorable performance with the Symphony orchestra of Beethoven's concerto in E flat, a performance distinguished by nobility and grandeur as well as by brilliance.

Some regret that he did not play such a work last night. Mr. d'Albert, perhaps wearied with the laurels of the virtuoso, became demented with the mania of composing things. Since the production of "The Ruby" in 1893 he has written six operas that have been performed, one that is soon to be performed, and much music of a less ambitious nature. The concerto he played last night was composed in the summer of 1892. It is interesting while it is being played by such a pianist. The hearer is pleased with the themes, he is stirred by the the rhythmic swing, the sonorous orchestral waves, the demoniacal intensity of the pianist. When it is all over, and the pianist has made his bow and the final wreath has been handed up, there is chiefly the remembrance of a task performed with a dashing display of indisputable muscularity. There is also a grateful remembrance of the opening measures for the piano in the slow section of the work, which were played with such quiet and dignified breadth that they impressed at the time and thereafter.

As Mr. d'Albert will play in a chamber concert tomorrow night, and as he will give recitals here, a more detailed examination of his art may be deferred. It is enough to say that in spite of his devotion to composition he may still be ranked among the leading pianists.

It was a pleasure to hear Rimsky-Korsakoff's suite again. The music is constantly picturesque, it is at times highly imaginative. There are some, we are told, who think the wondrous "Thousand Nights and a Night" only foolish tales, even with the improving and educational notes of Sir Richard F. Burton. It is not likely that such persons will find enjoyment in this Russian music. What to them is Scheherazade or Sindbad, or the three shaven and one-eyed Kalandars, or the loadstone mountain crowned with the warrior on his steed of yellow copper?

Others perhaps are disconcerted because the composer, an accomplished contrapuntist, here prefers to make his effects solely by melodic, harmonic, and rhythmic transformations. These movements of the suite are glowing pictures. Each tale vaguely suggested by the programme which serves as preface is bathed and steeped in oriental atmosphere, whether it be that of cradling or angry sea, blazing sun, the voluptuous perfumes of the harem, or the bazaar with the crowd listening to the wild stranger. And Scheherazade with her haunting theme evokes and dismisses the scenes with their actors. Could not Mr. Gericke be persuaded to let us hear the same composer's "Spanish Caprice" which led Tschaikowsky to write to Rimsky-Korsakoff: "You can consider yourself the greatest contemporary master"; or the "Fairy Tale," which lately delighted Paris?

BOSTON DAILY ADVERTISER
Established 1813.

THE SYMPHONY CONCERT.

PROGRAMME.

Goldmark, Overture, "In Italy," op. 49.
(First time.)
D'Albert, Concerto for Pianoforte, No. 2.
Soloist, Eugen D'Albert.
Weber, "Invitation to the Dance".
Rimsky-Korsakoff, Symphonic Suite, "Scheherazade," op. 35.

Goldmark may soon earn the title of The Last of the Melodists, for he is almost the only one among the great composers of the present who writes very tunefully. Yet he contrives to express sufficient passion and emotion in spite of his melodies. There were sharp contrasts in his overture, the slow episode making an excellent foil against the hurly-burly which preceded and followed it. The confusion of festivity was in the work also; not in the graphic style of Wagner's "Meistersinger" prelude, but rather in the frenzied manner of Berlioz's "Carnaval Romaine." This was especially noticeable in the furious ending.

The form of the work was quite clear—also an unusual thing in modern composition. The overture was finely performed, Mr. Gericke's reading being brilliant and effective and the orchestra seconding his intentions perfectly.

Mr. D'Albert, or Mr. MacAlbert, as a British reviewer (determined that he should not renounce his Scottish origin), recently called him, has gained in breadth and nobility of performance since his previous appearances in Boston. As he is a Beethoven specialist, we would have preferred to have heard him in the fourth or fifth concerto, but his own concerto was an interesting work nevertheless. Its 4 movements are continuous, but are sufficiently well-marked to be easily followed. At the beginning the composition has some of the brusquerie of the "Flying Dutchman" overture, against which its slow movement becomes doubly attractive.

This latter was the most poetic and best part of the whole work. The Scherzo (or what corresponded to it) had not very much to say for itself, but the finale roared forth its power in "King Cambyses vein," making a strong climax in which the pianist was able to display his mastery of chord work, double octaves, and all kinds of wrist and fore-arm bravura in most effective fashion.

Without descending to any meretricious effects the climax was worked up in a manner that would appeal to musical and non-musical auditors alike, and the artist-composer reaped his reward in many recalls and a laurel wreath as large as himself. The tribute was deserved by the playing and by the composition, for there was much good development in the work even if it may not take rank with the masterpieces. We shall await Mr. D'Albert's appearance tonight, in chamber music, with much interest.

That delightful dialogue in music, the "Invitation to the Dance," charmed everybody. Berlioz has scored it most daintily and effectively. "Can you honor me with the next waltz, Mademoiselle?" asks the violoncello. "Oh, Monsieur, I am charmed to give it to you," responds the woodwind. Then they glide through the measures of what has been denounced as "hugging set to music." Sorrowfully the violoncello takes leave of his partner when the dance is done.

He has bidden her "Good Bye" and gone to the door, when he comes back for just one more final word. And that absolutely extraneous coda tripped up a number of auditors, as usual, who began to applaud before the young man made his "positively last appearance." We found the waltz a trifle rigid. It would gain by giving it more of a 6-4 effect.

The Russians have captured—a Boston audience, reviewers and all! The engagement began with a bombardment of full orchestra, under cover of which the woodwind advanced on the right. The violins, led by Gen. Hess, now made a brilliant sortie on the left flank of the main body. It was a magnificent charge; at one time Gen. Hess was quite alone, but his cavalry soon rallied around him. A furious volley of kettle-drums followed, while Gen. Gericke brought up the trombone reserves and the remaining brasses. At this the entire audience—including some very big guns—surrendered.

In all seriousness we believe that, in music, the Russians are upon the right path, while France and Germany are struggling in the brambles. Here is a work that presents all the modern development of orchestral tone-coloring, yet is quite intelligible; that gives rich harmonization, yet presents recognizable melodies, even folk-music. In short, a composition that unites the best of the old and the new. We need a modern Bach today, who shall reconcile 2 schools that at present are turning their backs on each other. Russia is the country where the composers are attempting to do this.

The suite had many obligato passages, some of which amounted to good-sized and important solos. Mr. Hess played the violin obligati very finely, and we must also record the charm of the oboe work by M. Longy. The Oriental flavor was splendidly attained, especially in the Scheherazade passages. Every point of modern orchestration was represented, even to muted trumpets. The Oriental festival of the finale was of exceptional brilliancy.

The telling of these stories in musical form has an advantage over the literary original; it is not necessary to expurgate it in its cis-Atlantic presentation. Yet we would not have objected to an occasional "cetera desunt" in the 2d movement. The story of the Kalander Prince was rather long. We fancy that if it were made thus prolix to the Sultan Schahriah, that potentate would have shortened the tale by a few sentences, and the narrator by a few inches.

Louis C. Elson.

[66]

The Boston Journal

FOUNDED 1833

D'ALBERT PLAYS AT THE SYMPHONY

Little Giant of the Keys Interprets His Works With Massive Brilliancy and Effect.

Two novelties were offered at the fourteenth concert of the Boston Symphony Orchestra, each fine and highly interesting in its especial way. The new Goldmark overture, "In Italy," first on the program, was charming for its frank simplicity of melody and treatment. But two main themes are there, one bustling, sunny, suggestive of the free, out-of-door life of the Italian populace; the other gravely sweet and spiced with the romance of warm-breathed night.

Little Bits of Color.

Each is treated with delightfully clear and unhackneyed orchestration, with an occasional bit of the color that made the composer of the "Sakuntala" and "The Queen f Sheba" a man of greatness. If this overture is neither profound nor highly poetic, it is at least gaily beautiful and satisfying. It was played with sparkling virtuosity.

The other work new to Boston was D'Albert's pianoforte concerto in E major, played by the composer himself. Thirteen years have elapsed since this little giant of the keys has been heard here. Time has played tricks with his hair, which has receded from his forehead and vanished from another point, but otherwise he seems no older. And he plays with all the massive brilliancy of old, with even more astonishing shading and with the same swing that carries the sympathetic listener off his feet.

What he now does in the more delicate phases of virtuosity must be found out later, for the concerto of Saturday night gave no test of that sort of thing. It is big with sound, almost pompous in character, yet never blatant, never merely empty phrasing. D'Albert had something to say, and he said it as a giant might exult in his strength.

Audience Deceived.

Of the Berlioz transcription of Weber's "Invitation to the Dance" it is only necessary to observe that it is not so interesting nor so beautifully colored as that of Weingartner. It is amusing to find that even a Symphony audience is deceived by the well-known pause just before the final slow measures and that the usual applause broke in at the wrong time.

A highly effective performance of Rimsky-Korsakoff's wonderful tonal story, "Sheherazade," based upon portions of the "Arabian Nights," made a noble conclusion to a very interesting concert.

BOSTON EVENING RECORD

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism.)

PROGRAMME.

Goldmark, Overture, "In Italy," op. 49. (First time.)
D'Albert, Concerto for Pianoforte, No. 2. Soloist, Eugen D'Albert.
Weber, "Invitation to the Dance".
Rimsky-Korsakoff, Symphonic Suite, "Scheherazade," op. 35.

Goldmark may soon earn the title of The Last of the Melodists, for he is almost the only one among the great composers of the present who writes very tunefully. Yet he contrives to express sufficient passion and emotion in spite of his melodies. There were sharp contrasts in his overture, the slow episode making an excellent foil against the hurly-burly which preceded and followed it. The confusion of festivity was in the work also; not in the graphic style of Wagner's "Meistersinger" prelude, but rather in the frenzied manner of Berlioz's "Carnaval Romaine." This was especially noticeable in the furious ending.

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This latter was the most poetic and best part of the whole work. The Scherzo (or what corresponded to it) had not very much to say for itself, but the finale roared forth its power in "King Cambyses vein," making a strong climax in which the pianist was able to display his mastery of chord work, double octaves, and all kinds of wrist and fore-arm bravura in most effective fashion.

Without descending to any meretricious effects the climax was worked up in a manner that would appeal to musical and non-musical auditors alike, and the artist-composer reaped his reward in many recalls and a laurel wreath as large as himself. The tribute was deserved by the playing and by the composition, for there was much good development in the work even if it may not take rank with the masterpieces. We shall await Mr. D'Albert's appearance tonight, in chamber music, with much interest.

Boston Transcript

MONDAY, FEBRUARY 6, 1905

Symphony Hall: Symphony Orchestra

At the fourteenth Symphony concert Mr. Eugen d'Albert made his reappearance in Boston after an absence of many years. This was the programme:

Goldmark: Overture, "In Italy," Op. 49. (First time.)
D'Albert: Concerto for Pianoforte, in E major (in one movement), No. 2, Op. 12. (First time.)
Weber: Rondo Brillant, "Invitation to the Dance." (Orchestrated by Hector Berlioz.)
Rimsky-Korsakoff: Symphonic Suite, "Scheherazade," Op. 35. (After "The Thousand Nights and a Night.")

Although it looked amazingly promising on paper, the programme of the last Symphony concert proved somewhat dull. There was the new overture by Goldmark, of course, which was bound to stir the interest of all music lovers, for who can forget the splendors of "Sakuntala" and of the "Queen of Sheba"? But now Goldmark is already an old man, and there are few musicians like Verdi who write better at eighty years than at forty. In his last work, furthermore, Goldmark deserted the gorgeous East, which his genius once held in fee, to dally with Italy. Like most Northerners, when he came to be Italian he became merely trivial. In his overture there is much rich coloring, a wealth of beautiful sounds, but the florid imagination that made remarkable the earlier works of Goldmark is distressingly lacking. Perhaps it would be the kindlier part to refrain from producing the compositions of musicians past their prime.

As for the second novelty of the concert, Mr. d'Albert's concerto, it caused bitter regrets that its composer preferred playing it to a Beethoven concerto, which he can present in greater manner than any other living pianist. The piece by Mr. d'Albert is of inexplicable meaning, speaking both musically and dramatically. There are no themes to be discovered in a single hearing, the various episodes bear no apparent relation to one another, there is no striking beauty of orchestration. In the place of these requisites of a musical composition there is but a succession of surges of sound, frantic climaxes not worked up to nor descended from, mere furious outbursts. Had any other pianist than the composer played the solo part, the effect of the work is not to be imagined. With Mr. d'Albert at the pianoforte, however, there was a massiveness about the concerto, a brutal exhibition of passion, that worked impressively upon the audience. Mr. d'Albert displayed great brilliancy. Beyond this statement it is impossible to go in considering his playing until he has come before an audience with something really to play. He was much applauded.

And then there was the "Invitation to the Dance," which was listened to with somewhat more of amusement than of delight. Since dance music, fortunately, is regarded as permissible at a symphony concert, why not play from Delibes' ballets, or even a Strauss waltz? If the Weber piece was chosen for old sake's sake, perhaps the "Battle of Prague," orchestrated by a modern, would give as much pleasure.

By far the best of the concert came at the last, when Mr. Gericke gave a very brilliant and sympathetic performance of Rimsky-Korsakoff's charming suite "Scheherazade." This work wears well. With its brilliancy of orchestration in nowise dimmed its rare imaginative qualities seem more remarkable than ever before. This surely is the best type of programme music, for, although there is no very close following of the titles of the various movements, the work as a whole, beside charming by its spontaneously attractive melodies and by its sparkling scoring, has the power to set one at once a-thinking of the "Arabian Nights," that book which, in one's youth, enchanted by its very mysteriousness, with its dervishes, calendars, veiled ladies, magnificent underground abodes and mendicants, which last it proved disappointing to learn were plain beggars. But beggars in Bagdad must have been different! All the charm of that queer world is contained in the Russian's suite. Unlike Berlioz, in his "Fantastic Symphony," Rimsky-Kosakoff has found, for his Scheherazade theme, which appears in all four movements and, at the close, in most poetic wise, a motive that lingers in the memory. It will be a disappointment if we do not soon hear this delightful composition again.

Miss Marie Nichols will be the soloist this week. The programme is as follows: Mozart, Overture, to "Marriage of Figaro;" Bruch, Serenade for violin and orchestra (first time); Richard Strauss, "Till Eulenspiegel's Merry Pranks"; César Franck, Symphony in D minor.

R. R. G.

IMPORTANT NOTICE

Symphony Concert

February 21st.

The Boston Symphony Orchestra has offered to play any one of the following symphonies at its third and last concert in Infantry Hall, on February 21:

Dvorak, Symphony in E-minor, "From the New World."
Beethoven, Fifth Symphony, in C-minor.
Tschaikowsky, "Pathetique" symphony.
Mozart, Symphony in C-major, No. 34.
Haydn, Symphony No. 1.
Volkmann, Symphony in D-minor, No. 1.

The management desires to learn which of the above-named Symphonies is the choice of the public, and for that purpose every person interested is requested to communicate his preference on or before Wednesday, Feb. 8, to the Chairman of the Symphony Committee.

The Symphony receiving the largest vote will be played at the concert.

Address CHAIRMAN SYMPHONY COMMITTEE, P. O. Box 235, Providence.

Prov. Journal
Sunday, Feby 5/05

THE PROVI

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A SKETCH OF THE BOSTON SYMPHONY.

A Great Orchestra Which Providence Ought to Appreciate. Grand Opera in English.

AN article in the February number of the Century magazine gives some interesting information in regard to the Boston Sympony Orchestra, its conductors and its founder. The author is Mr. Richard Aldrich, musical editor of the New York Times, a former resident of this city, and at one time a member of the Journal's staff. While a good deal of the information contained in Mr. Aldrich's essay is not exactly new, his article is a pleasant tribute to the value of the work accomplished by the orchestra. Nor does he forget to point out the prime factor in its growth as well as its establishment—the public spirit and unstinted liberality of Mr. Henry L. Higginson. The relation of the Boston banker to the orchestra is generally understood, at least here in New England. What is not so well known, however, is the extent of his investment, the amount it has cost him in cold cash. An idea has obtained currency that the orchestra is self-supporting nowadays.

While this is perhaps a natural inference from the artistic growth of the organization and the large audiences that attend the concerts in almost every city where it appears, it is yet an erroneous one. It is said "on the highest authority"—which can only mean that the statement is Mr. Higginson's own—that in but one season of its existence has the orchestra ever paid expenses, though in another it lacked only $2000 of doing so; that the deficit in a single year has run as high as $52,600; and that only last season, after several more prosperous ones, the deficit mounted up again to $40,000. Another piece of information, also given "on the highest authority," is that Mr. Higginson has made provision for the continuation of the orchestra on the same lines after his death. It is a heavy debt the community owes to this one man, not only for the prodigal expenditure of money, but for the vast amount of pleasure afforded, the establishment of high ideals and the uplift of musical culture.

The orchestra, as at first organized, numbered 70 performers. There were 12 first and 11 second violins, eight violas, nine 'cellos, nine double basses and the usual proportion of players upon wood-wind and brass instruments. This personnel has been considerably increased in order to deal adequately with the compositions of modern writers. The full orchestra now includes 90 players, divided into 16 first and 14 second violins, 10 violas, 10 'cellos, eight double basses, four flutes, three obces, one English horn, three clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones and one player each of the harp, tuba, tympani, bass drum, cymbals, triangle and tambour.

It was in February, 1881, that Mr. Higginson made public his intention of establishing a new orchestra in a new way. After several months of organizing and rehearsing the first concert was given on Oct. 22, 1881. The purpose was at first to minister specially to listeners with limited means; the best tickets were only 50 cents and those for the public rehearsals just half that figure. But the concerts in Boston speedily became not only popular, but fashionable, until at the present time large premiums are paid for the choice of concert seats, which are sold by auction. After the first season concerts were given outside of Boston in near-by cities like Cambridge and Providence, and in 1887 tours to more distant points were undertaken. These have added materially, of course, to the expense of running the orchestra, but have widened and increased its reputation until it is now regarded as without a peer in this country and fully the equal of any foreign organization.

The first conducter was Georg Henschel, a versatile and accomplished musician, but without any previous experience in leading an orchestra. For that matter, Mr. Higginson was equally without experience in selecting conductors. Henschel was a well-known singer, something of a composer in the lighter forms, a man of unquestionable talent and intelligence. He had married an American wife and was at that time residing temporarily in Boston. While his temperament and high standard of taste enabled him to carry on the pioneering work of the orchestra with some degree of success, he was far from being an ideal conductor, and after three years of service was succeeded by Wilhelm Gericke, Richter's colleague at the Imperial Opera in Vienna.

Mr. Gericke proved to be just the right man for the place. He had experience, authority and capacity for organization. To quote Mr. Aldrich: "The greatest distinctions of the Boston orchestra, its perfection of ensemble, its brilliancy, its plasticity, its beauty of tone, are his work." He achieved them not only through drill and the instillation of an ardent feeling of esprit de corps, but also, and in large measure, through the improvement of the personnel. He weeded out the incompetents and the time-worn veterans, filling their places with such men as Kneisel, Loefflur, Svecenski, the Adamowski brothers, Giese, Rotto, Schnecker, Pourtan, Longy and a score of others who have helped make the Boston Symphony Orchestra admired as "a band of virtuosi."

Mr. Gericke's successor was Arthur Nikisch, whom Mr. Aldrich characterizes justly as "one of the most original, daring and intensely subjective of the modern school of conductors—a man who, with certain exaggerations and affectations, is illuminated by the living flame of genius." He stayed but three years and was followed by Emil Paur, whose labors are summed up in the Century article in the one curt sentence that he "exercised a rude but vigorous sway for five years." This is scant praise and leaves room for an inference that is unjust.

Paur's conducting was well worthy of praise. It was "vigorous" because he aimed at broad effects rather than the subtleties of shading dear to Nikisch or the technical precision that forms Gericke's ideal. But rude? Who that ever heard him direct the accompaniment for a solo performer will agree with this view? At the close of Mr. Paur's term of service in 1898 the post of conductor was again offered to Mr. Gericke, who has retained it up to the present time.

Mr. Aldrich pays a deserved compliment to Franz Kneisel, whose 18 years of service as concert-master was an important factor in the upbuilding of the orchestra. The present occupant of that responsible post, Mr. Willy-Hess, seems to be a worthy successor, a player of style, authority and technical accomplishment. The Century article gives many interesting details of the orchestra's history, contracts with and salaries paid the players, relations of the organization to the Musical Union, etc., which we cannot find room to quote.

Everyone will be disposed to agree with the estimate placed on Mr. Higginson's achievement, in which it is said that: "He has raised the standard of orchestral playing in this country immeasurably, and has created a taste and a demand for what was unknown before he began his work. He has caused American music to be spoken of with respect and admiration by every European musician. And all the lovers of music in his own country ought to rise up and call him blessed."

Since the organization of the orchestra it has played in nearly 2300 concerts, of which 97 have been given in this city. The 98th, and the last for the present season, takes place on Tuesday evening, Feb. 21. The history of our symphony seasons is not an agreeable one to contemplate. For many years the orchestra came here and played to small audiences. Finally, two years ago, the decision was made to drop Providence in favor of places where the appreciation was more marked. As the orchestra is not run as a money-making affair, the obvious thing to do was to play in places where the demand for its services was greatest. People are turned away from the concerts in many cities because the halls will not hold all who wish to hear this superb organization.

Some civic pride was awakened by this blotting of Providence from the musical map, and a strenuous effort was put forth. Last year the orchestra returned here, giving two concerts under a guarantee. These were attended by full houses. This year we have fallen back into the old rut; the attendance is again small, and it looks as if the guarantors would have to go into their pockets. Now, do we want orchestral concerts here, or do we not? That question is likely to be answered by the result of this season's concerts. The management of the orchestra will not consent to play to empty benches for any guarantee, nor will public-spirited citizens care to continue the vain effort to force good music upon an unwilling and unmusical community. Let us find our proper place and take it, and let the attendance at the next symphony concert settle what it is to be.

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Boston Sunday Globe.

SUNDAY, FEB 12, 1905.

FIFTEENTH SYMPHONY PROGRAM.

Miss Marie Nichols, a young woman who has achieved an enviable reputation as a violinist, was the soloist at last week's Symphony concerts, playing the Bruch A minor serenade, for violin and orchestra, the first performance here. The complicated work is in four movements, the third and fourth parts being the more pleasing half of the group, the former because of the skill with which the solo score is written and the latter for the piquant character of the dance themes. Some portions of the orchestration in the first two movements appear thin and disjointed, as if the composer had merely sketched and not finished his work and although the solo instrument is admirably treated there is lacking the homogeneity displayed in the last two movements. Miss Nichols played with a skill and confidence which was very pleasing, and her interpretation as a whole merits warm praise.

She is very graceful in bowing, her fingering, single and in chords, is true and as deft as the phrases require, all her legato is smooth and flowing, and save the absence of masculine vigor in fortissimo work she was highly satisfactory and richly deserved the applause which greeted her efforts. The florid passages in the second movement were very skilfully executed. The almost continuous legato of the third part was notably sweet and appealing and the strongly accented dance themes of the finale, if they had been given with a trifle more abandon, would have been equal in merit with the two before mentioned. Following so quickly those giants of the violin, Kreisler and Ysaye, Miss Nichols' success was the more marked and vastly to her credit.

Concert Master Hess, who was familiar with the serenade, having played it at a concert in Cologne three years ago conducted in place of Mr Gericke. The orchestra acquitted itself well, providing efficient support for the soloist. Mr Gericke led the other numbers, which were the overture to Mozart's "Marriage of Figaro," Richard Strauss' tone-poem, "Don Juan," and Cesar Franck's D minor symphony.

The Strauss selection was given with the requisite effects, the contrasts of the elaborate orchestration being observed with due care, but the Franck symphony is worthy of the greater commendation, this, to many minds, masterwork showing the orchestra at its best. The familiar Mozart overture calls for no special comment.

The orchestra will be away this week. Next week's program will have for soloist Mr Ernest Schelling, who will play the Liszt-Busoni "Spanish Rhapsody." The other numbers will be Sinding's suite in F major, first time here, and Brahms' C minor symphony.

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BOSTON EVENING RECORD

309-311 Washington St.

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism.)

PROGRAMME.

Mozart—Overture to "Marriage of Figaro."
Bruch—Serenade for Violin and Orchestra. (First time.)—Miss Marie Nichols.
Richard Strauss—"Till Eulenspiegel's Merry Pranks."
Caesar Franck—Symphony in D minor.

There was a great deal of novelty in the concert of Saturday, and it was in some respects the most interesting concert of the season. It began, however, in the conservative, classical vein, with Mozart's concise little sonata-allegro, the "Marriage of Figaro" overture, which was given with m[illegible]

The g[illegible] the triumph of Mr. Geri[illegible] orchestra, was in the [illegible] number. Never [illegible] have we heard a work by Cesar Franck so [illegible] as the symphony was at this concert.

César Franck is sometimes called "the French S[illegible]" and so he is, in the sense that he [illegible] the fetters of the young G[illegible] composers and opened up greater freedom of expression for them. But in such a work as this symphony we recognize a French Brahms, a man who combined [illegible] with emotion, with a preponderance of the former, just as the German [illegible] did.

The work is an [illegible] of figure development. At the very first there comes a figure [illegible] which is nothing more nor less than the "Fate-motif" of Wagner's trilogy [illegible] expanded [illegible] Wagner's harmonization of this remarkable figure [illegible] develops it in a manner that is masterly nevertheless, [illegible] by contraction, by [illegible] rhythmic [illegible] known to the composer [illegible] itself not only [illegible] movement but into the finale. [illegible] there is developed [illegible] a longer figure of [illegible] with bold skips of sixths [illegible]

The [illegible] is perhaps less [illegible] adagio, but the [illegible] Beethoven, in his [illegible] the plan of [illegible] Brahms, carrying this [illegible] of his C [illegible] to have in [illegible] a grand epitome of the [illegible] does Franck make [illegible] a culmination and [illegible] of all the important [illegible] symphony.

[illegible] a high [illegible] studied [illegible] the gigantic [illegible] comprehended; but once [illegible] will be appreciated and loved [illegible] of Bach or Brahms [illegible] by those who have penetrated [illegible] This is the language [illegible] Franck are striving for [illegible] They give ugliness [illegible] where their master achieves [illegible]

The Boston Journal

MARIE NICHOLS AND WILLY HESS

Violinist and Conductor Please the Audience at the Fifteenth Symphony Concert.

[illegible] Symphony Concert was [illegible] presence of Miss Marie Nichols, [illegible] violinist who has [illegible] here. She is a young woman of ability as well as a player of excellent technique, and she [illegible] for greater effects [illegible] some better work [illegible] Serenade in A minor, [illegible] for the first time.

Mr. W[illegible] Hess conducted for Miss Nichols [illegible] and did it with [illegible] This innovation is [illegible] of a plan, outlined some time ago, to relieve Mr. Gericke from [illegible] of the less important works.

The purely orchestral part of the concert was of more than ordinary variety and beauty. Mozart's "Marriage of Figaro" overture, that remarkable expression of fine musical gaiety, was played with consummate finish. Symphony Hall is still supreme in this sort of thing, no matter what may be said of the quality of our storm and stress.

Did anyone ever think Richard Strauss' "Don Juan" tone poem abtruse, revolutionary and hard to comprehend? History says so, and memory indorses it. But now how clear, how fascinating, how thoroughly melodious the work appears. One more D'Indy symphony, and Strauss will seem to be a Mendelssohn. The vibrant, splendid work had a worthy performance, full of unwonted fire and emotion.

Another massive and extraordinary composition, but in totally different fashion, is the D minor symphony of Cesar Franck. Lofty in thought, artistic in expression, full to overflowing with the spontaneity of a rich musical nature, it holds spellbound all those who find in music something deeper than more pleasant sound. And yet how lovely, how free from austerity it all is. If that last eloquent movement is to be taken as praise to man's maker it is worthy the subject, for no purer paen of exultation has ever been told in music. The playing matched the work, for it was superb.

B[illegible]

MONDAY, FEBRUARY 13, 1905

Symphony Hall: Symphony Orchestra

At the fifteenth Symphony concert Miss Marie Nichols made her first appearance as soloist, the programme being as follows:

Mozart: Overture to the opera "The Marriage of Figaro."
Bruch: Serenade in A minor for Violin and Orchestra, Op. 75. (First time.)
Richard Strauss: Tone Poem, "Don Juan," Op. 20 (after N. Lenau).
César Franck: Symphony in D minor.

This concert, the fifteenth, was remarkable for a wealth of beautiful music offered, the pity of it being that there was somewhat too much of it. A work of the calibre of César Franck's symphony can be properly listened to and appreciated only when the musical mind is fresh. On Saturday the symphony came so late in the evening that many persons withdrew before the last moment, which surely would not have happened had the great work been presented earlier in the evening. When this composition is to be played all else must give way before it, that it may be afforded the worthiest conditions of performance possible to be attained. For its like has not been written in many years. With each hearing the symphony sounds more beautiful than before, a mighty product of a great genius. Its performance on Saturday was one of wonderful sympathy and appreciation. Dwelling lovingly on each individual phrase, that the audience might enjoy its exquisite beauty of form and color, Mr. Gericke at the some time gave vent to the deep human emotion of the music, never allowing the minuteness of detail to smother the broad, fresh sweep of the work as a whole. The symphony, indeed, can only be compared to a play of Shakspeare, in its combination of mighty strength of human feeling and in its amazing fancy of imagery. In thus appreciating so keenly the beauty of the parts and the grandeur of the whole, Mr. Gericke gave the composition a reading such as it has never before enjoyed in Boston. To listen to such music so played is an experience that fully repays one for many vain visits to concert halls.

But, incidentally, why should a music-lover expect to hear a masterpiece grandly performed every time he runs to a concert? In the countless picture exhibitions that are held in Boston every season, how many really remarkable paintings are there brought to view in the course of a year? There is much admirable and interesting work, of course, but how many pictures are there that will be talked about and highly regarded in ten years' time? Of the grist of new novels that reach a reviewer's desk during the year, how many of them can be considered seriously as a genuinely artistic work of fiction? Read the reviews by competent literary critics and discover. And now, to turn to music, why should the public expect the conditions to be more favorable than in the other arts? Is it a simpler affair to dash off a masterly symphonic poem than to write a novel or paint a landscape? Or is it easier to play Beethoven's E-flat concerto as Mr. d'Albert has proved it can be played, if proof were necessary, than to portray the character of Juliet on the stage? Precisely at this moment there are few novelists turning out works that make one forget "Diana of the Crossways." Painters are not common who are likely to make Dégas uneasy as to his laurels. As to the stage, there is not much offered today that causes thrills of delight in the hearts of experienced playgoers. But in music there would seem to be a different standard. Let the music managers set before the public the poorer works of Beethoven, sonatas, quartets, symphonies alike, let them be well or ill performed, the public and the press must display frantic enthusiasm, or the cry of pessimism is raised. Young composers present their works of indifferent value, and if they are not extolled the question is at once raised, "Why? You can't expect Beethoven!" A young singer with a pleasant voice twitters through an aria that Mme. Sembrich would devote two years to learning. But the singer must not be condemned, for she is young.

It is, in very truth, hard to be enthusiastic over the average programme and performance that is offered to concert-goers. But let one hear a production of César Franck's D-minor symphony such as that of last Saturday, and enthusiasm will run riot.

The playing of Strauss's "Don Juan" was no less beautiful, in its more robust way. The tone poem wears well, perhaps better than will some of the later creations, when Strauss had become more "individual." Be this as it may, in "Don Juan" we have pages of passionate music glowing at a white heat, succeeded by measures that painfully express the end of everything, the taste of ashes in the mouth. Although the character of Lenau's Don Juan is portrayed as plastically as it is possible for music to portray character, this poem would work a potent spell were it without a name. It is possible that here and in "Tod und Verklärung" Richard Strauss is at his best and greatest. The performance was invigoratingly dramatic and intense.

In contrast with this magnificent poem the memory of Bruch's new serenade is but shadowy. While Miss Nichols is to be commended for trying to bring forward something new, she cannot be felicitated on the success of her attempt. The serenade is very dull music, ill-sounding in the two quick movements, sentimental and tiresome in the introduction and the nocturne. The greater Miss Nichols's ability, therefore, since, with such poor material, she could make her way with the audience. Miss Nichols is indeed a violinist of much charm. She plays with a pure and sweet, if rather small tone, with delightful phrasing, with a very sweet sentiment, and, in technical passages, with considerable brilliancy. In listening to Miss Nichols one has constantly the feeling that she could play more emotionally if she chose. Evidently of a nature not cold, Miss Nichols has only to overcome a slight degree of self-consciousness to become an artist of high rank. Already, in both technique and musicianliness, she stands well above the other young violinists we have heard here in recent years.

This week there will be no concert. On Saturday, the 25th, this will be the programme, Mr. Ernest Schelling, soloist: Sinding, Suite in F major (first time; Liszt-Busoni, Spanish Rhapsody; Brahms, Symphony No. 1, in C minor.

SUNDAY HERALD

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SUNDAY, FEB. 12, 1905.

SUPERB PLAYING OF SYMPHONY

For Its 15th Concert Famous Orchestra Performs Cesar Franck's Work in D Minor Impressively, with Exquisite Detail.

FRANCK CONTRASTED WITH HIS DISCIPLES

Miss Marie Nichols Plays the Violin Well in Bruch's Dull Serenade on Her First Appearance with the Orchestra.

The programme of the 15th Symphony concert given in Symphony Hall last night, Mr. Gericke, conductor, was as follows:

Overture to "The Marriage of Figaro"..Mozart
Serenade in A minor, for violin and orchestra ..... Bruch
(First time.)
"Don Juan," tone poem (after Lenau).... R.Strauss
Symphony in D minor..............C. Franck

They that believe in a symphony concert without the intrusion of a solo singer, violinist, pianist, 'cellist, might argue from the programme of last night. The symphony by Cesar Franck, or any symphony of like nobility and grandeur, should logically have come first, when the attention of the audience was unjaded, before the distraction of an individual performance and the gossip of the intermission. But the performance of this symphony would have killed the effect of any soloist coming after. Given a solo performer, and the programme maker's task is doubly difficult; he is often obliged to arrange the programme with reference to the calibre of the soloist and the character of his selection. Yet the programme might thus have been arranged: Franck's symphony, intermission, Bruch's serenade, Strauss' "Don Juan," and this programme would have been long enough.

The feature of the concert was the eminently satisfactory and impressive performance of the symphony. Mr. Gericke's reading was sympathetic and masterful. The long lines of Franck's musical thought were not lost sight of in the care for the exquisite details; the polyphonic structure was clearly indicated, but not in the mere spirit of the professional analyist; the tonal gradations were observed with seeming spontaneity; the instrumental song was flowing and appealing; the orchestral forces were prepared and massed skilfully for irresistible effect. Never before has this symphony of Cesar Franck seemed so supremely beautiful in its tenderness, its pathetic entreaty, its glorious triumphant chant.

Listening to the performance one could not help reflecting on the inferiority of Franck's disciples, ingenious as some of them are. Compare this symphony, for instance, with that of d'Indy, played not long ago. The latter is a composition not to be mentioned without a tribute of respect to the workmanship displayed in it, but how labored are the effects, and what distressing anxiety there is in the continual attempt to avoid that which might be considered simple or conventional! These disciples speak, in a way, the language of Franck, but in a small, dry way. Their music lacks the intense humanity, the sweeping vision, the elemental force, the serene nobility of their master's. They are not to be blamed because they do not have his genius. They may justly incur the reproach, however, of an affected musical speech based on his natural and manly form of expression. The ineffable and sweet simplicity, the unpretentious, quiet courage, the sublime devoutness of Franck the man found expression in his music, and without his own consciousness. Much as we admire the earlier works of his disciple, d'Indy, heartily as we are in accord with his pure devotion to art and to artistic ideals, we find in his latest works a peculiar self-consciousness that may be fatal to their long life.

Mr. Gericke and the orchestra are also to be congratulated on the spirited and dramatic performance of "Don Juan," a work which, pleasing and thrilling on first hearing, has not lost in sensual pomp and pride through repetition. If there be such a thing as character portrayal in music without the aid of dramatic action or minute explanatory programme, Strauss has succeeded admirably in painting the hero of Lenau's poem.

Bruch's "Serenade" was composed in 1899, and it was first performed in public by Joseph Debroux at Berlin Nov. 30, 1901, when the composer conducted. Mr. Willy Hess played it at Cologne the next year. The performance last night was the first in Boston, and Miss Nichols made her first appearance with the Symphony orchestra. There was a rumor that this work was composed originally with the thought of Sarasate; that the "Serenade" was to have been dedicated to him; that he was not much pleased with the music and therefore was not the violinist who produced it; but Bruch in a letter which we have seen denies the truth of this report and states that he had already paid his tribute to the great Spanish violinist by his dedication to him of the second concerto and the "Scottish Fantasia."

The "Serenade" is in four movements. The first, an andante con moto, is sauvely and mildly interesting in spots. The second movement, an allegro moderato alla marcia, is dry and dull. The following nocturne is pretty for a time, but its prettiness is without distinction, and the end is welcome. The finale, based on themes of Spanish character, is inconspicuous. The pleasantest feature is the manner in which the chief theme and mood of the first movement are introduced near the close.

It is much to be regretted that Miss Nichols chose such a drab and jejune composition for her first appearance with the orchestra. She is a young violinist of much more than ordinary talent and taste. Interesting in music that is uninteresting to the verge of discouragement, she succeeded in holding the attention of the audience and in winning its hearty applause by the modest display of her technical and musical accomplishments. With more experi-

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[illegible] farther [illegible] New England [illegible] rejoice [illegible] frank expression of art and [illegible] Mr. Hess conducted the concerto with care.

CONCERT PIECES BY BALLOT.

Music Lovers of Providence Sent in Votes as to What Symphony Orchestra Should Play.

[Special Dispatch to the Sunday Herald.]

PROVIDENCE, R. I., Feb. 11, 1905. The last of the series of Boston Symphony orchestra concerts, which is to be given here on Feb. 21, has aroused much enthusiasm among the music lovers' and patrons. The 45 business and professional gentlemen who are guarantors of the series solicited ballots from the public for any one of a half-dozen compositions, for this concert.

Three-fifths of all the ballots sent in were in favor of Tschaikowsky's "Pathetique" symphony, and it will be given, with Bruch's first concerto in G minor, largo by Handel and the "Tannhaeuser" overture.

The Boston Post
The Representative Democratic Paper of New England

SUNDAY MORNING, FEBRUARY 12, 1905

SYMPHONY CONCERT

Miss Marie Nichols, the Violinist, Makes First Appearance

Miss Marie Nichols, violinist, was the soloist at the Symphony concert last evening, and the programme was as follows:

Overture, "Marriage of Figaro".........Mozart
Serenade, for violin and orchestra........Bruch
Tone poem, "Don Juan"................Strauss
Symphony in D minor..................Franck

The overture to Mozart's familiar opera, "The Marriage of Figaro," made an enjoyable first number, being finely played.

Richard Strauss' "Don Juan," the earliest of his series of orchestral tone poems that made him famous, becomes more intelligible with further acquaintance, and one enjoys the work now, when formerly much in it appeared vague and abnormal. Perhaps his later works will also become interesting as time goes on.

The "Don Juan" was given a highly finished interpretation, and was well received.

Cesar Franck's symphony, heard a few years ago for the first time, is another work that grows upon the listener as the many pages of surpassing strength become more familiar.

Miss Nichols appeared at these concerts for the first time and made an exceptionally good impression. She played the Bruch Serenade for the first time in the United States, a work that is not particularly striking, judged by a first hearing. The solo part is subjective, and there are but few chances for brilliant displays of virtuosity, although it demands artistic qualities of a high order from the performer which the average audience would not fully appreciate.

Miss Nichols interpreted the work with much intelligence and refinement, with superb technic and beautiful tone, that made her performance one of great pleasure. She was much applauded and recalled.

Mr. Hess conducted the performance of the concerto admirably, and his first appearance at these concerts in this capacity was a decided success in every way.

There will be no rehearsal or concert this coming week.

MISS NICHOLS WILL PLAY

Boston Violinist Will Be Heard To-night with Symphony Orchestra.

The fourth concert in the Monday evening series by the Boston Symphony Orchestra at the Academy of Music, the

MISS MARIE NICHOLS

128th in Philadelphia and the 2249th in the history of the organization, is given to-night. This concert will introduce to Philadelphia as the soloist, Miss Marie Nichols, a Boston violinist, who will play for the first time in Philadelphia a Serenade for Violin and Orchestra, by Max Bruch.

This serenade had its first performance in this country on Saturday evening in Boston, and the performance in this city will be its second in America. It may be of interest to note that the first performance in the history of this concerto was by Joseph Debroux in Berlin in 1901; its second performance in the same city by Joachim the same year; by Mr. Willy Hess in Cologne a year later; by Miss Nichols herself in Berlin in 1903 with the Philharmonic Orchestra, and in London with the Queens Hall Orchestra, under Conductor Wood, the same year.

Miss Nichols is a pupil of Mr. Emil Mollenhauer, for six years the conductor of the Handel and Haydn Society, of Boston, and a violinist of marked ability. She is an extremely attractive young lady, whose pleasing personality, combined with her rare talent, makes her one of the most interesting soloists who have yet appeared with the orchestra.

The program follows: Mozart, Overture, "Marriage of Figaro;" Bruch, Serenade for Violin and Orchestra; Richard Strauss, Thirteenth Tone Poem, "Don Juan;" Cesar Franck, Symphony in D Minor

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Philadelphia Inquirer
FEBRUARY 14, 1905

MUSIC AT THE ACADEMY

An Enjoyable Concert Given Last Evening by the Boston Symphony Orchestra

The Boston Symphony Orchestra gave the fourth concert in its first series for the coming season at the Academy of Music last evening when the program comprised the overture to Mozart's "Marriage of Figaro," Richard Strauss' symphonic poem of "Don Juan," and the D-minor symphony of Caesar Franck. It is not a great while since the latter composition was given here before, as Mr. Scheel included it in one of his recent programs, but it is a work of sufficient interest and value to bear a second hearing, and, indeed, owing to the complexity of its structure and the elusive character of its sentiment, it cannot be properly appreciated at a first performance, and it gains distinctly by repetition. It is very skillfully scored, and it contains much that is beautiful and impressive. The allegretto is lovely in its delicacy and grace, and in the poetic feeling by which it is inspired, while the closing allegro is extremely vigorous and effective.

For some unimaginable reason the composer has chosen to depart from the prevailing practice and to place his slow movement first, and it cannot be said of this experiment that it is justified by its success. There are some fine things in the Lento, but it lacks proportion, and there is no climax to vindicate the extent of its development. The same idea is repeated again and again without any striking variation in its exhibition until the listener is made to feel that the movement is altogether too long. It does last fifteen minutes, which is about one-third too much. The symphony is full of syncopations, and is exceptionally difficult, but the impression conveyed by its lucid, eloquent, brilliant and sympathetic performance was one of simplicity and ease. In the sparkling measures of the "Figaro" overtime and the grandiose sonorities of the "Don Juan" tone poem Mr. Gericke's interpretations were alike illuminative and convincing, and the enjoyment which the concert afforded was very keen.

Miss Marie Nicholls was the assisting artist. Miss Nicholls played a serenade by Bruch, with an accurate and facile execution and a sympathetic intelligence. Her tone is rather small, but it is sweet and true, and her stopping is always in tune. The number in which she was heard is not a composition of any great value or importance, but it is pleasingly melodious, and it seemed to make a good impression. The orchestra will return to the Academy to-morrow evening, and play Goldmark's "In Italy" overture, the Berlioz-Weber "Invitation to the Dance" and Rimsky-Korsakoff's suite "Scheherazade." Eugene d'Albert, the pianist, will be the soloist.

The Press
FEBRUARY 14, 1905

THE BOSTON ORCHESTRA

Cesar Franck's Symphony Read. Miss Nichols, the Soloist.

Mozart.....“Marriage of Figaro”
Bruch...Serenade for Violin and Orchestra. First time.
Richard Strauss..“Don Juan,” a tone poem (After Nicholaus Lenau), Op. 20.
Cesar Franck.....Symphony in D minor
Soloist, Miss Marie Nichols.

At least one can say for Cesar Franck that he does not require any program and leaves you to work out your own salvation in his symphony in D minor. Heard for the second time within a fortnight at the Academy of Music last evening, this time through the intermediary of the Boston Symphony Orchestra under the baton of Mr. Gericke, the symphony presents itself as a very poetic production of the modern French school, a little overdrawn and thin at times and very badly proportioned in that the first movement is nearly as long as the other two, and is entirely too diffuse, too prolix.

However, in these days of novelties one has to be thankful for a few crumbs of comfort and it is gratifying to note that Franck in this symphony was reasonable in his use of the orchestra, and has his lucid movements. There is no seeming effort to fool and fiddle-paddle with the various choirs, and while tedious in the working out of the first movement the second and last present rich musicianly matter not perhaps the full blood of the Strauss Don Juan tone poem, but a Gallic suggestion of it which is creditable in its restraint. The Don Juan, by the way, the first performed, yet actually the second work of Strauss in this style, was written when the precocious Munich composer was but 25, in the first flush of ability. How easily the descent to Hades is is shown in the work of his maturity the Domestic Symphony, rendered last Saturday evening. The "Don Juan" is legitimate program music, the Domestic Symphony is a wilful perversion of art.

Bruch's serenade for orchestra, a very conventional and routine sort of work, was the medium chosen for the debut of Miss Marie Nichols, a violinist who has won her spurs here and abroad, and gave evidence last night of decided artistic endowments. We are, however, getting very near the surfeited point in the matter of soloists, and Miss Nichols' art was hardly calculated to stir jaded ears, however charming a message she may have for those in the spirit. The Mozart overture completed a program in nowise remarkable, but interpreted in a thoroughly virtuoso manner. On Wednesday evening the orchestra will be heard in the following program: Goldmark, Overture, "In Italy," Op. 49 (first time); d'Albert, Pianoforte Concerto in E major (in one movement), No. 2, Op. 12 (first time); Weber, "Invitation to the Dance," Rondo Brillant (orchestrated by Hector Berlioz); Rimsky-Korsakoff, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35; soloist, Mr. Eugen d'Albert.

THE EVENING TELEGRAPH
FEBRUARY 14, 1905.

IN THE WORLD OF MUSIC

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The important feature of the concert given last night by the Boston Symphony Orchestra was the repetition of the Caesar Franck D minor symphony, played not long ago by the Philadelphia Orchestra. It was decidedly worth while to hear this work again and with a different conception and Mr. Gericke's spirited and altogether adequate rendition simply served to confirm the first impression, that this is a masterpiece of music, approached by none of the modern composers and surpassed by few, if any, of the classics. Mr. Gericke, in leading the work, seemed to pay more attention to the details than Mr. Scheel did. This gave a beter opportunity to study the themese and their development, and to see with what consummate musicianship Franck conceived and worked out the symphony as a whole, evidently having a view to the final complete effect rather than to any of the separate parts.

The first movement has been criticized as being too long to warrant the attention given it by the composer. It is difficult to agree with this objection when one considers how vitally important to the complete symphony are the themes and their working-out as presented in this movement. Without the elaborate development of this part, the succeeding movements would lose half their value, for the same themes and the same ideas are constantly recurring with all of the modifications at the command of the master musician.

The effect of the whole symphony is one of most unusually definite intentions, proceeding consistently through its various parts and displaying at all times a supreme genius that is equal to all of the severe tasks it sets itself. Thematically the work is wonderfully rich. From beginning to end it abounds in haunting and compelling phrases that, not only in themselves, but in their combination and development remain clearly in the memory to recall the delights of hearing the work. A word should be said for the playing of the first violin choir. It was a final proof of what a really great concermeister can accomplish, and Mr. Willy Hess must be placed in this class. His first season of work with the Boston Orchestra has accomplished wonders and shows conclusively the importance of the position of leader of the first violins.

Miss Nichols, the violiniste, the soloist, did not prove a success. She has talent enough, in a way, and plays with a certain understanding, but, coming between Fritz Kreisler and Ysaye, she was most unfortunately dwarfed and appeared to anything but advantage.

The Evening Bulletin
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An Interesting Program, With Marie Nichols as Soloist.

Three essentially modern composers, each of whom in his particular way has done much to advance music in the last score of years, practically monopolized the attention of the Boston Orchestra last night in the Academy of Music. The one classical morsel of the evening was the "Figaro" overture, which was played as an opening number. The symphony was the late Caesar Franck's beautiful D minor; the concerto was by Bruch and Strauss's tone poem, "Don Juan," served to round out a program rich in imposing orchestral effects.

The novelty of the evening was Bruch's concerto—or, "Serenade," as he has chosen to label it. Mr. Gericke used this interesting work as a medium for introducing Miss Marie Nichols, who played admirably. The young artiste, though necessarily suffering from comparison with Ysaye and Kreisler, who have recently been heard here, proved herself possessed of real powers of interpretation and facile talent. Her tone is velvety and alluring, and in the romantic passages which are scattered with prodigal hand through the composition, she showed deep poetic insight. It was in the second movement—a march with rapid tempo and heavy rhythms—where gymnastic fingering is required, that her talent showed to least advantage.

The symphony and Strauss poem were splendidly played. The orchestra has seldom been heard to better advantage than in the "Don Juan," where the tremendous climaxes were made overpowering and the gentler passages were given seductive grace. Mr. Gericke's reading of the work made all obscurities disappear.

The Evening Bulletin
FEBRUARY 16, 1905.

The Boston Symphony

The fourth concert of the Wednesday series by the Boston Symphony Orchestra, at the Academy of Music last evening, had Eugen d'Albert, the pianist, as soloist, and the symphonic suite, "Scheherazade," by Rimsky-Korsakov, as the orchestral feature. D'Albert gave a concerto of his own composition, his No. 2, which, aside from affording the pianist an opportunity to display his power and command of the instrument, did not prove of much interest. It is singularly devoid of romance or poetic beauty, being nearly all fortissimo and crescendo, and gave d'Albert no chance to show the rare qualities which have distinguished him as a pianist. As a mere exhibition of technique and dynamic power it was all very well, but more than that was expected of a pianist who has given so much real delight in the past. The symphonic suite is a sort of a musical "Arabian Nights" entertainment. It supposedly suggests several tales from the marvels told by the Sultana Ssheherezade to Schahriar to divert his mind from his determinatfon to kill her, as he had his other wives. As descriptive music, full of suggestive power, it is rather effective, though it must be classed as "program music," in the listener is to have any distinct idea as to what it is about. It has a warm, Oriental coloring, of much melodic beauty, and was so admirably played last night that it was listened to with marked appreciation. Goldmark's alluring, if somewhat fanciful, overture, "In Italy," and the Berlioz arrangement of Weber's charming "Invitation to the Dance," completed the program.

THE PHILADELPHIA RECORD
FEBRUARY 14, 1905

BOSTON SYMPHONY.

Marie Nichols Proves a Fine Violinist.

It is not unlikely that the "Marriage of Figaro" overture was incorporated in yesterday evening's concert of the Boston Symphony Orchestra, in the Academy of Music, to absolve the classical and Bach-loving Mr. Gericke from the charge of presenting a program wholly monopolized by modern composers. Three of the numbers are representative compositions of a trio of musicians each of whom, in his own individual way, has within the past quarter century appreciably advanced the development of music. The symphony was the beautiful D minor of the late Cesar Franck; the concerto was by Max Bruch; while the "Don Juan" tone poem of Richard Strauss added radicalism and instrumental spice to the evening.

The Bruch concerto, or "serenade," to be more specific, was the only absolute novelty, and served to introduce a new violin virtuoso in the person of Miss Marie Nichols, of Boston. This young artist shows very material signs of becoming one of the leading masters of her instrument. Coming so soon after the local musical atmosphere has been irradiated by the splendor of Ysaye and the poetry of Fritz Kreisler, the position of Miss Nichols was not enviable. It is fairest and best, therefore, to avoid all comparison and merely to declare that, however Miss Nichols may be excelled by a few superlative virtuosi, she is none the less a notably fine artist. Indeed, among the women violinists her position is very high. Her tone is warm, rich and sympathetic, and wherever the serenade called for poetic expression she was fully equal to all its demands. The composition on the whole is one of much beauty. There are four movements, all decidedly romantic in character and rich in thematic invention. The second division seems less inspired than the rest of the work, and here also, where a brief of display of bowing pyrotechnics was demanded, did Miss Nichols' talents appear to least advantage.

In the "Don Juan" tone poem and the Franck symphony the orchestra distinguished itself with perhaps greater emphasis than at any time this season. Both numbers, though ultra-modern in many respects, have been heard here before. Mr. Scheel's men gave the French symphony a few weeks ago, and last evening's performance served to demonstrate anew the compelling beauties of its score. Few, if any, recent symphonies are comparable with it. The Strauss work after the "Domestica" appeared almost conservative. It hardly deserves that epithet, however, for its opulent orchestration, strange tonal waves and eccentric changes of key make it very characteristic of its composer. As program music, however, it is—at least to all except the elect—decidedly vague. The "Marriage of Figaro" overture opened the concert.

The Philadelphia Inquirer
THURSDAY - FEBRUARY 16, 1905

THE MUSICAL SEASON

Last Night's Concert of the Boston Symphony Orchestra at the Academy

One of the most brilliant and enjoyable concerts of the season was that given by the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke, at the Academy of Music, last evening, when the program comprised Goldmark's glowing and sparkling and burning overture "In Italy," Berlioz's splendid arrangement of Weber's "Invitation to the Dance" and the symphonic suite in which Rimsky-Korsakoff has illustrated some of the adventures from the "Thousand and One Nights."

This was an unusually interesting and attractive scheme and it was most admirably and effectively exhibited. Seldom has the orchestra developed such a glorious opulence of tone or displayed such an astonishing capacity of technical execution. Its interpretation of the "Scheherzade" suite was in particular an amazing illustration of the possibilities of virtuosity. This is a work in which all the devices of the modern school of orchestration are freely employed, and which consequently bristles with every kind of difficulty, but it was played with a fluency and vigor, with a nicety of dynamic variation and with a sense of facility which made the intricate score seem easy and the power and passion and eloquence and communicative fervor of the whole thing were in a high degree impressive and inspiring.

The assisting artist was Eugene D'Albert, who was heard in his own E-majir concerto for the pianoforte, a composition which had not previously been performed in this city, and which produced a very agreeable impression. It is well constructed to exploit the obligato instrument. Its themes are spontaneous and pleasing, and their development effective. Its rendering by Mr. D'Albert was masterly in every kind of way, and well deserved the very hearty applause which it elicited.

8 Feby 16-05

THE EVENING TELEGRAPH

IN THE WORLD OF MUSIC

The Boston Symphony Orchestra and Eugen d'Albert at the Academy.

Eugen d'Albert appeared with the Boston Symphony Orchestra at the Academy of Music last night as both composer and soloist. He played his piano concerto in E major. The orchestra's numbers were the familiar "In Italy" overture of Goldmark and the Berlioz arrangement of Weber's "Invitation to the Dance" and Rimsky-Korsakoff's remarkable symphonic suite, "Scheherazade," which the Bostonians introduced here in January, 1900. The work of the orchestra was singularly disappointing in comparison with their very fine playing of Monday night, but this may have been due to the scarcely half-filled house, which always puts a damper upon musicians. It seems a pity that Philadelphia cannot support these visiting artists, for their influence here is not only an aid to the city's musical advancement, but a stimulus to our own orchestra.

The Rimsky-Korsakoff suite was the notable number on last night's programme. It was a welcome addition to the remarkable feast of ultra-modern works of which the present season has brought forth so rich a harvest. Not at all the kind of thing that is likely to become popular, it is yet an exceedingly interesting and masterful piece of writing, bringing out effects of orchestral coloring that are most striking. There are times when it impresses one as being not altogether worthy, yet, as a whole, it is a distinctive and original composition, maintaining a high level of musicianship and constantly proceeding from start to finish with definite ideas definitely worked out. Strangely enough, there were many places in which the effect reminded one strongly of the Caesar Franck D minor symphony played on Monday night. The resemblance was illusive, and more in the spirit than in the matter, but it was there nevertheless.

D'Albert did not appear to so great advantage as when he played with the local orchestra. Firstly, his concerto is not a great work, and, secondly, the Boston orchestra was not quite happy in its accompaniment. It lacked cohesiveness and sympathy. The composition shows much cleverness, but little spontaneity or originality. Thematically it only now and then rises to distinction; the piano part is none too interesting, and the use of the orchestral instruments is not altogether successful. The soloist again displayed his wonderful touch and technic, and showed, as only he can, the vast difference between noise and a great volume of musical sound. He seemed, unfortunately, to be out of humor with the orchestra; this may have been imagination, but he often turned his head toward the various choirs and seemed to be trying to keep them better up to their work.

Gericke gave, on the whole, a fine reading of the Goldmark overture, but the same cannot be said for the "Invitation to the Dance." It was played without any appreciation of its swinging rhythm, in almost every part being hurried, as though the conductor wanted to get away from the vacant house back of him and catch the next train for Boston.

PRESS, FEBRUARY 16, 1905

THE BOSTON ORCHESTRA

D'Albert, the Soloist—Interesting Program Arranged.

PROGRAM.

Goldmark, Overture, "In Italy," Op. 49. First time.
d'Albert, Pianoforte Concerto in E major (in one movement), No. 2, Op. 12. First time.
Weber, "Invitation to the Dance," Rondo Brilliant (Orchestrated by Hector Berlioz).
Rimsky-Korsakoff, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.
Soloist:
Mr. Eugen d'Albert.

The orchestra was the feature at the concert of the Boston Symphony Orchestra at the Academy of Music last evening Neither the soloist, nor the compositions were especially significant though the program was a very well balanced one and the soloist, d'Albert, one of the masters of the piano of today as well as a talented composer. And the reason of this is that when one is confronted by the special perfection of tone and the absolute smoothness of rendering that characterize the work of the Bostonians, it sometimes seems as if no matter what was interpreted it would possess beauty.

The general scheme was, however, very interesting. Goldmark's "In Italy," though his latest is far from his best overture and yet it has its lovely movements, while the Berlioz-Weber ballet version of the "Invitation to the Dance" is sparkling in the extreme and the "Scheherazade" suite truly Oriental and bizarre. These compositions all glow with color while as a contrast the d'Albert concerto was rather in the conventional style of proper orchestration and proper solo work. As composer d'Albert stirred one hardly more deeply than as the interpreter, though his pianistic climaxes were something tremendous. However, it was the orchestra that made the impression and it is superb.

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Philadelphia Inquirer
DAY. - - FEBRUARY 14, 1905

MUSIC AT THE ACADEMY

An Enjoyable Concert Given Last Evening by the Boston Symphony Orchestra

The Boston Symphony Orchestra gave the fourth concert in its first series for the coming season at the Academy of Music last evening when the program comprised the overture to Mozart's "Marriage of Figaro," Richard Strauss' symphonic poem of "Don Juan," and the D-minor symphony of Caesar Franck. It is not a great while since the latter composition was given here before, as Mr. Scheel included it in one of his recent programs, but it is a work of sufficient interest and value to bear a second hearing, and, indeed, owing to the complexity of its structure and the elusive character of its sentiment, it cannot be properly appreciated at a first performance, and it gains distinctly by repetition. It is very skillfully scored, and it contains much that is beautiful and impressive. The allegretto is lovely in its delicacy and grace, and in the poetic feeling by which it is inspired, while the closing allegro is extremely vigorous and effective.

For some unimaginable reason the composer has chosen to depart from the prevailing practice and to place his slow movement first, and it cannot be said of this experiment that it is justified by its success. There are some fine things in the Lento, but it lacks proportion, and there is no climax to vindicate the extent of its development. The same idea is repeated again and again without any striking variation in its exhibition until the listener is made to feel that the movement is altogether too long. It does last fifteen minutes, which is about one-third too much. The symphony is full of syncopations, and is exceptionally difficult, but the impression conveyed by its lucid, eloquent, brilliant and sympathetic performance was one of simplicity and ease. In the sparkling measures of the "Figaro" overtime and the grandiose sonorities of the "Don Juan" tone poem Mr. Gericke's interpretations were alike illuminative and convincing, and the enjoyment which the concert afforded was very keen.

Miss Marie Nicholls was the assisting artist. Miss Nicholls played a serenade by Bruch, with an accurate and facile execution and a sympathetic intelligence. Her tone is rather small, but it is sweet and true, and her stopping is always in tune. The number in which she was heard is not a composition of any great value or importance, but it is pleasingly melodious, and it seemed to make a good impression. The orchestra will return to the Academy to-morrow evening, and play Goldmark's "In Italy" overture, the Berlioz-Weber "Invitation to the Dance" and Rimsky-Korsakoff's suite "Scheherazade." Eugene d'Albert, the pianist, will be the soloist.

The Press
FEBRUARY 14, 1905.

THE BOSTON ORCHESTRA

Cesar Franck's Symphony Read. Miss Nichols, the Soloist.

Mozart.....“Marriage of Figaro”
Bruch...Serenade for Violin and Orchestra. First time.
Richard Strauss..“Don Juan,” a tone poem (After Nicholaus Lenau), Op. 20.
Cesar Franck.....Symphony in D minor
Soloist, Miss Marie Nichols.

At least one can say for Cesar Franck that he does not require any program and leaves you to work out your own salvation in his symphony in D minor. Heard for the second time within a fortnight at the Academy of Music last evening, this time through the intermediary of the Boston Symphony Orchestra under the baton of Mr. Gericke, the symphony presents itself as a very poetic production of the modern French school, a little overdrawn and thin at times and very badly proportioned in that the first movement is nearly as long as the other two, and is entirely too diffuse, too prolix.

However, in these days of novelties one has to be thankful for a few crumbs of comfort and it is gratifying to note that Franck in this symphony was reasonable in his use of the orchestra, and has his lucid movements. There is no seeming effort to fool and fiddle-paddle with the various choirs, and while tedious in the working out of the first movement the second and last present rich musicianly matter not perhaps the full blood of the Strauss Don Juan tone poem, but a Gallic suggestion of it which is creditable in its restraint. The Don Juan, by the way, the first performed, yet actually the second work of Strauss in this style, was written when the precocious Munich composer was but 25, in the first flush of ability. How easily the descent to Hades is is shown in the work of his maturity the Domestic Symphony, rendered last Saturday evening. The "Don Juan" is legitimate program music, the Domestic Symphony is a wilful perversion of art.

Bruch's serenade for orchestra, a very conventional and routine sort of work, was the medium chosen for the debut of Miss Marie Nichols, a violinist who has won her spurs here and abroad, and gave evidence last night of decided artistic endowments. We are, however, getting very near the surfeited point in the matter of soloists, and Miss Nichols' art was hardly calculated to stir jaded ears, however charming a message she may have for those in the spirit. The Mozart overture completed a program in nowise remarkable, but interpreted in a thoroughly virtuoso manner. On Wednesday evening the orchestra will be heard in the following program: Goldmark, Overture, "In Italy," Op. 49 (first time); d'Albert, Pianoforte Concerto in E major (in one movement), No. 2, Op. 12 (first time); Weber, "Invitation to the Dance," Rondo Brillant (orchestrated by Hector Berlioz); Rimsky-Korsakoff, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35; soloist, Mr. Eugen d'Albert.

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The first movement has been criticized as being too long to warrant the attention given it by the composer. It is difficult to agree with this objection when one considers how vitally important to the complete symphony are the themes and their working-out as presented in this movement. Without the elaborate development of this part, the succeeding movements would lose half their value, for the same themes and the same ideas are constantly recurring with all of the modifications at the command of the master musician.

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The Boston Symphony Orchestra and Eugen d'Albert at the Academy.

Eugen d'Albert appeared with the Boston Symphony Orchestra at the Academy of Music last night as both composer and soloist. He played his piano concerto in E major. The orchestra's numbers were the familiar "In Italy" overture of Goldmark and the Berlioz arrangement of Weber's "Invitation to the Dance" and Rimsky-Korsakoff's remarkable symphonic suite, "Scheherazade," which the Bostonians introduced here in January, 1900. The work of the orchestra was singularly disappointing in comparison with their very fine playing of Monday night, but this may have been due to the scarcely half-filled house, which always puts a damper upon musicians. It seems a pity that Philadelphia cannot support these visiting artists, for their influence here is not only an aid to the city's musical advancement, but a stimulus to our own orchestra.

The Rimsky-Korsakoff suite was the notable number on last night's programme. It was a welcome addition to the remarkable feast of ultra-modern works of which the present season has brought forth so rich a harvest. Not at all the kind of thing that is likely to become popular, it is yet an exceedingly interesting and masterful piece of writing, bringing out effects of orchestral coloring that are most striking. There are times when it impresses one as being not altogether worthy, yet, as a whole, it is a distinctive and original composition, maintaining a high level of musicianship and constantly proceeding from start to finish with definite ideas definitely worked out. Strangely enough, there were many places in which the effect reminded one strongly of the Caesar Franck D minor symphony played on Monday night. The resemblance was illusive, and more in the spirit than in the matter, but it was there nevertheless.

D'Albert did not appear to so great advantage as when he played with the local orchestra. Firstly, his concerto is not a great work, and, secondly, the Boston orchestra was not quite happy in its accompaniment. It lacked cohesiveness and sympathy. The composition shows much cleverness, but little spontaneity or originality. Thematically it only now and then rises to distinction; the piano part is none too interesting, and the use of the orchestral instruments is not altogether successful. The soloist again displayed his wonderful touch and technic, and showed, as only he can, the vast difference between noise and a great volume of musical sound. He seemed, unfortunately, to be out of humor with the orchestra; this may have been imagination, but he often turned his head toward the various choirs and seemed to be trying to keep them better up to their work.

Gericke gave, on the whole, a fine reading of the Goldmark overture, but the same cannot be said for the "Invitation to the Dance." It was played without any appreciation of its swinging rhythm, in almost every part being hurried, as though the conductor wanted to get away from the vacant house back of him and catch the next train for Boston.

PRESS, FEBRUARY 16, 1905

THE BOSTON ORCHESTRA

D'Albert, the Soloist—Interesting Program Arranged.

PROGRAM.
Goldmark, Overture, "In Italy," Op. 49. First time.
d'Albert, Pianoforte Concerto in E major (in one movement), No. 2, Op. 12. First time.
Weber, "Invitation to the Dance," Rondo Brilliant (Orchestrated by Hector Berlioz).
Rimsky-Korsakoff, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.
Soloist:
Mr. Eugen d'Albert.

The orchestra was the feature at the concert of the Boston Symphony Orchestra at the Academy of Music last evening Neither the soloist, nor the compositions were especially significant though the program was a very well balanced one and the soloist, d'Albert, one of the masters of the piano of today as well as a talented composer. And the reason of this is that when one is confronted by the special perfection of tone and the absolute smoothness of rendering that characterize the work of the Bostonians, it sometimes seems as if no matter what was interpreted it would possess beauty.

The general scheme was, however, very interesting. Goldmark's "In Italy," though his latest is far from his best overture and yet it has its lovely movements, while the Berlioz-Weber ballet version of the "Invitation to the Dance" is sparkling in the extreme and the "Scheherazade" suite truly Oriental and bizarre. These compositions all glow with color while as a contrast the d'Albert concerto was rather in the conventional style of proper orchestration and proper solo work. As composer d'Albert stirred one hardly more deeply than as the interpreter, though his pianistic climaxes were something tremendous. However, it was the orchestra that made the impression and it is superb.

[69]

Tribune Feb 13

The fourth concert in the Thursday evening series by the Boston Symphony Orchestra at Carnegie Hall, the 122d in New-York and the 2,232d in the history of the organization, is announced for next Thursday evening. This concert will introduce to New-York as the soloist Miss Marie Nichols, a Boston violinist, who will play for the first time in New-York a serenade for violin and orchestra by Max Bruch. This serenade had its first performance in this country last evening in Boston, and the performance in this city on Thursday evening will be its third in America. It may be of interest to note that the first performance in the history of this concerto was by Joseph Debroux in Berlin in 1901; its second performance in the same city by Joachim the same year; by Willy Hess in Cologne a year later; by Miss Nichols herself in Berlin in 1903, with the Philharmonic Orchestra, and in London, with the Queen's Hall Orchestra, under Conductor Wood the same year. Miss Nichols is a pupil of Emil Mollenhauer, for six years the conductor of the Handel and Haydn Society, of Boston, and a violinist of marked ability. Miss Nichols is an attractive young lady, whose pleasing personality, combined with her talent, makes her an interesting soloist.

The Thursday evening programme:

Symphony in D minor.....César Franck
Serenade for violin and orchestra.....Bruch
(First time.)
Tone poem, "Don Juan".....Strauss
Overture, "In Italy," Op. 49.....Goldmark
(First time.)
Soloist, Miss Marie Nichols.

The Saturday matinee programme:

Overture, "Barber of Bagdad".....Peter Cornelius
Pianoforte Concerto in E major (in one movement, No. 2, op. 12).....D'Albert
(First time.)
"Invitation to the Dance" (Orchestrated by Hector Berlioz).....Weber
Symphonic Suite, "Scheherazade," (after "The Thousand Nights and a Night"), op. 35.....Rimsky-Korsakoff
Soloist, Eugen d'Albert.

D'Albert is the Boston Symphony Orchestra's soloist in Brooklyn on Friday and at Carnegie Hall on Saturday afternoon. He plays his own piano concerto in E major No. 2, op. 12, for the first time. The Manhattan programme includes also Peter Cornelius' overture "Barber of Bagdad," the Weber-Berlioz "Invitation to the Dance" and the Rimsky-Korsakoff "Scheherazade." Brooklyn has Haydn's "Oxford" symphony in G and Volkmann's 'cello concerto in A minor, op. 33, played by Kraseltz, in addition to the D'Albert and Cornelius numbers.

Through circumstances beyond control Mr. Gericke's Thursday night programme at Carnegie Hall will present Richard Strauss's "Don Juan" instead of the intended "Till Eulenspiegel." There are two "firsts times," a Bruch "Serenade" for violin, played by Miss Nichols, and Goldmark's overture, "In Italy." César Franck's symphony in D minor ends the bill.

The first French performance on the same night with Gounod's comic opera is a sorry clash for all persons who attempt to follow novel and rare occasions of music in town.

BOSTON SYMPHONY ORCHESTRA.

The other two concerts are those of the Boston Orchestra on Thursday evening and Saturday afternoon in Carnegie Hall. Gericke conducts. At the first concert Marie Nichols is the violinist; at the second d'Albert is the pianist. Miss Nichols plays a new serenade for violin and orchestra by Bruch, written as late as 1901. D'Albert plays his own concerto in E major. The symphony on Thursday is César Franck's in D minor, and the other orchestral numbers are Strauss's "Don Juan" and a new and warmly praised overture of Goldmark's, "In Italy." On Saturday the orchestra plays Rimsky-Gorsakoff's symphonic suite from "The Arabian Nights," the gorgeously colored "Scheherazade," Berlioz's setting of Weber's "Invitation to the Dance," and the overture to Cornelius's "Barber of Bagdad." Miss Nichols is a promising young violinist.

Mail Feb 11

The two Boston Symphony Orchestra programmes prepared by Mr. Gericke for Thursday and Saturday promise especially well for those interested in modern music. The repetition of Cesar Franck's only symphony will be particularly welcomed; it was the Boston band, under Mr. Gericke, that brought it out here six years ago.

The soloists will be Miss Marie Nichols, a young Boston violinist who has played with the Berlin Philharmonic and the London Queen's Hall orchestras, and Eugen d'Albert, the pianist-composer.

The programmes follow:

THURSDAY EVENING.

Cesar Franck.....Symphony in D minor
Bruch.....Serenade for violin and orchestra (first time)
Miss Marie Nichols.
Strauss.....“Don Juan,” tone poem
Goldmark.....Overture, “In Italy,” opus 49 (first time)

SATURDAY AFTERNOON.

Peter Cornelius, Overture, “Barber of Bagdad”
d'Albert.....Pianoforte concerto in E major (in one movement), No. 2, op. 12 (first time)
Eugen d'Albert.
Weber.....“Invitation to the Dance” (Orchestrated by Hector Berlioz.)
Rimsky-Korsakoff.....Symphonic suite, “Scheherezade” (after “The Thousand Nights and a Night”), op. 35

The Peoples' Symphony concert at Carnegie Hall next Friday night, under direction of Franz X. Arens, will have as principal orchestral numbers the "Leonore" Symphony by Raff, the symphonic poem, "Omphale's Spinning Wheel," by Saint-Saens, and the introduction to the third act of Wagner's "Lohengrin." The soloists, Hjalmer von Dameck, will play a new violin concerto by E. Herrmann, a local composer.

vorbereitet hat. — In dieser Woche wird uns auch das Bostoner Symphonie-Orchester seinen vierten Besuch in dieser Saison abstatten und am Donnerstag Abend und Samstag Nachmittag in Carnegie Hall sein siebentes und achtes Konzert geben. Im ersten Konzert wird Fräulein Marie Nichols, eine junge Bostoner Violinistin, und am Samstag Nachmittag Eugen d'Albert solistisch mitwirken. Erstere wird eine hier noch nicht gehörte Serenade für Violine und Orchester vortragen, letzterer sein eigenes, ebenfalls hier neues, zweites Klavier-Konzert in E-dur. Die Orchesternummern bestehen im ersten Konzert aus Cesar Frank's D-moll-Symphonie, Richard Strauß' „Don Juan" und Goldmark's Ouverture „In Italien"; im zweiten Konzert aus Peter Cornelius' Ouverture zum „Barbier von Bagdad", Weber's „Aufforderung zum Tanz" in der Berlioz'schen Orchestration und Rimsky-Korsakoff's symphonischer Suite „Scheherasade". — Am

This is indeed an enormous musical programme for two days—or, as a long haired critic once put it, "a Gargantuan banquet, calculated to make even a musical hypodidoscal lapse from sheer exhaustion into a kyphoscolitic condition." Nevertheless, the Boston Orchestra's fourth evening concert, on Thursday in Carnegie Hall, is sure to be as crowded as usual. This occasion will mark the 122d appearance of the Boston men in New York, and is the 2,232d concert in the history of the organization.

Mr. Gericke will present Cesar Franck's symphony in D minor, Richard Strauss' tone poem, "Don Juan," and Goldmark's overture, "In Italy," opus 49. The last number will be played here for the first time, as also will be Max Bruch's serenade, for violin and orchestra, with which Miss Marie Nichols, the soloist of the occasion, will make her local reappearance.

The programme at the matinee concert on Saturday will consist of Peter Cornelius' overture to the "Barber of Bagdad," Rinisky-Korzakoff's symphonie suite "Scherazade," opus 35; Berlioz's arrangement of Weber's "Invitation to the Dance," and d'Albert's second pianoforte concerto. Mr. d'Albert himself will be the soloist.

Programmes for the concerts of the Boston Symphony Orchestra at Carnegie Hall: Thursday evening, Feb. 16, César Franck's symphony in D minor, Bruch's serenade for violin and orchestra, Strauss's "Don Juan," and Goldmark's overture "In Italy." Saturday afternoon, Feb. 18, Cornelius's "Barber of Bagdad" overture, D'Albert's concerto in E major for piano, Weber's "Invitation to the Dance," Berlioz version, and Rimsky-Korsakow's "Scheherazade" suite. The soloist on Thursday evening will be Marie Nichols, violinist, and on Saturday afternoon Eugen D'Albert.

Bostoner Symphonie-Orchester.

In Carnegie Hall gab gestern das Bostoner Symphonieorchester sein 7. Konzert der New Yorker Saison. Eine fein ausgeführte Wiedergabe von Cäsar Franck's D-moll Symphonie war die Hauptnummer. Fräulein Marie Nichols, eine junge, hier nicht unbekannte Violinistin aus Boston, spielte mit ziemlich gutem Erfolge eine Serenade von Max Bruch.

Globe Feb 14

ONE of the new compositions that the Boston Orchestra is to play to-night for the first time in New York is rather a surprise. Bruch is an old man of sixty-six, who for years has lived in retirement in a suburb of Berlin, writing little. We in the outer world have come gradually to take it for granted that he would attempt nothing more of large dimensions, even for the violin and the virtuoso with it, Sarasate, for whom he liked to write. Yet five years ago he wrote the serenade, in four rather elaborate movements, for violin and orchestra that Miss Nichols and the band are to play to-night. A few violinists have tried it in Germany, but it has not found much favor. To read, the music seems dry in substance and dull in coloring.

Goldmark's new overture, "In Italy," which is also to be played for the first time to-night, has been praised often, since it first appeared at Vienna last year, for the warmth and richness of its coloring and for the charm of the moods that it imparts. The form is the old one—an opening allegro, a slow movement, and a repetition allegro con fuoco. But the slow movement is full of the deep, glowing coloring that Goldmark loves, and throughout he needs a full modern orchestra for his purposes. A few months ago we had Elgar's orchestral impressions of Italy in an overture. It will be interesting to compare them with Goldmark's.

BY a seeming inconsistency, the real novelties in Gericke's programme of modern music at the fourth concert of the Boston Orchestra at Carnegie Hall last night were not the pieces played for the first time, but César Franck's symphony in D minor and Richard Strauss's "Don Juan," both some fifteen years old and no strangers to New York. Yet both are of to-day in a sense that Bruch's new Serenade and Goldmark's new overture are not.

Franck's symphony is a work of recognized beauty, though the composer's effort so to contrive every phrase that it could not be mistaken for the work of any other composer somehow prevents you from quite taking it as of real greatness. It is, in short, a trifle labored. Franck's genius found deeper expression in his singularly poignant and intimate chamber music. Yet at moments in the symphony, as in the characteristic conclusion theme of the first movement, Franck is almost irresistible. As for Strauss's early tone poem, it, at least, is a work to be enjoyed without fasting and a programme.

The two brand new pieces, on the contrary, seem to belong to an earlier age. How many in the audience last night, for instance, could have told you beforehand whether Bruch were dead or alive? And his serenade for violin would hardly give an answer. At his best, even, Bruch demands from the performer the touch of inspiration he himself lacks, and Miss Marie Nichols, who played the solo yesterday, did not add anything to the composer's efforts. She has an adequate technique; indeed, her bowing is uncommonly free. But in the first two movements her tone was singularly hard, and she strayed at moments from the pitch. In the last two she played with greater security and a much warmer, mellower tone. In familiar music of intrinsic worth she might have given pleasure that she could not in Bruch's unprofitable serenade, even with the accompaniment of the Boston Orchestra.

The other new piece, Goldmark's richly scored overture "In Italy," is new only in date and in orchestration. Goldmark is hardly a post-Wagnerian composer, and his recent attempts to keep up the dissonances and "swear themes through a stone wall," as some one remarked of his "Sappho," have not met with favor. The present overture is a return to his earlier and better manner. It is traditional in form, though set forth in the rich instrumental coloring that characterized his treatment of the oriental subjects so congenial to his talent. Indeed, in his present vision of Italy he reminds you often that Saracens once settled in Sicily.

BOSTON ORCHESTRA IN BRILLIANT FORM

Big Audience in Carnegie Hall Gives a Warm Greeting to Symphony Players.

It was a programme of unusual interest, brilliantly performed, that marked last night's concert of the Boston Symphony Orchestra. It was given in Carnegie Hall before a large and enthusiastic audience.

César Franck's D minor symphony headed Mr. Gericke's list. This was followed by Strauss' tone poem, "Don Juan," and Goldmark's overture, "In Italy," opus 49. This latter number was a novelty locally, as was also Max Bruch's serenade for violin and orchestra, in which Miss Marie Nicholls, violinist, made her reappearance as the soloist of the occasion.

Both Mr. Gericke and his men were in fine feather, and roused the house to enthusiasm with their interpretation of the programme. Miss Nicholls met a warm welcome, well deserved by her finished and effective playing.

Mr. Hess, the concertmaster, conducted her number and supplied an admirable accompaniment for it.

[70]

Tribune

BOSTON SYMPHONY CONCERT.

The concert by the Boston Symphony Orchestra at Carnegie Hall last night served to reintroduce here Miss Marie Nichols, a young violinist from New-England, whose first New-York appearance occurred a year ago, under less favorable circumstances. Miss Nichols was heard in a serenade for violin and orchestra, by Bruch, new to this city, and Mr. Gericke also brought forward a novelty in the Goldmark "In Italy" overture. The programme contained, besides César Franck's symphony in D minor and Strauss's "Don Juan" tone poem. Miss Nichols is a young woman with personal grace and charm, but she has no need to depend on these qualities for a kindly audience. She has technical skill in no mean degree, and neither a faltering nor a timid tone. The Bruch serenade, which is in four movements, gave her more opportunity for technical than emotional display, perhaps, so that a complete judgment seemed withheld by the audience, but there was no doubt of their pleasure in her playing.

The Goldmark overture, which was produced in Vienna on January 24, 1904, is in the form of the old Italian overture, beginning with an allegro section, followed by a slow movement, and concluded with a repetition of the first movement—in this case somewhat modified by the motives of the second section. The brisk movements of the new overture are buoyantly melodic and very rapid, and the slow movement full of characteristic color, and not unlikely to suggest in mood the "Sankuntala" overture of the same composer. It was played with much spirit by the band. A beautiful performance of the Franck symphony was also given, the third movement especially being marked by a superb sonority.

At the concert to-morrow afternoon d'Albert will be the solo performer.

THE BOSTON SYMPHONY.

Cesar Franck's Symphony Played at Its Carnegie Hall Concert.

At the fourth concert of the Boston Symphony Orchestra, given last evening in Carnegie Hall, Mr. Gericke brought forward as the chief work of the evening César Franck's symphony, which had not been heard here for several years. It is a most characteristic production of the French master—and how much clearer, more certain in its touch it seems now than the productions of his pupils and followers! A striking comparison might be made between this and the symphony by Vincent F. Judy, that seemed so uncomfortable, so forbidding, and so difficult of access, played at the orchestra's last visit here. Franck's composition shows his predilection for themes of short breath and apparent insignificance, and his great skill in making much of them through ingenious development and rich harmonic treatment.

His writing for orchestra is masterly in its clearness and vividness of instrumental color; and the first movement is wrought into a substantial piece of grave and sonorous beauty consistently and lucidly expressing a mood. There is haunting charm, too, in the slow movement interpreted by a graceful scherzo. In the last we are called upon to admire his reassembling of the themes previously employed; but, with all the skill and finesse with which this is done, there remains a certain feeling of monotony. The symphony was played with a fine sense of its characteristic beauties and with much warmth of tone and expression. Miss Marie Nichols, a young violinist of Boston origin and German training, appeared as the soloist, playing for the first time a serenade by Max Bruch.

The piece has almost the dimensions of a concert in its four movements, and shows the serious and substantial qualities of its composer. But it is scarcely inspired music; and it would take a performance of greater authority and more temperamental power than Miss Nichols gave it to make it appeal strongly. If this was not her first New York appearance, she came practically unknown to most of her hearers. She is a player of excellent instincts and training, but her style is not yet that of a mature and finished artist. She made a favorable impression by her sincerity.

The programme included also Richard Strauss's fiery piece of orchestral character drawing, "Don Juan," and a new overture by Carl Goldmark, "In Italy," Op. 49, which was played for the first time.

'DON JUAN' AT THE SYMPHONY CONCERT

Bruch's Serenade for Violin and Cesar Franck's Symphony Also on Programme.

Cesar Franck's Symphony in D Minor, Bruch's Serenade for violin and orchestra, Richard Strauss's tone poem of "Don Juan" and Goldmark's "In Italy" were played by the Boston Symphony Orchestra last evening at Carnegie Hall.

William Gericke conducted with his irreproachable art.

It was an admirable concert. All the fineness of Cesar Franck's work; all the sumptuous color of Strauss's were expressed. Miss Nichols was the soloist. She was heartily applauded. The Boston Symphony Orchestra is to play again at Carnegie Hall on Saturday evening.

Mail Feb 17 Times Feb 19 Herald 19 Sun 19

While the Metropolitan Opera House was jammed with a "Fledermaus" audience, Carnegie Hall was also filled with auditors of the Boston Symphony Orchestra's fourth evening concert.

Mr. Gericke offered a high strung modern programme, the César Franck symphony, a new Serenade for violin and orchestra, in four movements, by Max Bruch; Richard Strauss's "Don Juan" and Goldmark's new overture, "In Italy," opus 49. Miss Marie Nichols, of Boston, a young violinist said to have won success abroad, was the soloist. She played with large, but not especially beautiful, tone, and in the first movement of the Bruch Serenade, which seemed rather commonplace in theme and treatment, Miss Nichols failed to show a broad and accomplished style. However, she will doubtless be heard again, at some better opportunity to test her powers.

Mr. Gericke was the conductor that introduced the Franck D minor symphony to this city five years ago, and he must be thanked for that and for repeating it last night. Familiarity with this work leads to still greater admiration of its expressive and beautiful qualities. It speaks the idiom that, in various forms, has been taken up by the newer Frenchmen and those in sympathy with them. Debussy, d'Indy, Loeffler, Chausson and the rest have helped to accustom the ear to such vague and elusive melodies, such remote yet allowable progressions, such intangible changes of mood and vision.

The high purpose in this Franck music was again in evidence last night—not that the themes are all of them shapely or particularly plastic (though that of the second movement, given out at first pizzicato by the strings, is eminently so), but that throughout the composer strives to convey genuinely personal thoughts and elevated moods. The Boston men played with admirable clarity and the refined vigor that is theirs alone.

Eng Fr 4-17

Boston Symphony Orchestra.

The fourth of the Boston Orchestra's concerts brought orth in Carnegie Hall last night Miss Marie Nichols, who gave a fairly smooth, but somewhat monotonous performance of a violin concerto or serenade by the veteran Max Bruch, composed eight years ago, but new here. Of its four movements, no one of which rises to dizzy heights, the third, in which the violin is given a chance to sing a rather taking theme, is the only one where the composer seems to have something original to say and says it in clever fashion. The rest of the work—and it is dolefully long—is merely pleasant, commonplace music, not comparable in interest to much that Bruch had written previously.

The real interest in the concert came from the richly scored and spirited D minor symphony by César Franck, and the "Don Juan" fantasia of Richard Strauss, in both of which works the orchestra played *con amore*, the strings, as usual, showing a beauty of tone and a delicate precision worthy of high praise. An orchestral novelty, an overture entitled "In Italy," by Goldmark, proved to be highly interesting, thanks chiefly to the series of little episodes for two or three instruments at a time—strings and oboe, clarinet, flute, and harp, solo violin, and horns, etc—treated with delightful fancy and harmonic skill, rather than to any melodic ideas of value. Mr. Gericke can boast of a group of solo players of which any orchestra may be proud, and, of course, the overture was admirably played. But between this "In Italy" and the "Sakuntala" overture, of which the writer of the programme notes professes to find reminiscences, there is more than many years. The early work is a masterpiece of ideas and orchestral color; this is but the routine expression of a fine musician. Nevertheless, it is good music, and novelties are far too rare in our concert-rooms for us to be otherwise than grateful for its presentation.

Sun 17

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the first of its two February concerts at Carnegie Hall last night. The programme consisted of Cesar Francis's symphony in D minor, Bruch's serenade for violin and orchestra, Strauss's tone poem "Don Juan" and Goldmark's overture "In Italy." The solo performer was Marie Nichols, violinist. The compositions of Bruch and Goldmark were heard for the first time here. Miss Nichols is a young player whose style may in time acquire larger qualities than it displayed last night.

KORSAKOFF'S SUITE AT SYMPHONY CONCERT

Boston Musicians Play "Scheherazade" in Carnegie Hall.

MR. D'ALBERT THE SOLOIST

Plays His Second Piano Concerto—Heard for the First Time in This City.

In place of a symphony the matinée concert of the Boston Symphony Orchestra, given yesterday in Carnegie Hall, brought forward Rimsky Korsakoff's symphonic suite, "Scheherazade," which has quite the dimensions of a symphony, however different its purpose. It is not unknown to New York, but it has not been played here as often as its uncommonly fine qualities might warrant. Its composer is unquestionably the head of the contemporary Russian composers, and most signally represents their ideals and artistic style. There have been plenty of recent opportunities to make certain the fact that he has not a bit of the salon musicianship about him that so many of the younger Russians show on close examination.

It is programme music, but of the more imaginative kind, not seeking to make each measure represent a definite link in a chain of definite events, but rather to suggest the mood, the atmosphere, of some of the marvelous tales of the Sultana Scheherazade. The stories are mentioned upon the score, but, as the annotator observes, with deliberate vagueness. The music is full of exuberant Oriental imagination, of exotic color, strange Eastern patterns and turns of melody; now vivid and fresh, as in the suggestion of the sweep and broad horizon of the sea in the first movement, and again with the pungent flavors of poppy and mandragora as in the monotonous chanting of the Story of the Kalandar Prince; now brilliant and glittering as in the queerly combined suggestions of the Bagdad festival and the shipwreck upon the magnetic rock. The skill and fertility of invention with which the Russian composer has found thematic expression for all these things, his graphic treatment, and especially his originality and ingenuity of orchestration, have made a most engaging composition. It was beautifully played, it is conceivable that a more vivid and sharply contrasted reading would have heightened the value of the music, but there could scarcely have been a more charming reproduction of the fascinating orchestral effects in which the work abounds.

Most familiar was of course Berlioz's instrumentation of Weber's "Invitation to the Dance" that appeared upon the programme. But will it ever become so familiar that it will be listened to till the end without the premature applause at its deceptive conclusion?

The overture to Cornelius's "Barber of Bagdad" is another piece known, but little heard, here, and also possessed of its individual charm. As an overture it is full of suggestions of the comedy that follows; but as a piece of music by itself, its vivacity and melodiousness and its transparent and brilliant instrumentation make it tell.

Mr. Eugen d'Albert was the solo performer, and appeared in his own second piano concerto—a work which is a dozen years old, but had apparently never been heard in New York before. It is scarcely to be expected that concert pianists will try experiments with their colleagues' compositions when the old line of six or eight concertos seems to be all that is required. Nor could many of them hope to make Mr. d'Albert's concerto sound so effective as he himself did. It is calculated for his own extremely robust style, and he played it yesterday with an aggressiveness and determination that let nothing escape. It is, indeed, a brilliant work, for both the solo instrument and the orchestra. Skillfully written for the piano, it naturally is. Yet it does not leave an impression of strong originality. Traces of Tschaikowsky, of Liszt, and even of Brahms are from time to time to be detected in it, however skillfully they are made to contribute to the composer's purpose. Mr. d'Albert's performance pleased the audience greatly, and he was several times recalled after it.

Sun 17

Marie Nichols, who, as soloist for the Boston Symphony, made her second New York appearance last week, is a young violinist of much more than ordinary talent and taste. Philip Hale made this amusing prediction on her in Boston a few days before: "Interesting in music that is uninteresting to the verge of discouragement, she succeeded in holding the attention of the audience and in winning its hearty applause by the modest display of her technical and musical accomplishments. With more experience she will undoubtedly develop a freer and broader style; she will get further and further away from New England and rejoice musically in frank expression of art and womanhood."

Eugen d'Albert in his own new piano concerto was the lion of the second concert, on Saturday, which with its Russian "Scheherazade" may fairly be called the best concert Mr. Gericke has given in Carnegie Hall this season. A fifth pair of concerts will end these visits.

MR. D'ALBERT AND BOSTON ORCHESTRA

It was a programme of peculiarly enjoyable contents which marked the Boston Orchestra's fourth matinee in Carnegie Hall yesterday afternoon. Opening the list with the overture to Cornelius' opera, "The Barber of Bagdad," and closing it with Rimsky-Korzakoff's symphonic suite "Schederazade" (after "The Thousand and One Nights"), Mr. Gericke contrived an atmosphere of Oriental romance, which was enhanced rather than disturbed by the two intermediate numbers, Weber's "Invitation to the Dance" (as orchestrated by Berlioz), and a pianoforte concerto in E major by Eugen d'Albert, the composer of this last work being the soloist.

The men from Boston have seldom put on their local record playing of more remarkable technical brilliance, nor has Mr. Gericke ever better displayed his talent for obtaining highly finished and nicely balanced tone from the orchestra. It is to his unflagging pains, after all, that this organization's distinguished ensemble is due.

The biggest enjoyment of the afternoon centred naturally in the Rimsky-Korzakoff suite, which, as played yesterday, is the most fascinating sort of programme music. Descriptive of one of Sinbad's voyages and suggestive of a whole train of the marvellous tales in the Arabian Nights, its four movements were a series of weirdly delightful instrumental pictures, all treated with admirable art.

Mr. d'Albert's concerto, which was heard for the first time, proved to be ingeniously made of slight, though attractive, material. The composer-pianist played it with a fire and finish which aroused the enthusiasm of the house and brought him forward a dozen times to bow to its plaudits.

Bostoner Symphonie-Orchester.

Gestern Nachmittag gab das Bostoner Symphonie-Orchester sein achtes Konzert der Saison in Carnegie Hall. Nur noch zwei weitere Konzerte werden stattfinden, am 16. und 18. März.

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Der Solist der Veranstaltung war Eugen d'Albert, der sein eigenes zweites Klavierkonzert spielte. Es ist das eine bedeutend weniger hoffnungsvolle Komposition, als sein erstes Klavierkonzert, das trotz seiner Tristan-Stimmung eine gewisse Selbständigkeit der Erfindung und einen großen Zug verräth. In diesem zweiten Konzert schimmern die Vorbilder oft gar zu deutlich durch. Der erste Satz zeigt Spuren Brahms'schen Einflusses, das Scherzo folgt ziemlich genau jener rhythmischen Idee, die man im Scherzo des Saint Saëns'schen H-Moll Konzertes findet, und im Passagenwerk sind gar manche Figuren Nachbildungen Liszt'scher und Tschaikowsky'scher Originale. Ein Vorzug des Konzertes ist dagegen die Knappheit seiner Form und die Brillanz des Klaviersatzes. Das Konzert ist zwar viersätzig, erscheint aber in einem Stück. Der letzte Satz begnügt sich überhaupt mit wenig neuen Wendungen, sondern rekapitulirt vor Allem die Themen des ersten Allegros und des Scherzos. Daß d'Albert seine Komposition höchst effektvoll vortrug, verstand sich eigentlich von selbst, aber es verdient noch hervorgehoben zu werden, daß er gestern den Ton des Klaviers nicht forzirte, wie er das neulich beim Beethovenschen Es-Dur Konzert gethan hatte. Das Publikum kargte nicht mit seinem Beifall und rief den Komponisten und Pianisten eine Reihe von Malen heraus.

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The fourth afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall in the presence of a considerable audience. The sole performer of the occasion was Eugen d'Albert, who appeared in the dual capacity of pianist and composer. The work which he offered was his own second piano concerto, opus 12, E major.

Like his first piano concerto, this is in one movement and discloses a laborious design with community of theme, harmonic sphinxes, rhythmic developments and all the other paraphernalia of the organic unity system. The work begins with an allegro, and the orchestra proclaims the first principal theme, leaving to the piano the announcement of the second. Both are vigorous and declamatory.

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The concerto as a whole is a masterpiece of the commonplace. It is packed with shopworn ideas from the old curiosity shops of Brahams and Liszt. Mr. d'Albert has furbished up those old thoughts with a little of his own varnish, and set them up in his show window, where they look much like some of the antiques in the Fourth avenue shops. The composer played the piano part with great gusto, and in the scherzo with splendid virtuosity. His tone was generally dry and pedagogic and his style scholastic. In the scherzo, however, he took a recess and sported joyously.

The orchestral numbers were the overtures to Peter Cornelius's "Barber of Bagdad"—an opera of blessed memory—the Berlioz orchestration of Weber's "Invitation to the Dance," and Rimsky-Korsakow's delightful "Scheherazade" suite. The Cornelius overture is seldom played and was welcome. It is a charming little work, and Mr. Gericke conducted it with appreciation.

The Rimsky-Korsakow suite gave the orchestra an opportunity to disclose the fullest beauty of its tone and phrasing. The performance was the acme of mellowness, golden quality, smoothness and symmetry. Mr. Gericke is a master in works of this kind and he has the right men to execute his designs.

Sun 19

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Cornelius's D major overture to "The Barber of Bagdad" opened the concert, which ended with another composition inspired by "The Thousand Nights and a Night"—Rimsky-Korsakoff's symphonic suite, "Scheherazade." Between these works were heard D'Albert's second piano concerto in E major, opus 12, played by the composer, and Weber's "Invitation to the Dance," orchestrated by Berlioz.

Cornelius's work reveals a melodic originality and charm, a purity and simplicity of expression which raise it high above the general level of creative excellence. Cornelius is still a neglected genius. Mr. Gericke is to be thanked for giving him a place on a programme. How different the "Scheherazade" suite, a piece that bristles with high-wrought orchestral effects, strange harmonies and haunting themes. Yet how beautiful in its own way! This tone painting in four parts, depicting episodes of the "Arabian Nights," is as vivid, characteristic and delightful an orchestral narrative as we know. The devices of melody, recurring themes, harmony, rhythm and instrumental coloring carry a message that requires no explanation.

D'Albert, who is heard to far better advantage with orchestra than in recital, played his concerto with great temperamental exuberance and power. The work itself, however, has absolutely no trace of originality. Weber's "Invitation to the Dance" was given with perfection.

Mail Feb 17

Symphony Concert.

While the Metropolitan Opera House was jammed with a "Fledermaus" audience, Carnegie Hall was also filled with auditors of the Boston Symphony Orchestra's fourth evening concert.

Mr. Gericke offered a high strung modern programme, the Cesar Franck symphony, a new Serenade for violin and orchestra, in four movements, by Max Bruch; Richard Strauss's "Don Juan" and Goldmark's new overture, "In Italy," opus 49. Miss Marie Nichols, of Boston, a young violinist said to have won success abroad, was the soloist. She played with large, but not especially beautiful, tone, and in the first movement of the Bruch Serenade, which seemed rather commonplace in theme and treatment, Miss Nichols failed to show a broad and accomplished style. However, she will doubtless be heard again, at some better opportunity to test her powers.

Mr. Gericke was the conductor that introduced the Franck D minor symphony to this city five years ago, and he must be thanked for that and for repeating it last night. Familiarity with this work leads to still greater admiration of its expressive and beautiful qualities. It speaks the idiom that, in various forms, has been taken up by the newer Frenchmen and those in sympathy with them. Debussy, d'Indy. Loeffler, Chausson and the rest have helped to accustom the ear to such vague and elusive melodies, such remote yet allowable progressions, such intangible changes of mood and vision.

The high purpose in this Franck music was again in evidence last night—not that the themes are all of them shapely or particularly plastic (though that of the second movement, given out at first pizzicato by the strings, is eminently so), but that throughout the composer strives to convey genuinely personal thoughts and elevated moods. The Boston men played with admirable clarity and the refined vigor that is theirs alone.

Boston Symphony Orchestra.

The fourth of the Boston Orchestra's concerts brought orth in Carnegie Hall last night Miss Marie Nichols, who gave a fairly smooth, but somewhat monotonous performance of a violin concerto or serenade by the veteran Max Bruch, composed eight years ago, but new here. Of its four movements, no one of which rises to dizzy heights, the third, in which the violin is given a chance to sing a rather taking theme, is the only one where the composer seems to have something original to say and says it in clever fashion. The rest of the work—and it is dolefully long—is merely pleasant, commonplace music, not comparable in interest to much that Bruch had written previously.

The real interest in the concert came from the richly scored and spirited D minor symphony by César Franck, and the "Don Juan" fantasia of Richard Strauss, in both of which works the orchestra played *con amore*, the strings, as usual, showing a beauty of tone and a delicate precision worthy of high praise. An orchestral novelty, an overture entitled "In Italy," by Goldmark, proved to be highly interesting, thanks chiefly to the series of little episodes for two or three instruments at a time—strings and oboe, clarinet, flute, and harp, solo violin, and horns, etc—treated with delightful fancy and harmonic skill, rather than to any melodic ideas of value. Mr. Gericke can boast of a group of solo players of which any orchestra may be proud, and, of course, the overture was admirably played. But between this "In Italy" and the "Sakuntala" overture, of which the writer of the programme notes professes to find reminiscences, there is more than many years. The early work is a masterpiece of ideas and orchestral color; this is but the routine expression of a fine musician. Nevertheless, it is good music, and novelties are far too rare in our concert-rooms for us to be otherwise than grateful for its presentation.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the first of its two February concerts at Carnegie Hall last night. The programme consisted of Cesar Francis's symphony in D minor, Bruch's serenade for violin and orchestra, Strauss's tone poem "Don Juan" and Goldmark's overture "In Italy." The solo performer was Marie Nichols, violinist. The compositions of Bruch and Goldmark were heard for the first time here. Miss Nichols is a young player whose style may in time acquire larger qualities than it displayed last night.

Times Feb 19

KORSAKOFF'S SUITE AT SYMPHONY CONCERT

Boston Musicians Play "Scheherazade" in Carnegie Hall.

MR. D'ALBERT THE SOLOIST

Plays His Second Piano Concerto—Heard for the First Time in This City.

In place of a symphony the matinée concert of the Boston Symphony Orchestra, given yesterday in Carnegie Hall, brought forward Rimsky Korsakoff's symphonic suite, "Scheherazade," which has quite the dimensions of a symphony, however different its purpose. It is not unknown to New York, but it has not been played here as often as its uncommonly fine qualities might warrant. Its composer is unquestionably the head of the contemporary Russian composers, and most signally represents their ideals and artistic style. There have been plenty of recent opportunities to make certain the fact that he has not a bit of the salon musicianship about him that so many of the younger Russians show on close examination.

It is programme music, but of the more imaginative kind, not seeking to make each measure represent a definite link in a chain of definite events, but rather to suggest the mood, the atmosphere, of some of the marvelous tales of the Sultana Scheherazade. The stories are mentioned upon the score, but, as the annotator observes, with deliberate vagueness. The music is full of exuberant Oriental imagination, of exotic color, strange Eastern patterns and turns of melody; now vivid and fresh, as in the suggestion of the sweep and broad horizon of the sea in the first movement, and again with the pungent flavors of poppy and mandragora as in the monotonous chanting of the Story of the Kalandar Prince; now brilliant and glittering as in the queerly combined suggestions of the Bagdad festival and the shipwreck upon the magnetic rock. The skill and fertility of invention with which the Russian composer has found thematic expression for all these things, his graphic treatment, and especially his originality and ingenuity of orchestration, have made a most engaging composition. It was beautifully played, it is conceivable that a more vivid and sharply contrasted reading would have heightened the value of the music, but there could scarcely have been a more charming reproduction of the fascinating orchestral effects in which the work abounds.

Most familiar was of course Berlioz's instrumentation of Weber's "Invitation to the Dance" that appeared upon the programme. But will it ever become so familiar that it will be listened to till the end without the premature applause at its deceptive conclusion?

The overture to Cornelius's "Barber of Bagdad" is another piece known, but little heard, here, and also possessed of its individual charm. As an overture it is full of suggestions of the comedy that follows; but as a piece of music by itself, its vivacity and melodiousness and its transparent and brilliant instrumentation make it tell.

Mr. Eugen d'Albert was the solo performer, and appeared in his own second piano concerto—a work which is a dozen years old, but had apparently never been heard in New York before. It is scarcely to be expected that concert pianists will try experiments with their colleagues' compositions when the old line of six or eight concertos seems to be all that is required. Nor could many of them hope to make Mr. d'Albert's concerto sound so effective as he himself did. It is calculated for his own extremely robust style, and he played it yesterday with an aggressiveness and determination that let nothing escape. It is, indeed, a brilliant work, for both the solo instrument and the orchestra. Skillfully written for the piano, it naturally is. Yet it does not leave an impression of strong originality. Traces of Tschaikowsky, of Liszt, and even of Brahms are from time to time to be detected in it, however skillfully they are made to contribute to the composer's purpose. Mr. d'Albert's performance pleased the audience greatly, and he was several times recalled after it.

Marie Nichols, who, as soloist for the Boston [Symphony, made her [second New York appearance last week, is a young violinist of much more than ordinary talent and taste. Philip Hale made this amusing prediction on her in Boston a few days before: "Interesting in music that is uninteresting to the verge of discouragement, she succeeded in holding the attention of the audience and in winning its hearty applause by the modest display of her technical and musical accomplishments. With more experience she will undoubtedly develop a freer and broader style; she will get further and further away from New England and rejoice musically in frank expression of art and womanhood."

Eugen d'Albert in his own new piano concerto was the lion of the second concert, on Saturday, which with its Russian "Scheherazade" may fairly be called the best concert Mr. Gericke has given in Carnegie Hall this season. A fifth pair of concerts will end these visits.

Herald 19

MR. D'ALBERT AND BOSTON ORCHESTRA

It was a programme of peculiarly enjoyable contents which marked the Boston Orchestra's fourth matinee in Carnegie Hall yesterday afternoon. Opening the list with the overture to Cornelius' opera, "The Barber of Bagdad," and closing it with Rimsky-Korzakoff's symphonic suite "Schederazade" (after "The Thousand and One Nights"), Mr. Gericke contrived an atmosphere of Oriental romance, which was enhanced rather than disturbed by the two intermediate numbers, Weber's "Invitation to the Dance" (as orchestrated by Berlioz), and a pianoforte concerto in E major by Eugen d'Albert, the composer of this last work being the soloist.

The men from Boston have seldom put on their local record playing of more remarkable technical brilliance, nor has Mr. Gericke ever better displayed his talent for obtaining highly finished and nicely balanced tone from the orchestra. It is to his unflagging pains, after all, that this organization's distinguished ensemble is due.

The biggest enjoyment of the afternoon centred naturally in the Rimsky-Korzakoff suite, which, as played yesterday, is the most fascinating sort of programme music. Descriptive of one of Sinbad's voyages and suggestive of a whole train of the marvellous tales in the Arabian Nights, its four movements were a series of weirdly delightful instrumental pictures, all treated with admirable art.

Mr. d'Albert's concerto, which was heard for the first time, proved to be ingeniously made of slight, though attractive, material. The composer-pianist played it with a fire and finish which aroused the enthusiasm of the house and brought him forward a dozen times to bow to its plaudits.

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Post Feb 20

MUSIC AND DRAMA

Boston Symphony Orchestra.

Notwithstanding the excitement over the extra Philharmonic concerts last week, the Boston Symphony Orchestra was by no means ignored. A large audience attended the Saturday afternoon concert, when Mr. Eugen d'Albert was the soloist. He played his second concerto for the first time, and won much applause and several recalls therewith. To one hearing it the first time, it seems deficient in melodic interest, but it has all the other qualities that go toward making an effective concerto—interesting harmonies, brilliant arpeggios and passage work, and a beautifully colored orchestral part. While it consists of four parts, there is no break between them, and a further merit is brevity—a merit so great, so unusual, yet so extremely desirable, that its importance can hardly be exaggerated; for it is undeniable that the main reason why most compositions fail is that the authors persist in talking an hour, when all they have to say could be said better in ten minutes. It is needless to add that Mr. D'Albert, in the playing of this work, proved himself once more an artist of the highest rank.

The overture to Cornelius's "Barber of Bagdad," a rather weak composition, was the opening number. It was followed by Weber's "Invitation to the Dance," in Berlioz's orchestration, which we, for our part, prefer to Weingartner's, particularly because of the exquisite use of the horns in the accompaniment. Philip Hale says in the programme book that "both Ambros and Riehl have written glowingly about this dance, 'which symbolizes the dance as a poetic idea.' Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The 'Invitation' changed the whole character of German dance music, they say, and raised it to a higher level." This is all true, and good and beautiful, but Wagner and Brahms and other men who were greater than Ambros and Riehl have spoken in equally glowing terms of the Strauss waltzes, yet the Boston band never plays them. Is it because they are called "waltzes," while Weber's waltz parades as a "Rondo Brilliant"? Is there so much in a name?

The concert closed with a most admirable performance of Rimsky-Korsakoff's delightfully Oriental "Scherezade" suite, to listen to which, as played on this occasion, was like having a mild opium dream. It is in such richly colored music that Mr. Gericke and his players are heard at their best.

BOSTON SYMPHONY CHARMS.

Again Proves Itself Wonderful at Matinee Performance.

A more brilliant concert than that of yesterday the Boston Symphony Orchestra never gave. The tone of the band was simply exquisite in its purity and quality, and the technical performance absolutely flawless. The programme seemed to have been selected with a view to ravishing the senses of the listeners, rather than to appeal to high imagination or deep emotion. First there came the overture to "The Barber of Bagdad," by Cornelius, a composition that had been absent from local lists for much too long a period; then Mr. d'Albert played his pianoforte concerto in E major, and with it won a decided popular triumph without deeply stirring the admiration of the critical. The work is modern in form, inasmuch as it employs the device of community of themes and there is no pause between the movements—a familiar device since the fashion was set by Liszt. The music seemed most effective or most idiomatic in the Scherzo section. Berlioz's transcription of Weber's "Invitation to the Dance" and Rimsky-Korsakow's symphonic suite "Scheherazade" brought the concert to a close, and in the last piece Mr. Hess, the leader of the violins, with his brief solos made a fine impression, as deep a one, indeed, as he did when he presented himself as a virtuoso at the first concert in Joachim's Hungarian concerto.

Boston Herald Feb 17

THE SYMPHONY IN NEW YORK

Boston Players Enthuse Big Audience with Programme Brilliantly Performed.

[Special Dispatch to the Boston Herald.]

NEW YORK, Feb. 16, 1905. It was a programme of unusual interest, brilliantly performed, that marked tonight's concert of the Boston Symphony Orchestra in Carnegie Hall, before a large and enthusiastic audience. Cesar Franck's D minor symphony headed Mr. Gericke's list. This was followed by Strauss' tone poem, "Don Juan," and Goldmark's overture, "In Italy," opus 49. This latter number was a novelty locally; as was also Max Bruch's serenade for violin and orchestra, in which Marie Nichols, violinist, made her reappearance as the soloist of the occasion.

Both Mr. Gericke and his men were in fine feather and roused the house to enthusiasm with their interpretations. Miss Nichols met a warm welcome, well deserved by her finished and effective playing. Mr. Hess, the concert master, conducted her number and supplied an admirable accompaniment for it.

Baltimore American

WEDNESDAY, FEBRUARY 15, 1905.

D'ALBERT AND BOSTON SYMPHONY ORCHESTRA

Program Was Exceptionally Fine. Great Playing of the Soloist.

The program given by the Boston Symphony Orchestra last evening at the Lyric, under the direction of Mr. Gericke, was exceptionally fine and entirely worthy as a fifth part of the season's educational music in Baltimore by the Boston organization. It consisted of the following numbers:

Goldmark—
Overture, "In Italy," op. 49. First time.
D'Albert—
Pianoforte Concerto in E major (in one movement), No. 2, op 12. First time.
Weber—
"Invitation to the Dance," Rondo Brillant. (Orchestrated by Hector Berlioz.)
Rimsky-Korsakoff—
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night") Op. 35.
1. The Sea and Sinbad's Ship.
2. The Story of the Kalandar Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

Soloist, Mr. Eugen d'Albert.

It will be observed that the music is all modern, requiring a full orchestra, and such as cannot be heard here at present except from these musicians.

The opening overture by Goldmark was first heard in America at Chicago last year, and thus was its first performance in this city. Although something of a symphonic poem, it is written in the old, open overture form, starting with an allegro, then going to its slow movement, and ending with a vigorous allegro. Its instrumentation calls for all the brass, including four horns, three trumpets, three trombones, one tuba, and these call for many strings, full woodwind and all the "furniture."

Goldmark has the good taste to choose worthy themes for his musical works, as he did in the Sakuntala overture, when he made his subject the "Sacred Ring," one of the oldest Hindoo dramas in existence. He has realized the fact that, in order to be impressive at this age, music must have something to express which is in itself worthy of expression, in this case a musical picture of Italian skies and life.

Weber's "Invitation to the Dance" was the senior number of the program, but beautiful and fresh as it always is, it was made still more attractive by orchestral instrumentation by Berlioz.

Eugen d'Albert, who was recently heard in the Beethoven concerto, last evening presented his own, thus appearing both as composer and performer. Naturally his interpretation of his own work cannot be questioned, but there was some uncertainty in the rendition owing, no doubt, to the fact that he could not appear at once as composer, performer and director. Generally, however, the work was given smoothly and with precision, but being new to those who listened, it failed to give the pleasure that was felt in his playing of Beethoven.

Familiarity with a good work helps very largely toward its enjoyment. When people listen to the Schumann concerto or a Beethoven or the Grieg or any other familiar work they know just what to expect, and are pleased if they get it. But the same pleasure cannot be had from any new work. It must be heard more than once to be understood and enjoyed. The composer was recalled several times, but mainly on account of his magnificent performance, which is as effective and strong as ever.

Altogether, the concert was the most educational which the orchestra has given this season, and as such was very highly enjoyed.

THE SUN

BALTIMORE, WEDNESDAY, FEB 15, 1905.

D'ALBERT THE SOLOIST

French Pianist Appears With Boston Symphony Orchestra.

With D'Albert as the soloist and with the Rimsky-Korsakoff symphonic suite "Scheherazade" in lieu of the usual symphony, last night's concert of the Boston Symphony Orchestra at the Lyric was one of the notable musical events of the winter. The program offered by Director Gericke was ultra-modern—as "modern as tomorrow," with the exception of a single number, the Weber "Invitation to the Dance."

The overture with which it opened was Goldmark's "In Italy," which was heard here for the first time, and which was first played in Vienna a little over a year ago. The fact that its first performance in this country was by the Chicago Orchestra, under the leadership of Theodore Thomas, last December, only a few weeks before his death, added a pathetic interest to its initial performance here. The composition is cast in the form of the old Italian overture and is marked by beauty of theme, fluent transitions and mellow coloring.

D'Albert appeared both as a composer and as the piano soloist, and in both displayed his brilliant musicianship. He played his brilliant musicianship. He for piano and orchestra, which, like the overture, had not been heard before, arousing tremendous enthusiasm by his Titanic mastery of the technical resources of his instrument. His arpeggios were marvels of clarity, his double notes and chord passages crashed out with the relentlessness of boundless power.

Rimsky-Korsakoff's "Scheherazade" symphonic suite brought the program to an end, the Weber "Invitation to the Dance" serving as the lighter trifle by which the appetite for the more piquant Russian offering was whetted.

As the title indicates, the inspiration for the musical ideas of the composition was drawn from the "Arabian Nights," and the whole is an impressionistic portrayal, in vivid and exotic coloring, with an Oriental exuberance of musical imagery of some of the most fascinating of the Sultana's tales. "The Sea and Sinbad's Ship" forms the subject of the first movement; the "Story of the Kalandar Prince" that of the second; "The Young Prince and the Young Princess" the third, and in the closing movement a fete at Bagdad, which passes with dreamlike inconsequence into a revel at sea and ends with shipwreck near the Mountain of Enchantment. Like other things impressionistic, there are points of view, or, rather, of hearing, at which the heavy splashes of orchestral coloring and the emphasis given to the unusual make the musical picture grotesque and fantastic. There are other phases, though, in which richness and beauty dominate the picture. As a whole, the composition—as it was superbly played by the orchestra—not only challenged attention, but held it enthralled.

The Providence Journal.

Published by the Providence Journal Co. Nos. 209 and 213 Westminster St. PROVIDENCE, R. I.

WEDNESDAY, FEBRUARY 22, 1905.

SYMPHONY CONCERT.

Last of the Series Attended by Large and Enthusiastic Audience.

The third and last concert for the present season by the Boston Symphony Orchestra was given in Infantry Hall last night. There was an unusually large audience, practically every seat in the hall being taken, and the superb playing of the orchestra was greeted with a marked display of enthusiasm. The programme was as follows:

Overture to "Tannhauser".....Wagner
Concerto for violin, No. 1, in G-minor, op. 26.....Max Bruch
Mr. Willy Hess.
Largo .....Handel
Symphony No. 6, "Pathetic," in B-minor, op. 74.....Tschaikowsky

Fine as the performances of the Boston Orchestra usually are, that of last night was exceptional in its character. Seldom have we heard such volume and purity of tone, such delicately balanced ensemble, such vigor and spirit sustained from beginning to end of a long and difficult programme. Something of this was due perhaps to the presence of so large and sympathetic an audience. But, whatever the reason, it is certain that the players fairly outdid themselves and the result was one of the most enjoyable concerts that has ever been heard in this city.

The opening number on the programme, Wagner's familiar "Tannhauser" overture, gave evidence that the air was charged with electricity, if it be that subtle fluid that makes fiddlers' arms move in unison and "back row" artists draw tones unusually mellow and sonorous from their tubes of wood and brass. It was not the academic and conventional rendering to which we have so often listened. The passionate, whirling, voluptuous music of the Venusberg pulsated with life; the solemn hymn of the pilgrims marched on to its excellent climax with thrilling dignity and power. And the mark of artistic achievement thus set was never lowered during the evening.

The equally familiar "Largo" of Handel was given with fine effect by the strings. A novel arrangement was used, the air being given out first as a solo with harp accompaniment, then repeated by all the violins with support of the full orchestra. Mr. Willy Hess, the new concert master of the orchestra, gave the solo with great delicacy and taste, and a fine contrast was afforded when the full body of strings took up the repetition. The number was much applauded

It is safe to say that those who voted for Tschaikowsky's "Pathetic" symphony were more than pleased with its presentation. Mr. Gericke's reading was both broad and subtle and his interpretation was splendidly set forth by the players. Every shade of nuance and expression was brought out with the utmost care and supreme technical finish. It was a worthy ending to a grand concert.

Mr. Willy Hess, who appeared in the role of solist, chose for his selection one of the most brilliant of violin concertos. His playing was masterly in the best sense of the word. He has an admirable equipment; a tone beautifully clear and at the same time incisive, a free and graceful bow arm, any amount of digital dexterity and, above all, the nervous force and musical feeling that marks the true artistic temperament. We do not often hear so good a player. The audience was quick to respond. There was tumultuous applause, which could hardly wait for the close, and he was recalled a number of times.

It is a pleasure to know that, as a result of the interest manifested in this concert and the very large attendance, a series of symphony concerts for next season is assured. Had the result been different, it would have been a deep disappointment to all true lovers of music and a reflection upon the status of musical taste in this community hard to be borne.

SUNDAY HERALD

Published Every Day in the Year. VOL. CXVII., NO. 57.

SUNDAY, FEB. 26, 1905.

SYMPHONY PLAYS SINDING'S SUITE

New and Disappointing Music Is Sombre, Austere and in Certain Ways Forbidding—Not Much That Is Strong in It.

SCHELLING APPEARS FOR THE FIRST TIME

Plays in Frank, Straightforward Manner Rather Than with Finesse—Von Vecsey Gives Third and Last Recital Here.

The programme of the 16th Symphony concert, given last night in Symphony Hall, Mr. Gericke, conductor, was as follows:

"Episodes Chevaleresques," suite, op. 35, Sinding
Concerto in A minor for piano.....Schumann
Symphony No. 1 in C minor.....Brahms

The suite by Christian Sinding, the Norwegian, was played here for the first time, and the third of the four movements was omitted. The composer is known here chiefly by his symphony in D minor, played here six years ago, a piano quartet, a piano trio and a few piano pieces. The symphony, as we remember it, is an austere, granitic work, in certain ways forbidding, and much of the music, to those who would fain be lulled by mellifluous strains, is as downright ugliness. The sombreness is that which we have learned to associate, perhaps without good cause, with Norwegian scenery and music.

The scherzo is grim, and grimness is the pervading characteristic, for Sinding in this symphony is not a man of contrasts. He is an earnest Norwegian, well versed in the traditions and formulas, a man who speaks with his own voice; he is not content with his little parish; he screams his thoughts so that the world may hear,—while Grieg, however charming his expression may be, is essentially a man satisfied with a narrow horizon and a quiet life, unlike Sinding, who is a radical by nature, with decided views on art, politics, economic questions, and a leaning toward Socialism. Such a one is the Sinding of the symphony.

The suite appeared first, we believe, as a piano composition for four hands, in 1898. Whether it was composed originally for piano or orchestra we do not know. There is no programme, there are no mottoes. The title, "Knightly Episodes," or "Knightly Adventures," is enough. The first movement, which is in the nature of a march, is striking at the opening, both in thematic structure and in orchestral dress, but there is little said after this opening. The trumpet solo is melodically conventional, and the invention throughout the movement, and in fact throughout the work, is not conspicuous. The funeral march of the second movement is a lamentation of the type that is immediately popular and soon forgotten. The old device of thematic repetition with strongly marked rhythm and a constant crescendo to a crashing climax works its customary effect. But neither here nor in the finale is there much that is truly strong or individual. The suite is far inferior to the symphony, though it will at one hearing win the applause which would be denied the more powerful and characteristic work.

Mr. Ernest Schelling played for the first time in Boston. He was born near Philadelphia—some say in Pennsylvania, others in New Jersey, and Mr. Schelling, we hear, is inclined in his belief toward the latter state. As a child he played in public, and then he studied in European cities and has for some years appeared with success as a virtuoso in Europe and in South America. He chose Busoni's arrangement of Liszt's "Spanish Rhapsody," and the composition was announced for performance, but Mr. Schelling changed his mind and played Schumann's concerto. This latter work is music of an intimately romantic nature and is more effective in a small hall. There are some who go so far as to say that the concerto is for ladies only, a sneer to which we cannot say Amen; but it is not a concerto that favors a virtuoso in a great hall. Like Chopin's concerto in E minor, it should be brought close to the audience.

Mr. Schelling played in a frank, straightforward manner, rather than with finesse, and his performance was in black and white, not in colors. His interpretation was not to us romantic, nor was it any way engrossing. His technique was adequate; it was, indeed, fluent, and it was displayed with modesty and ease. He will give a recital this week, and there will then be a better opportunity to examine the precise nature of his artistry. Last evening he was apparently at his best in the first movement. He was heartily applauded by the audience.

The first symphony of Brahms, a work which has been both over-praised and unduly disparaged, with its tragically intense first movement and its triumphant close, was welcome to many. The orchestral performance throughout the evening was of a high order of excellence.

The programme of the 17th concert will be different from that announced on the music page of today's Herald. As changed, it will be as follows: A Faust overture, Wagner; Bachrich's transcription of a prelude, adagio and gavotte by Bach; Schubert's symphony in C major. Mr. Campanari, baritone, will sing an aria from Mozart's "Cosi fan tutti" and an air by Gluck.

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Post Feb 28

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Notwithstanding the excitement over the extra Philharmonic concerts last week, the Boston Symphony Orchestra was by no means ignored. A large audience attended the Saturday afternoon concert, when Mr. Eugen d'Albert was the soloist. He played his second concerto for the first time, and won much applause and several recalls therewith. To [illegible] hearing it the first time, it seemed [illegible] in melodic interest, but it has all the other qualities that go toward making an [illegible] concerto—interesting harmon[illegible] brilliant arpeggios and passage work, [illegible] colored orchestral [illegible] [illegible] break between them. [illegible] gravity—a merit so [illegible] extremely desir[illegible] can hardly be ex[illegible] compositions fail is [illegible] in talking an hour. [illegible]

[illegible] "Invitation" changed the [illegible] music, [illegible] to a higher level" [illegible] good and beautiful. [illegible] Brahms and other men [illegible] Ambros and Riehl [illegible] glowing terms of [illegible] the Boston band [illegible] because they are [illegible] while Weber's waltz [illegible] Brilliant"? Is there so [illegible]

[illegible] such a most admirable [illegible] Rimsky-Korsakoff's delight[illegible] "Scheherazade" suite, to lis[illegible] this occasion. [illegible] dream. It [illegible] music that Mr. [illegible] are heard at their [illegible]

BOSTON SYMPHONY CHARMS.

[illegible]

A more brilliant concert than that of yesterday the Boston Symphony Orchestra never gave. The tone of the band was simply exquisite in its purity and quality, and the technical performance absolutely flawless. The programme seemed to have been selected with a view to ravishing the senses of the listeners, rather than to appeal to high imagination or deep emotion. First there came the overture to "The Barber of Bagdad," by Cornelius, a composition that had been absent from local lists for much too long a period; then Mr. d'Albert played his pianoforte concerto in E major, and with it won a decided popular triumph without deeply stirring the admiration of the critical. The work is modern in form, inasmuch as it employs the device of community of themes and there is no pause between the movements—a familiar device since the fashion was set by Liszt. The music seemed most effective or most idiomatic in the Scherzo section. Berlioz's transcription of Weber's "Invitation to the Dance" and Rimsky-Korsakow's symphonic suite "Scheherazade" brought the concert to a close, and in the last piece Mr. Hess, the leader of the violins, with his brief solos made a fine impression, as deep a one, indeed, as he did when he presented himself as a virtuoso at the first concert in Joachim's Hungarian concerto.

Boston Herald Feb 17

THE SYMPHONY IN NEW YORK

Boston Players Enthuse Big Audience with Programme Brilliantly Performed.

[Special Dispatch to the Boston Herald.]

NEW YORK, Feb. 16, 1905. It was a programme of unusual interest, brilliantly performed, that marked tonight's concert of the Boston Symphony Orchestra in Carnegie Hall, before a large and enthusiastic audience. Cesar Franck's D minor symphony headed Mr. Gericke's list. This was followed by Strauss' tone poem, "Don Juan," and Goldmark's overture, "In Italy," opus 49. This latter number was a novelty locally, as was also Max Bruch's serenade for violin and orchestra, in which Marie Nichols, violinist, made her reappearance as the soloist of the occasion.

Both Mr. Gericke and his men were in fine feather and roused the house to enthusiasm with their interpretations. Miss Nichols met a warm welcome, well deserved by her finished and effective playing. Mr. Hess, the concert master, conducted her number and supplied an admirable accompaniment for it.

Baltimore American.

WEDNESDAY, FEBRUARY 15, 1905.

D'ALBERT AND BOSTON SYMPHONY ORCHESTRA

Program Was Exceptionally Fine. Great Playing of the Soloist.

The program given by the Boston Symphony Orchestra last evening at the Lyric, under the direction of Mr. Gericke, was exceptionally fine and entirely worthy as a fifth part of the season's educational music in Baltimore by the Boston organization. It consisted of the following numbers:

Goldmark—
Overture, "In Italy," op. 49. First time.
D'Albert—
Pianoforte Concerto in E major (in one movement). No. 2, op. 12. First time.
Weber—
"Invitation to the Dance." Rondo Brillant. Orchestrated by Hector Berlioz.)
Rimsky-Korsakoff—
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night") Op. 35.
1. The Sea and Sinbad's Ship.
2. The Story of the Kalandar Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.
Soloist, Mr. Eugen d'Albert.

It will be observed that the music is all modern, requiring a full orchestra, and such as cannot be heard here at present except from these musicians.

The opening overture by Goldmark was first heard in America at Chicago last year, and thus was its first performance in this city. Although something of a symphonic poem, it is written in the old, open overture form, starting with an allegro, then going to its slow movement, and ending with a vigorous allegro. Its instrumentation calls for all the brass, including four horns, three trumpets, three trombones, one tuba, and these call for many strings, full woodwind and all the "furniture."

Goldmark has the good taste to choose worthy themes for his musical works, as he did in the Sakuntala overture, when he made his subject the "Sacred Ring," one of the oldest Hindoo dramas in existence. He has realized the fact that, in order to be impressive at this age, music must have something to express which is in itself worthy of expression, in this case a musical picture of Italian skies and life.

Weber's "Invitation to the Dance" was the senior number of the program, but beautiful and fresh as it always is, it was made still more attractive by orchestral instrumentation by Berlioz.

Eugen d'Albert, who was recently heard in the Beethoven concerto, last evening presented his own, thus appearing both as composer and performer. Naturally his interpretation of his own work cannot be questioned, but there was some uncertainty in the rendition owing, no doubt, to the fact that he could not appear at once as composer, performer and director. Generally, however, the work was given smoothly and with precision, but being new to those who listened, it failed to give the pleasure that was felt in his playing of Beethoven.

Familiarity with a good work helps very largely toward its enjoyment. When people listen to the Schumann concerto or a Beethoven or the Grieg or any other familiar work they know just what to expect, and are pleased if they get it. But the same pleasure cannot be had from any new work. It must be heard more than once to be understood and enjoyed. The composer was recalled several times, but mainly on account of his magnificent performance, which is as effective and strong as ever.

Altogether, the concert was the most educational which the orchestra has given this season, and as such was very highly enjoyed.

THE SUN

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D'ALBERT THE SOLOIST

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The overture with which it opened was Goldmark's "In Italy," which was heard here for the first time, and which was first played in Vienna a little over a year ago. The fact that its first performance in this country was by the Chicago Orchestra, under the leadership of Theodore Thomas, last December, only a few weeks before his death, added a pathetic interest to its initial performance here. The composition is cast in the form of the old Italian overture and is marked by beauty of theme, fluent transitions and mellow coloring.

D'Albert appeared both as a composer and as the piano soloist, and in both displayed his brilliant musicianship. He played his brilliant musicianship. He for piano and orchestra, which, like the overture, had not been heard before, arousing tremendous enthusiasm by his Titanic mastery of the technical resources of his instrument. His arpeggios were marvels of clarity, his double notes and chord passages crashed out with the relentlessness of boundless power.

Rimsky-Korsakoff's "Scheherazade" symphonic suite brought the program to an end, the Weber "Invitation to the Dance" serving as the lighter trifle by which the appetite for the more piquant Russian offering was whetted.

As the title indicates, the inspiration for the musical ideas of the composition was drawn from the "Arabian Nights," and the whole is an impressionistic portrayal, in vivid and exotic coloring, with an Oriental exuberance of musical imagery of some of the most fascinating of the Sultana's tales. "The Sea and Sinbad's Ship" forms the subject of the first movement; the "Story of the Kalandar Prince" that of the second; "The Young Prince and the Young Princess" the third, and in the closing movement a fete at Bagdad, which passes with dreamlike inconsequence into a revel at sea and ends with shipwreck near the Mountain of Enchantment. Like other things impressionistic, there are points of view, or, rather, of hearing, at which the heavy splashes of orchestral coloring and the emphasis given to the unusual make the musical picture grotesque and fantastic. There are other phases, though, in which richness and beauty dominate the picture. As a whole, the composition—as it was superbly played by the orchestra—not only challenged attention, but held it enthralled.

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Overture to "Tannhauser" ....Wagner
Concerto for violin, No. 1, in G-minor, op. 26........................Max Bruch
Mr. Willy Hess.
Largo ....Handel
Symphony No. 6, "Pathetic," in B-minor, op. 74.....................Tschaikowsky

Fine as the performances of the Boston Orchestra usually are, that of last night was exceptional in its character. Seldom have we heard such volume and purity of tone, such delicately balanced ensemble, such vigor and spirit sustained from beginning to end of a long and difficult programme. Something of this was due perhaps to the presence of so large and sympathetic an audience. But, whatever the reason, it is certain that the players fairly outdid themselves and the result was one of the most enjoyable concerts that has ever been heard in this city.

The opening number on the programme, Wagner's familiar "Tannhauser" overture, gave evidence that the air was charged with electricity, if it be that subtle fluid that makes fiddlers' arms move in unison and "back row" artists draw tones unusually mellow and sonorous from their tubes of wood and brass. It was not the academic and conventional rendering to which we have so often listened. The passionate, whirling, voluptuous music of the Venusberg pulsated with life; the solemn hymn of the pilgrims marched on to its excellent climax with thrilling dignity and power. And the mark of artistic achievement thus set was never lowered during the evening.

The equally familiar "Largo" of Handel was given with fine effect by the strings. A novel arrangement was used, the air being given out first as a solo with harp accompaniment, then repeated by all the violins with support of the full orchestra. Mr. Willy Hess, the new concert master of the orchestra, gave the solo with great delicacy and taste, and a fine contrast was afforded when the full body of strings took up the repetition. The number was much applauded.

It is safe to say that those who voted for Tschaikowsky's "Pathetic" symphony were more than pleased with its presentation. Mr. Gericke's reading was both broad and subtle and his interpretation was splendidly set forth by the players. Every shade of nuance and expression was brought out with the utmost care and supreme technical finish. It was a worthy ending to a grand concert.

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SCHELLING APPEARS FOR THE FIRST TIME

Plays in Frank, Straightforward Manner Rather Than with Finesse—Von Vecsey Gives Third and Last Recital Here.

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Concerto in A minor for piano.......Schumann
Symphony No. 1 in C minor..........Brahms

The suite by Christian Sinding, the Norwegian, was played here for the first time, and the third of the four movements was omitted. The composer is known here chiefly by his symphony in D minor, played here six years ago, a piano quartet, a piano trio and a few piano pieces. The symphony, as we remember it, is an austere, granitic work, in certain ways forbidding, and much of the music, to those who would fain be lulled by mellifluous strains, is as downright ugliness. The sombreness is that which we have learned to associate, perhaps without good cause, with Norwegian scenery and music.

The scherzo is grim, and grimness is the pervading characteristic, for Sinding in this symphony is not a man of contrasts. He is an earnest Norwegian, well versed in the traditions and formulas, a man who speaks with his own voice; he is not content with his little parish; he screams his thoughts so that the world may hear, while Grieg, however charming his expression may be, is essentially a man satisfied with a narrow horizon and a quiet life, unlike Sinding, who is a radical by nature, with decided views on art, politics, economic questions, and a leaning toward Socialism. Such a one is the Sinding of the symphony.

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BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

PROGRAMME.

Sinding—Episodes Chevaleresques. Suite for Orchestra. Op. 25. (3 movements.)
Schumann—Concerto for Piano. A minor, Op. 54. Soloist, Mr. Ernest Schelling.
Brahms—Symphony No. 1. C minor. Op. 68.

This was a fine programme, a presentation of some of the best phases of modern composition, without any puzzle-music of any kind. Sinding's Suite, given for the first time, was lofty and earnest, and presented many modern orchestral effects without attempting either the wild metaphysics or the ascetic ugliness of some of the 20th century music. It was not "programme-music," for it did not tell a definite tale, but it was a divine stimulant to the poetry and imagination lying dormant in each auditor; and this is one of the highest functions of instrumental music.

Although the orchestration of the work was very advanced, its form was clear, and there was beautiful melody in the Suite as well.

Some of the modern composers imagine that tune must be a weakening of musical composition, since in its primary elements a melody is usually merely a presentation of tonic, dominant and subdominant harmony. But these radicals forget that there are many other scale-forms besides our own major and minor, and that these are almost virgin soil to the latter-day composer.

Instead of telling a definite story Sinding presents 3 contrasted emotions around which each auditor is at liberty to wreathe his own narrative. The first movement is a lofty march, suggesting the pomp and military splendor of knighthood; the second a funeral march and a lament; the last a dashing and courageous sort of finale.

There is enough of counterpoint in the work to make it interesting to the musician, but it is also comprehensible to the laity. The finale shows a falling-off from the power of the first 2 movements. The work was greatly applauded and is evidently popular music in its best sense.

Schumann's orchestration, and that of Brahms as well, suffered a little by comparison with that of the modern Norwegian. The thoughts of the 2 German composers are imperishable, and, in their field, unrivalled, but Schumann could not, and Brahms would not, use the modern orchestra in its full kaleidoscopic power.

The pianist of the concerto was warmly welcomed and much applauded. Mr. Schelling is an American, and we have not many natives who hold their own as composers and performers in Europe. It was a delight to bathe in the melodies of this romantic concerto. But we found far more of Florestan than of Eusebius in the interpretation of Mr. Schelling. Everything was performed with clearness and surety, the ensemble was always correct, but we missed the ineffable tenderness of Schumann,—his dreaminess and subtlety.

Nevertheless there was much to praise in the performance and we must hear the young artist in other schools before summing up his abilities. That these are worthy, however, is beyond any question. He was twice recalled at the conclusion of the concerto.

Then came a Brahms feast! The C minor symphony is a severe test for any but the initiated Brahmsites. Its first movement is a veritable jungle of development of themes. The man who says that he loves this movement on a first, or second, or third hearing, is deceiving himself or others. Its depth is not to be lightly fathomed. But, once understood it wears forever, like Bach's fugues.

The work grows easier of comprehension as it advances. The second and third movements are almost popular.

But the crowning glory is in the finale; here we have a more modern Beethoven. It is built upon the lines of the finale of the ninth symphony, but without the screaming vocal effects. It is an epitome of the entire symphony, reproducing material from the 3 first movements, as the ninth symphony does. It has a popular melody as its core, as the Beethoven work has. But it achieves more than the older classic. Instead of a Dionysiac frenzy of joy its measures give the utmost loftiness. Its climax is as great as any in the entire symphonic repertoire.

Mr. Gericke achieved an absolute triumph in this movement. His reading was something to grow ecstatic over. The orchestra was at its best; all played commendably, although horns, flute and pizzicato strings call for a word of especial praise. We doubt if this finale could have been better played by any orchestra existing.

We wish that the D'Indy symphony could have been heard with this, as an object lesson, an awful example, an "abschreckendes Beispiel"! It was a delight to see that the audience appreciated the height attained, for the public, instead of rushing for coats, wraps and trolley cars, remained to give most hearty applause.

Louis C. Elson.

Boston Transcript

MONDAY, FEBRUARY 27, 1905
Symphony Hall: Symphony Orchestra

At the sixteenth symphony concert the soloist was Mr. Ernest Schelling, a young American pianist who made his first appearance in Boston. This was the programme:

Sinding: Episodes Chevaleresques, Suite in F major for Orchestra, Op. 35. (First time.)
Schumann: Concerto for Pianoforte in A minor, Op. 54.
Brahms: Symphony No. 1, in C minor, Op. 68.

The production of a novelty, in this case Sinding's suite called "Episodes Chevaleresques," was once more attended by illluck. No one seemed to care for the composition at all. From Sinding one expects a work of interest. The man has already proved himself a musician of a certain consequence, with a gift of melody, a grotesque sort of grim humor, fine skill in orchestration, and a distinct originality. Perhaps these "episodes" produced Saturday evening would prove more interesting than they did if they were furnished with a programme. As it was, they left the impression of three rather irrelevant movements in a not strikingly knightly vein. The first, a march, sets out stirringly with a theme that at once seizes the attention. But the interest does not hold. Pleasant music follows, there being an abundance of melody, all dressed out in charming orchestral array, only no bit of melody bears any very apparent relation to the next bit. Some of it, furthermore, in particular the solo for trumpet, is more commonplace than could be looked for from Sinding. The second movement of the suite is funeral music, agreeable to hear, but in no way noteworthy, and the third, a brilliant piece, again causes wonder as to the reason of the title "knightly." The composer, in short, would have done better to call his work simply a suite, or else to have written out a few words of guiding programme. As the composition now stands, it keeps one wondering just wherein its somewhat vague measures deserve their title. Except for the last movement, the episodes apparently gave little pleasure.

It cannot be regarded as a wise policy for a pianist to come before a strange public with the Schumann concerto. Schumann, although he made use of the old term concerto, was far from disposed to write a piece through which a pianist might dash for the glorification of his prodigious technique, accompanied the while by full orchestra. On the contrary, Schumann antedated Mr. Converse by some sixty years in writing a poem for orchestra and pianoforte, or Vincent d'Indy in his symphony for pianoforte and orchestra. Brilliant piano players, of course, misunderstanding Schumann, have performed the concerto as distinctly in the solo vein, as though it were the Liszt E flat, but they have thereby ruined the effect of the work. And some artists have fittingly effaced themselves, notably Miss aus der Ohe—with a dishearteningly dull result. At this last performance of the concerto, Mr. Schelling had better luck than Miss aus der Ohe. Artist enough to recognize the pianist's place in Schumann's scheme, Mr. Schelling made no effort to put himself forward, nor was he yet so unduly modest as to make the pianoforte part seem insignificant. In fact, he made manifest a sense of proportion that showed a true artist. For the rest, it will be wiser to postpone comments on Mr. Schelling's pianoforte playing till he has appeared in recital. That he has an excellent technique and that he is thoroughly musical is clear. Qualities of romance and imagination he showed less distinctly. The orchestral accompanying of the concerto was exquisitely beautiful.

All the evening, indeed, the orchestra played superbly. One could have wished, however, to hear the great Brahms symphony earlier in the evening. There are people who do not admire Brahms. To bring home to them their strange lack of appreciation, they should be given opportunities to hear the great master's works under the most favorable conditions. Now even the most devoted worshippers of Brahms will admit that the first symphony is of heavier calibre than a Moszkowski suite—they would probably have expressed it as "profounder," but it comes to much the same thing. For the benefit, then, of those who love Brahms, and for the education of such persons as love him not, let a Brahms symphony, in especial the first, be presented early in the evening, before the ears and mind are exhausted with music.

At this week's concert Mr. Campanari is expected to sing. The programme of orchestral works will be as follows: Wagner, A Faust overture; Bach-Bachrich, prelude, adagio and gavotte; Schubert, symphony in C major.

R. R. G.

Boston Sunday Globe.

BOSTON, FEB 26, 1905.

SYMPHONY CONCERTS.

The American pianist, Ernest Schelling, appeared as soloist at last week's Symphony concerts, playing Schumann's A-minor concerto. Sinding's suite, "Knightly Adventures," and Brahms' C-minor symphony were the other numbers. The Sinding suite was played for the first time at these concerts, and but three of the four movements were given. Throughout the work there is a peculiar blending of precise rythms with a sort of scampering accompaniment which gives a pleasingly unique touch to the composition suggeting the movement of mounted warriors and fitting the title of "Knightly Adventurers." The idea of marching is carried through each movement, and very skilfully, too, for the melodic combinations are very charming, love motives are mingled with chivalric episodes in the closing part, and the whole work seems to illustrate vividly the traditional accomplishments of the armored knights of old. The peculiar tross arpeggios of the opening movement immediately arrests attention, the various developments are full of odd twists in Sinding's orchestration, there is a wealth of beautiful harmonies for all the lighter instruments, and to the heavier ones the composer has given many undulating measures rich in melodic material. It is a work of grand proportions and specially interesting by reason of its marked originality in treatment.

The orchestra performed the suite in splendid style, the immense amount of staccato playing being perfect in time and crispness of execution. The brasses had plenty of work, and they did it with the usual harmony of phrasing and tonality, their parts in the second movement being specially good. The woodwinds deserve mention, too, for they work in the finale. The ensemble playing by all the string contingents revealed anew a unanimity and precision that seems to be about faultless.

Mr Schelling's interpretation of the Schumann concerto was masterly. His finger dexterity is of the highest order, he plays with an air of authority that is very convincing, he does not make any fuss about his work either in fortissimo of the more delicate passages, and he evidently has all the difficulties of the keyboard under excellent control. The cadenza in the first movement was played with a deftness and clavity which was repeated in the closing movement, showing that Mr Schelling was physically able to cope successfully with Brahms' lighter moods, even after the strenuous demands of the intervening intermezzo. In the second part the romantic style was carefully observed, the "dialogues" between the orchestra and piano were very charming in presentation and in the third movement the chord passages in fortissimo were executed with a technical ability of the highest order. The whole interpretation was a fine example of pianistic skill and the performer's reception was of the most demonstrative nature. The accompaniment by the orchestra left nothing to be desired and Mr Gericke's men closed the program with a magnificent performance of Brahm's great C minor symphony.

This week's program will comprise Wagner's "Faust" overture, prelude, adagio and gavotte, Bach-Bachrich and Schubert's C major symphony. The soloist will be announced later.

The Boston Post

The Representative Democratic Paper of New England

SUNDAY MORNING, FEBRUARY 26, 1905

NEW ORCHESTRAL WORK

Sixteenth Symphony Concert Featured by Sinding's "Episodes"

The 16th Symphony concert was given last evening, with Ernest Schelling, pianist, as the soloist. This was the programme:

"Episodes Chevaleresques," Op. 35.....Sinding
Concerto for pianoforte.....Schumann
Symphony No. 1.....Brahms

Sinding's "Episodes Chevaleresques" was heard in this city for the first time. It has been given at Philadelphia and Chicago, however, also at London and other places.

Ernest Schelling, pianist, was heard for the first time here, in Schumann's A minor concerto. Mr. Schelling was born in this country, but has lived in Europe for some years, where he has become favorably known, both as pianist and composer. He is still under 30, is unusually tall and slim, which gives him a striking appearance on the stage. His technic is highly developed, yet by no means infallible; his tone is delightfully pleasing and sympathetic, he never pounds the instrument, and his manner is quiet and unaffected.

His interpretation of the concerto was honest, intelligent and enjoyable, although he appeared to hold himself in too much reserve, and there was often a lack of the poetic sentiment necessary for an ideal performance of the concerto. However, it is evident that Mr. Schelling is a pianist that will rank among the best of them, with added years, and his reception last evening was most flattering, there being many recalls. The concert ended with a performance of Brahms' symphony No. 1.

SUNDAY HERALD

Published Every Day in the Year.
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SUNDAY, MARCH 5, 1905.

The programme of the 17th Symphony concert given last evening in Symphony Hall, Mr. Gericke conductor, was as follows:

A "Faust" overture.....Wagner
Recitative and Air of Thoas from "Iphigenia in Aulis".....Gluck
Prelude, Adagio and Gavotte....Bach-Bachrich
Aria from "Cosi fan tutte".....Mozart
Symphony in C major.....Schubert

The orchestral numbers were finely played. The overture by Wagner was interpreted with impressive dramatic force, with true intensity. How the original score, composed in 1839-40, compares with the present version (1854-55) we have at present no means of knowing. Wagner himself said that he had rewritten the instrumentation throughout, made many changes, given more importance to the middle section. It is the one purely orchestral work by him that leads the hearer to think that Wagner might have been a great composer without any reference to the opera house, a great composer in symphonic form.

As remodelled, there are suggestions of the influence of Liszt, and, strange to say, there are passages that might have been written, as far as the mood is concerned, by Schumann, who, however, could not have woven the orchestral dress. It would be interesting to hear the two versions in the same concert, just as it would be interesting to hear the "Polonia," "Columbus" and "Rule Britannia" overtures of Wagner, dated respectively 1835, 1836 and 1836-37, which preceded immediately the "Faust."

The Herald spoke a month or so ago of a performance of the three in a concert at London early in the year. It is a singular fact that whereas Wagner in his younger days was a good deal of a sensualist—he played the part with indisputable success for many years thereafter—and was deliberately and aggressively sensual in his opera founded on "Measure for Measure," there is in the "Faust" overture hardly a trace of the peculiar and glowing sensuousness that plays a dominating part in his important stage works. Whatever passion there is in the passing musical thought of womanhood, as typified by Gretchen, is cerebral. The struggles here depicted are mental, and the hero is the baffled and despairing philosopher.

The transcription of Bach's violin music was performed with such verve that the applause was unusually hearty and long continued. It was the applause that rewards a favorite virtuoso, and, as The Herald has often hinted, this orchestra is always the true virtuoso assisted now and then by some singer, pianist, violinist. Mr. Gericke called upon the players to acknowledge the applause and twice were they compelled to rise and bow. The same tribute might justly have been paid the wind players after the second movement of the symphony. Such beauty of tone, such phrasing and such accuracy of ensemble are seldom heard in any European orchestra. Perhaps we are all too much accustomed to the uncommon skill and musicianship of the various choirs in this band of players.

The symphony was read and played with marked taste and gusto, and the music, as always when heard under such conditions, made its way straight to the heart of the hearer. When this work, with its sustained gush of melody, its infinite wealth of beauty, seems too long, then it is the fault of the conductor or of the players. As it was performed last evening, no one would have had the symphony shorter. The audience in such a performance shares the intoxication of the composer, the divine drunkenness that comes from drinking deep of beauty, the drunkenness of Nature rejoicing in a perfect day.

Mr. Campanari sang two arias of widely contrasted character which depend, however, for effect on the dramatic situation, on what has preceded and on what is anticipated. In the theatre the noble strains of Gluck, strains charged with bodement, follow immediately the lament of Iphigenia, the priestess, and of the attendants exiled with her. The goddess saved her, yet the fates are not yet satisfied. The strangers will arrive, and Thoas the king will fall a victim to one of them. The solemn stage scene and the awful atmosphere prepare the hearer for Thoas' confession of dread.

But put the King of Taurica in concert dress and let him suddenly begin his recitative, and what is Thoas to the audience, or it to Thoas? So, too, the unfamiliar aria of Mozart demands imperatively the comic situation, the sight of the lovers now disguised tempting the fidelity of their sweethearts. The aria needs not only the scene, the presence of the women, but the action of the comedian, the gestures, the pose, the dramatic exaggeration. Put Leporello with his famous song on the concert stage without the mocked Donna Elvira and the long roll that contains the names of Don Juan's abandoned loves and the effect is gone. So with this aria. When sung in concert it is merely a song, a song cast in the Mozartian mould; the music is no longer hypocritically sentimental, ironically descriptive, malicious in spirit.

This is too often the fate of the operatic artist when he appears in concert. It is a pleasure to hear Mr. Campanari's voice, to note his free delivery, his vocal animation. We remembered the dramatic force and finesse of his Ford in "Falstaff," the part in which he attained a truly dramatic height, and while he sang this air from "Cosi fan tutte" we could not help thinking how admirably he might say the words and interpret the spirit of this fine instance of Mozart's dramatic power in a stage representation of a delightful work.

BOSTON DAILY ADVERTISER

Established 1813.

THE SYMPHONY CONCERT.

PROGRAMME.

Wagner—A Faust Overture.
Gluck—Recitative, "The Gods have foreshown me the future," and Aria, "Foreboding Fear of Ill," from Iphigenia in Tauris."—(First time at these concerts.)
Mr. G. Campanari.
Bach—Prelude, Adagio and Gavotte, in Rondo form.—(Arranged for Strings by Sigismund Bachrich.)
Mozart—Aria, "Turn your glances on him," from "Cosi fan tutte."—(First time at these concerts.)
Mr. G. Campanari.
Schubert—Symphony in C major, No. 9.

The "Faust" overture by Wagner wears well. It grows better with repeated hearings, and much that was unclear becomes beautiful or [illegible] with familiarity. The Faust that is [illegible] is a profoundly dissatisfied gentleman, somewhat like the pessimistic Don Juan that Richard Strauss has introduced to the concert-room. The overture was [illegible] interpreted.

"Coming events [illegible] their shadows before!" The [illegible] by the symphony orchestra last [illegible] and Saturday [illegible] opera troupe [illegible] at least [illegible] was in the air. [illegible] the operatic stage. At the [illegible] the artist. His [illegible] school which has [illegible] concerts for [illegible] Mr. Hess, who [illegible] with excellent [illegible] Mozart and Gluck selections.

[illegible] people are [illegible] these latter-days! [illegible] exhuming an [illegible] first prelude; lesser [illegible] brought to light romances [illegible] that were buried in [illegible] the "Well-tempered Clavichord" (whose temper must be sorely tried by some of them); Liszt has discovered great fortissimo displays of double octaves [illegible] chords, in some of the [illegible] preludes; the famous [illegible] served with various [illegible] and at this concert [illegible] some of the violin solos made [illegible] piece for the string [illegible]

[illegible] are quite right! There [illegible] in Bach's music than are [illegible] philosophy. It would [illegible] Irish folk-song out of the [illegible] major ("Well-tempered [illegible] Book 2, No. 11,) and Jensen's [illegible] "Murmuring Breeze" is but a [illegible] change from Bach's "My [illegible]"

[illegible] of the little Suite were [illegible] the first violins doing [illegible] solo work.

[illegible] Bach discarded the Musette [illegible] which he often employed [illegible] and used, instead, the old Rondo [illegible] which one chief theme is served over and over again, with layers of [illegible] between. Padre Martini's [illegible] Gavotte (originally called "Les Moutons") has this antiquated form. It requires [illegible] attractive chief theme to make it bearable, and this it [illegible] the Gavotte.

[illegible] but Bach in this [illegible] the hit of the concert and [illegible] furore that Mr. Gericke [illegible] bowing and bowing again, [illegible] to rise and bow, which they were forced to do twice, and even after this it seemed as if the public had determined to force an encore.

[illegible] feast for those old [illegible] in the shape of [illegible] One might [illegible] work being performed [illegible] of course, have no business [illegible] musical work. [illegible] his [illegible] dissonances [illegible] at least [illegible] to please [illegible]

Another [illegible] work [illegible] emotion [illegible] expressed without [illegible] all [illegible] Poor Beethoven tried to do this [illegible] symmetry in his Sonata Pathetique and Sonata Appassionata, but every modern knows how much better emotional power is expressed by D'Indy or Loeffler or even some of our resident cacophonists.

The chief defect of the work was that it did not deliver any puzzles for the auditor to riddle out. When every one had braced himself for a severe task, for a strenuous mental labor, this puerile work caused the brows to unbend, the scowls to disappear, and it actually rested and refreshed the public! We need not repeat, we trust, that this is not the purpose of music; the highest function of the modern art is to perplex, to puzzle, to make the auditor work, and, if possible, to make him miserable. This symphony does none of these things, therefore one may hope that it will be laid upon the shelf from which Schumann and Mendelssohn never should have rescued it.

Dvorak once wrote that he considered Schubert's genius to be best displayed in his orchestral and instrumental works. One almost agreed with this radical statement after hearing the excellence of the interpretation of this symphony. The horn played nobly in the opening introduction, and the trombones made much of their phrases in the coda—the first really characteristic trombone passage that was ever written in a symphony. The wood-wind were exquisite in the second movement and in the subordinate theme of the first. The orchestra gave those mighty figures of 4 strokes each (perhaps Schubert borrowed this idea from Beethoven's violin concerto) with magnificent power. The concert therefore came to an end in a blaze of glory.

Louis C. Elson.

Boston Transcript

MONDAY, MARCH 6, 1905

Symphony Hall: Symphony Orchestra

This was the programme of the seventeenth symphony concert, at which Mr. Giuseppe Campanari was the soloist:

Wagner: A Faust Overture.
Glück: Recitative, "The gods have foreshown me the future," and Aria, "Foreboding Fear of Ill," from "Iphigenia in Tauris." (First time at these concerts.)
Bach: Prelude, Adagio and Gavotte, in Rondo form. (Arranged for strings by Sigismund Bachrich.)
Mozart: Aria, "Turn your glances on him," from "Cosi fan tutte." (First time at these concerts.)
Schubert: Symphony in C major, No. 9.

The feature of this admirable concert was the absolutely perfect performance of the great Schubert symphony, that work which, often times, seems great chiefly on account of its proportions; although Schumann spoke fervently of its "heavenly length," it is not always easy to accept his opinion as final. After last Saturday's performance, however, the beauty of which cannot be forgotten, one can only believe that if the work prove tiresome it is because it is not well read and executed, or because it is not properly placed on a programme. Even at this last concert one might have wished the symphony to come first, but, at all events, it had not been preceded by a long programme of heavy character.

The ever-recurring delight aroused by sympathetic performances of Schubert's most notable works would seem to prove once and for all that melody is the chief stay of music. A musical composition may be dramatic to the core, in its very essence quivering with emotion, as witness the most characteristic works of Tchaikovsky. Their very qualities of emotionalism make them grow old. And so with harmony. Many is the piece now written that enchants the connoisseur by the piquancy and originality of its harmonic progressions, without much else in its favor. Since harmony constantly changes its fashions, the unusual of today becoming the usual of tomorrow, what is to be the fate of a composition, that depends for its worth on original harmony alone? Brilliant orchestral color, too, will soon cease to be of avail, unless it be supported by other qualities, for nowadays every music student, apparently, can produce a score that glows with color, just as every conservatory pupil, at present, can develop a pianoforte technique that would have made Mozart stare.

And Schubert, who is not known to have had novel views on the subject of harmony and who was reproached with ignorance of counterpoint, was able to set music on paper that today delights the world. The man possessed the gift of melody to a degree almost unequalled before or since his time, and he likewise was blessed with a feeling for form second only to that of Mozart A subtle sense of rhythm, too, was one of his most valuable assets. With such an equipment, why should he not write music to live, as indeed he has?

But music like Schubert's needs a perfect production, if it is to convey its entire message. In the C major symphony, on Saturday, Mr. Gericke did a piece of conducting of which he must surely feel proud, and by which Boston must feel itself honored. With such perfection of detail that each little solo or duet was an exquisite delight, with a fineness of rhythm no less than entrancing, and with an understanding of the color scheme of the score that made Schubert seem as much a master of color effects as Debussy of the twentieth century, Mr. Gericke at the same time read the work with a breadth that possessed infinite grandeur. It was a wonderfully poetic, noble interpretation of a noble poem, and as such it will be long remembered.

The remainder of the concert demands few words. The familiar pieces by Bach, in their orchestral garb, gave much pleasure, especially the gavotte, which so tickled the audience that they were quite determined to have it over again. Mr. Gericke, on the other hand, equally determined not to break the admirable rule of Symphony concerts in regard to encores, motioned to the orchestra to rise in acknowledgement, a proceeding which had to be repeated. In these days of lukewarm enthusiasm such applause at a pianoforte recital would have meant at least three encores. The excitement was easy to understand, however, for the Bach pieces were indeed brilliantly played.

Mr. Campanari, to turn to the soloist, was not happy in his selections. The noble measures from Glück's "Iphigenia" mean little when wrested from their surroundings, and, furthermore, Mr. Campanari sang them as though he had learnt them especially for the concert. The gay comedy of Mozart, too, away from the stage, made comparatively little effect, although much applause was given Mr. Campanari's musicianly, artistic singing. As an interpreter of Mozart Mr. Campanari has few superiors.

The soloist at the coming concert will be Mr. Kreisler. The programme is as follows: "Manfred" Symphony, after Byron's poem, Op. 58, Tchaikovsky; concerto for violin, Brahms; overture, "Leonore," No. 3, Beethoven.

R. R. G.

Wagner was there, yet not the Wagner of the intense and tremendous music-dramas. His early "Faust" overture is almost classic in form as compared with his later expression, and it shows the genius of the man in purely orchestral writing.

The Bach transcriptions aroused the audience to a very unusual and probably quite unexpected pitch of enthusiasm. At the end of the familiar gavotte in E major a tremendous salvo of applause burst forth, so long and hearty that the players twice rose in a body to acknowledge it.

Mr. Campanari is always a welcome figure on our platforms, and it is pleasant to find that his noble voice is yet as fresh and melodious as ever.

The ever-lovely Schubert symphony in C major was the benediction, and a very impressive one it was. Rarely has it been played, even by our own orchestra, with such superb poetry and absolute clearness. Truly, the shelf is not for Franz Schubert as yet. Many a later master will proceed into the fog of oblivion before this matchless maker of melodies.

The Boston Post

The Representative Democratic Paper

CAMPANARI THE SOLOIST

Orchestra Concert Includes Two Symphony Numbers by the Celebrated Baritone

The 17th concert of the season was given by the Symphony Orchestra last evening, with Mr. Giuseppe Campanari as the soloist. The programme was as follows:

A "Faust" overture..................Wagner
Recitative and Aria....................Gluck
Prelude, Adagio and Gavotte.............Bach
Symphony No. 7......................Schubert

The overture, so different from Wagner's usual style, so lacking in something usually associated with the works of Wagner, was very well given, but not received with much enthusiasm.

As the soloist, Mr. Campanari was accorded the hearty reception to which he has been accustomed in Boston since the days when he first left the ranks of the Symphony players to sing in opera. He was in excellent voice last evening—his round, full, melodious tones filling the hall apparently without the slightest effort on his part. He gave two numbers, the first a recitative, "The Gods Have Foreshewn Me the Future," and aria, "Foreboding Fears of Ill," from "Iphigenia in Tauris," both by Gluck, and the second Mozart's "Turn Your Glance on Him," from "Cosi fan Tutte." Mr. Campanari was forced after the second number to bow his acknowledgments several times to long continued applause.

The symphony, by Schubert, in C major, is very fine, especially the first movement, but, as a whole, it seems just a little long drawn out and a bit monotonous as well. There was nothing in the programme, however, that showed so well Gericke's marvellously perfect control over the body of splendid musicians under his direction.

Mr. Fritz Kreisler will be the soloist at the next rehearsal and concert.

The Boston Journal

FOUNDED 1833

WELL BALANCED SYMPHONY CONCERT

Although Minus Novelty, It Charmed Heart as Well as Ear.

The seventeenth concert of the Symphony Orchestra was a fine example of a well-balanced, interesting musical recital. Though without novelties and lacking any highly-colored or dissonant "tour de force" of the ultra-moderns, it said its message with beautiful clarity, and charmed the heart as well as the ear.

BOSTON EVENING RECORD

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism.)

PROGRAMME.

Wagner: A Faust Overture.
Gluck Recitative, "The Gods have foreshown me the future," and Aria, "Foreboding Fear of Ill," from Iphigenia in Tauris."—(First time at these concerts.)
Mr. G. Campanari.
Bach—Prelude, Adagio and Gavotte, in Rondo form.—(Arranged for Strings by Sigismund Bachrich.)
Mozart—Aria, "Turn your glances on him," from "Cosi fan tutte."—(First time at these concerts.)
Mr. G. Campanari.
Schubert—Symphony in C major, No. 9.

It is astonishing how much people are digging out of Bach in these latter-days! Gounod set the fashion by exhuming an "Ave Maria" out of the first prelude; lesser composers have brought to light romances and reveries that were buried in the other preludes of the "Well-tempered Clavichord" (whose temper must be sorely tried by some of them); Liszt has discovered great fortissimo displays of double octaves and heavy chords, in some of the other fugues and preludes; the famous Chaconne has been served with various kinds of sauce piquante; and at this concert we had some of the violin solos made into a fine display piece for the string orchestra.

The discoverers are quite right! There are more things in Bach's music than are dreamt of in our philosophy. It would be easy to make an Irish folk-song out of the Fugue in F major ("Well-tempered Clavichord," Book 2, No. 11,) and Jensen's romantic "Murmuring Breeze" is but a rhythmic change from Bach's "My heart ever faithful."

The 3 numbers of the little Suite were splendidly played, the first violins doing what was practically solo work.

In the finale Bach discarded the Musette (bagpipe) Trio which he often employed in Gavottes and used, instead, the old Rondo form, in which one chief theme is served over and over again, with layers of counter themes between. Padre Martini's famous Gavotte (originally called "Les Moutons") has this antiquated form. It requires an especially attractive chief theme to make it bearable, and this it possessed in the Gavotte.

It may seem incredible, but Bach in this arrangement made the hit of the concert and aroused such a furore that Mr. Gericke, after bowing and bowing again, caused his orchestra to rise and bow, which they were forced to do twice, and even after this it seemed as if the public had determined to force an encore.

Boston Sunday Globe.

BOSTON, MARCH 5, 1905.

AT THE SYMPHONY.

Giuseppe Campanari, the popular baritone, appeared as soloist at yesterday's Symphony concert, singing a recitative and aria from Gluck's opera, "Iphigenia in Tauris," and an aria from Mozart's unfamiliar opera, "Cosi fan Tutte." Wagner's "Faust" overture, Bachrich's arrangement of three movements from the E major and A minor violin concertos by Bach and Schubert's C major symphony completed the program. The Bachrich arrangement for string orchestra was a novelty which proved to be the feature of the concert and its performance doubtless would have pleased Kreisler greatly, for he played the E major violin concerto at a concert here recently and the work of the orchestra was an example of ensemble playing such as is not often heard except in organizations of this standard. The three parts, prelude, adagio and gavotte, are in rondo form, and to have each contingent perform its part with a unanimity of tone production seemingly like one instrument was a notable achievement, even for Mr Gericke's men. The precision of execution, the attack and delicate shadings throughout the suite were all very skilfully managed and the spontaneous enthusiasm of the audience which each movement evoked was indisputable evidence of deep appreciation of an exceptionally artistic performance.

Our tried and true Campanari was in his usual excellent form, and the favorite baritone sang with his accustomed success. The Gluck excerpt calls for no special comment. The Mozart aria was delivered in the delicious buffo style of his Figaro, and it is almost needless to say that his second contribution found much greater favor with his auditors than did the more somber air by Gluck.

Wagner's "Faust" overture received a masterly interpretation, the tragic import of the story so vividly transcribed in musical form being given due effectiveness by the orchestra. The heavier contingents were admirably proportioned in their relative ensemble work, the basses not being too loud or harsh for the strings in fortissimo passages. The whole performance was in the proper spirit, dignified and impressive.

The four movements of Schubert's noble symphony were played in the usual style—a grand and sympathetic exposition of one of the greatest works of a musical genius.

Fritz Kreisler will be this week's soloist, playing Brahm's violin concerto, Tschaikowsky's "Manfred" symphony and Beethoven's "Leonore" overture, No. 3, will complete the program.

ADVERTISER

MARCH 6, 1905

THE PENSION FUND CONCERT.

Our symphony orchestra gives to Boston better orchestral music than can be heard in any other city of the United States. Its members are cut off from such benefits as accrue to those who are members of the Musicians' Union. It is therefore the duty of every musical Bostonian to see to it that the pension fund, the chief guarantee of the permanency of the organization, does not languish. The large audience present yesterday proved that our public are not insensible to the charms of such a beneficence when combined with a fine concert.

The concert was a "Wagner programme," and gave some interpretations of the master's works that the opera company will have hard work to equal during the coming week. Madame Gadski and Mr. Theo. Van Yorx were the soloists, and the programme culminated with the "Love-death" from "Tristan and Isolde," in which Mme. Gadski sang the part of Isolde with that nobility and power which she always manages to impart to such passionate scenes.

One may alter the old Latin proverb into "De beneficentia nil nisi bonum," for we may speak nothing but good of a beneficent concert such as this. But were the strictest judgment applied the concert would still merit only laudation. It was a most enjoyable occasion with the added zest of helping a worthy cause.

The orchestra has never given a more interesting, a more brilliantly performed Wagner concert.

The 3d act of "Lohengrin" was given with a small chorus to sing the "Bridal Chorus," and the 1st act of "Die Walkuere" from the monologue of Siegmund (before the hearth) to the end.

Mme. Gadski was in her best voice, and Mr. van Yorx again surprised us by his surety in the most trying numbers. It is seldom that one hears the tenor part of a Wagnerian opera sung with such musical security and perfect intonation.

The audience was very enthusiastic, especially after the Sieglinde music and the Isolde number, and the enthusiasm was deserved; it was a triumph for solo artists, for Mr. Gericke and for our orchestra.

Louis C. Elson.

BOSTON JOURNAL.

MARCH 6, 1905.

WAGNER'S POWER TO CHARM ALL POTENT

Splendid Audience, Both in Size and Quality, Hears Symphony's Pension Fund Concert.

The power of Richard Wagner, first to draw people together, and then to charm and excite and satisfy them by his music, was well exemplified at Symphony Hall last night, when a splendid audience, both in size and quality, listened to the concert in aid of the pension fund of the Symphony Orchestra.

The program was Wagnerian throughout, including selections from "Lohengrin," "Die Meistersinger," "Die Walkure" and "Tristan und Isolde." Mr. Gericke conducted, and the soloists were Johanna Gadski and Theodore Van Yorx.

Gericke's Fine Surprises.

Rarely has better purely orchestral interpretation of Wagner's music been heard in this city. Mr. Gericke himself, as if shaking off his regular Symphony conservatism, displayed more fire, more genuine emotionalism than he has yet vouchsafed to Boston.

To say nothing of the exquisite beauty of the "Lohengrin" prelude—for that was to be expected—he gave such a reading and the orchestra gave such a performance of the "Meistersinger" dance, procession and homage to Sachs as one might travel this or any other country and not match.

No Rivals to Be Feared.

And the orchestral background of the "Walkure" excerpt was extraordinary for its clearness of tints and sonorous beauty of tone. When it plays as it did last night, this orchestra of ours needs fear no rival whatever.

The "Lohengrin" dialogue of the third act between Elsa and the knight of the swan, sung by Mme. Gadski and Mr. Van Yorx, does not lend itself well to concert. It is very long, it loses from absence of stage effects and the music is not of sufficient variety to hold the attention.

Nor were either of the singers at their best in it. Gadski's voice showed occasional worn spots, while Van Yorx seemed ill at ease and was not always true to pitch.

They Appear to Advantage.

The magnificent scene in the first act of "Die Walkure," where Siegmund and Sieglunde plan the escape from Hunding, was on a far nobler plane, and both artists appeared to better advantage. Gadski's thorough knowledge of the role was evident, and she was vocally fine and inspiring. Mr. Van Yorx regained confidence and sang with ease, purity and dramatic strength. He made the "spring song" both manly and musical, and in other ways acquitted himself like an artist. Gadski's singing of the "Tristan" love-death was full of emotion and was musically noble as well.

Boston Daily Globe.

MONDAY, MAR 6, 1905.

GADSKI AND VAN YORX.

They Were the Soloists of the Wagnerian Program at the Symphony Pension Fund Concert.

The announcement of a "pension fund concert" by the Boston symphony orchestra, with such soloists as Mme Johanna Gadski and Theodore Van Yorx, sufficed to send a large audience into Symphony hall last night, which approved with decided and repeated emphasis every feature of the splendid Wagnerian program.

To be sure, the orchestral part of the program was the quintessence of idealism, so far as swing, rhythmical power and emotional effectiveness was concerned. The baton of the conductor, when one stopped to consider it, was, of course there in evidence in Mr Gericke's masterful hand; but the golden floods of melody introducing the first and the third acts of "Lohengrin" seemed fairly to play themselves, through some hidden forces of their own; and it was proved anew what a truly superb organization this is which reflects honor on Boston by bearing its name.

It was a field-night for the Wagnerites, and not a single subtlety of the elaborate scoring was lost to the eagerly responsive audience. Mr Van Yorx is sure of friendliness with a Boston gathering of music lovers, for they cannot soon forget his work at the last Easter symphony fund concert, and on other occasions. Last night his voice was in excellent trim. The tones were not forced; inflection and intonation were true, and the really phenomenal ability to cope with a florid score opposite to such a tremendous voice as Mme Gadski's was achieved with apparent ease. In the second part of act one of "Die Walkure" came a tenor climax rarely accorded in a concert; and he made use of it with modesty and artistic taste—without either yelling or an apparent strain as certain grand opera tenors have been heard to do in time past in this same score.

Mme Gadski, singing entirely from memory save in the finale "Isolde" number, was most adequate in the parts where strident declamation is called for in the Wagnerian tone-poems. In the wonderfully dramatic duo as Brunnhilde her voice rang delightfully true throughout the intricate and highly imaginative score, and whenever it chanced that a double fortissimo climax came, the uttermost portions of Huntington av could have heard the gloriously-maintained "grandioso."

In the shorter sentences, interrupted by the tenor conversational parts, Mme Gadski's method (at least at close range) is not quite so pleasing, conveying more of the impression of respiration and suggestive, a trifle of the tricks the best of vocalists use to hide that necessary function.

But it was none the less Wagner sung by a consummate Wagnerian artist, born to the parts, so to speak, and singing them as in the veritable atmosphere of the legends themselves.

The diva received many recalls and a great wreath of ribboned laurel from her Boston admirers, who were evidently out in force.

Mme Gadski's "love-death" solo from "Tristan," with the harp-strains predominant in the almost overpoweringly brilliant accompaniment, was a memorable soprano triumph, vividly portraying the tragic ending of Isolde.

The program said "a small chorus" would assist. It would be more close to the truth to say that a very excellent and exceedingly modest group of Boston vocalists, possibly 10 in number, would sing a portion of the "Lohengrin" score "behind the scenes." Through the half-opened doors in the rear of the stage came floating the lovely choral parts of the opera, sung as it is seldom heard here, and adding greatly to the variety, beauty and symmetry of the excerpt. The leading choral soprano voice, whoever it belonged to, deserved a special mention for extraordinary resonance and carrying power.

The only fact (why must there always be at least one?) in keeping this red-letter concert from perfection was that no provision was made for the "small chorus" to stand forth and let the audience throw its figurative bouquets in the usual way.

since the visit of Mr. Motti was all too short. We are not likely to be fortunate enough to hear Mr. Gericke conduct an opera: it would be the more agreeable, therefore, if, once in a way, he would include Wagner excerpts in symphony concert programmes. The prospect of hearing the third act of "Siegfried" well sung at a symphony concert would pack Symphony Hall to the very doors.

In addition to the animated and brilliant playing by the orchestra, there was beautiful singing from Mme. Gadski. In her best voice, she sang the dramatic measures of Sieglinde quite as carefully and nicely as she did the music of Mozart's Countess one year ago, and with superb effect. Her rehearsal of the story of the sword was thrilling. Mr. van Yorx, while not an opera singer, did well with his task, in Siegmund's Love Song, presenting a beautiful example of lyrical singing that again might serve as an object lesson to most heroic tenors. The whole concert, in fact, was so enjoyable that one can only wish it may be an earnest of other concerts to come.

R. R. G.

The Boston Post

The Representative Democratic Paper of New England

Symphony Orchestra Gives Wagner Programme

At Symphony Hall last evening, the Boston Symphony Orchestra, M. Gericke, conductor, and Mme. Gadski, soprano, and Mr. Theodore Van Yorx, tenor, assisting, gave a concert in aid of its pension fund.

It was an all-Wagner programme, but went outside of the stock Wagner concert numbers, and gave long excerpts from two of the music dramas. The Lohengrin prelude was followed by the entire first scene of the last act, with Mme. Gadski as Elsa and Mr. Van Yorx as Lohengrin, the bridal chorus being sung by a small chorus off the stage.

Four excerpts from "Die Meistersinger," the entr'acte, dance of apprentices, the procession of the mastersingers and the homage to Hans Sachs, were played by the orchestra alone.

With Mme. Gadski as Sieglinde and Mr. Van Yorx as Siegmund, the last part of the first act of "Die Walkure" was given, and the programme was completed by the orchestral prelude and Isolde's love death from "Tristan und Isolde," Mme. Gadski singing Isolde.

Mr. Gericke is not a fervid interpreter of the Wagner scores, but his wonderful command over his players, the splendid instrumental work of the band, and the perfect technic of the performance make up for any lack of temperament.

Mme. Gadski's greatness in the Wagner roles is everywhere conceded, and even in concert, her Elsa, Sieglinde and Isolde were dramatic to a degree. In the Lohengrin and Walkure numbers she sang without a score, and was able to interpret the music with all attention to dramatic effect. She was in splendid voice, and her work was enthusiastically applauded.

Mr. Van Yorx is a lyric tenor, with a voice of splendid quality, good range and considerable power. But he is not a Wagner tenor, and with the additional handicap of being obliged to sing from the score, fell short of a really forceful reading.

Yet, strangely enough, his Siegmund was far better than his Lohengrin. He gave the Spring Song with splendid intelligence, and even the difficult sword music was not without dramatic power.

There was a large and appreciative audience and the pension fund must have realized a good, round sum.

Mr Kreisler played the first movement with the delicacy of sentiment that he has led his hearers to expect, but in the coda he rose to the extreme virility demanded of the soloist. As he played the unaccompanied cadenza the accuracy and brilliancy of fingering and the marvelous bowing effects brought both audience and members of the orchestra forward in their chairs in rapt attention. As he paused at the close none was more demonstrative in applause than Willy Hess, who conducted, and the men of the orchestra.

The second movement, the adagio, showed Mr Kreisler once more to be a finished artist in phrasing and exquisite tone shading, and the emotional passages were played with dignity and charm. But, of course, the opportunity for the virtuoso is the finale. With bars of double-stopping, demanding accuracy of fingering, brilliant runs and florid arpeggios, the closing movement is the test of the technical skill of the artist. In this movement every exaction of the composer was fulfilled with consummate art.

Mr Kreisler's dexterity, the precision of his fingering and the breadth and vigor of his bowing were shown in his playing of the vivid passages of the finale of the concerto.

With fine self-control, yet the violinist is not lacking in enthusiasm, and even in these days of acquaintance with many masters of the violin there is that element in Mr Kreisler's playing of the difficult Brahms concerto that has made him distinctive among his fellow artists. His performance merited the pronounced approval which insisted upon his reappearance three times after he retired at the end of his solo. Commendation is due Mr Hess for his direction of the orchestral parts of the concerto.

The orchestra, under the direction of Mr Gericke, played the Tschaikowsky symphony "Manfred," which was given once during last season. Mr Gericke's reading of this work of the Russian composer is with a palpably high and sympathetic purpose.

There is little to be added to the praise of the presentation of this composition which previous performances have merited. The tone coloring of the last part of the first movement, depicting Manfred's wanderings and despair, was especially inspiring, and the orchestra, notably the strings, was extremely impressive in the largo, the finale of the symphony.

As the concluding number the orchestra played Beethoven's overture to "Leonore" No. 3. The overture was in distinct contrast to the symphony and the Brahms concerto, and the buoyant as well as the pathetic emotions were represented with the usual versatility. In the impetuous passages the work of the strings was especially brilliant.

There will be no concert this week as the orchestra will be absent on tour.

SUNDAY HERALD

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SUNDAY, MARCH 12, 1905.

"MANFRED" BY SYMPHONY.

Concert Was One of Most Interesting and Impressive of the Season—Kreisler Praised.

The programme of the 18th Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

"Manfred" symphony.....Tschaikowsky
Concerto in D major for violin.....Brahms
Overture to "Leonore," No. 3.....Beethoven

It is not too much to say that this concert was not only one of the most interesting and impressive of the season, it was one of the noblest exhibitions of orchestral and virtuoso skill that have been given in the series for so many years. The programme was well arranged, the performance was continuously engrossing.

Tschaikowsky's "Manfred" is now familiar to the Symphony audiences. We learn from the composer's correspondence how hard he found the task imposed on him by his friend Balakireff, how often he was tempted to put it aside. He wrote to Mrs. von Meck: "The work is so difficult and complicated that I myself am for the time being a Manfred." The hearer is often tempted to find Tschaikowsky of the tortured soul in this dramatic symphony, Tschaikowsky in Manfred's garb. He himself was doubtful about the future of the composition: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to the symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people." There was opera in Boston last week; but how often were dramatic operatic effects as striking as those worked by certain pages of this symphony, effects the more poignant because they were without the addition and also the distraction of scene and situation and human beings playing to the eye?

The symphony has its weak spots, no doubt, and it would be easy to say this or that about them; but when all has been said, it is the work of a great man. It is not the equal of Tschaikowsky's fifth symphony, which is to us his masterpiece, a work of anchor and more sustained imaginative flight than the now more popular "Pathetic," nor is it to be classed with the "Romeo and Juliet" fantasia. But the best portions of it are very human and of tragic intensity. Mr. Gericke's reading was unusually dramatic and stirring, and the orchestral performance was one to be remembered. This may also be said of the performance of Beethoven's overture.

Mr. Kreisler's playing of Brahms' concerto is to be placed by the side of his performance of Beethoven's concerto four years ago, and there is no higher praise. Whoever wished before this concert that Mr. Kreisler had chosen another work forgot immediately his disappointment or his prejudice. The violinist's artistic individuality and his rare gifts and attainments vitalized and glorified the music that to some is for the most part dull and inert.

EVENING TRANSCRIPT, MARCH 6, 1905

Symphony Hall: Pension Fund Concert

The second concert by the Boston Symphony Orchestra in aid of its pension fund was given in Symphony Hall yesterday evening, before an audience moderately large in size, very brilliant in appearance, and demonstratively enthusiastic. With the assistance of Mme. Gadski, Mr. Theodore van Yorx and a small chorus, the following programme of Wagner excerpts was presented:

Introduction, Act. I., "Lohengrin."
First Part of Act III., "Lohengrin."
Entr'acte, Dance of Apprentices, Procession of the Mastersingers, and Homage to Hans Sachs, from "The Mastersingers of Nuremberg," Act. III.
Second Part of Act I., "Die Walküre."
"Tristan and Isolde," Introduction and Love-Death.

Mme. Gadski.

Although it is a constant irritation to Bostonians that, despite their musical culture, they are forced to hear their Wagner in concert hall, or, if they have good luck, massed in one week at the opera, they may thank their stars that they are given the opportunity of listening to Wagner readings such as those offered last night at Symphony Hall. The high repute of Mr. Gericke in Vienna as an operatic conductor is well known here, and so often as Mr. Gericke places on his programme an excerpt from an opera, Wagner in particular, one longs to hear him conduct the entire work in the theatre. To comment on yesterday's programme in detail would take an undue amount of time, but, none the less, one cannot pass the occasion by without remarking on the poetical, finely felt reading of the "Lohengrin" prelude, and on the majesty and strength of the Homage to Hans Sachs, not to mention the humorous fun of the Apprentices' Dance. Mr. Gericke is manifestly a Wagnerian conductor of poetry, dramatic warmth and authority such as we are not accustomed to in America,

Boston Sunday Globe.

BOSTON, MARCH 12, 1905.

Kreisler the Symphony Concert Soloist.

Mr Tucker's Concert Today—Kneisel Quartet.

Recitals and Minor Events of Interest.

Mr Fritz Kreisler, the Austrian violinist, was the soloist at the Symphony concert last evening. Mr Kreisler has made himself very favorably known in Boston since he first appeared here in December, 1900, yet his performance last evening added materially to the respect and esteem in which he is held by local musicians and Symphony audiences. For the violinist showed more force, vigor and breadth than even his admirers have heretofore credited him with, and he also demonstrated an even greater facility of execution.

His solo was that composition which presents such variety of opportunity for pure violin virtuosity — Brahms' concerto in D major. To those who have heard Mr Kreisler play before, his interpretation of this master work for the solo violin carried the conviction that never had they shown just appreciation of the marvelous capabilities of this young artist. To those who had never heard the modest, unassuming musician before, his work was amazing. None could gainsay him worthy to interpret this masterpiece of technical exaction dedicated to and first performed by the great Joachim.

[75]

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

PROGRAMME.

Tschaikowsky—"Manfred" symphony.
Brahms—Concerto for violin.
Mr. Fritz Kreisler, soloist.
Beethoven—Leonore overture, No. 3.

The reviewer tried the experiment of ubiquity on Saturday and found that the art of being in two places at the same time is remarkably convenient during the opera season. It was a pleasant contrast to hear Mr. Gericke's conservative orchestral balance after Mr. Hertz's instrumental fury of the past week, and the poetic fervor of Tschaikowsk[illegible] and the classical purity of Brahms had re[illegible] after the blatant "Hugue[illegible] [illegible] mentally unbalanced "Lohe[illegible]"

The "Manfred" symphony is one of Tschaikowsky's strong works. It could not be otherwise when the composer himself was a sp[illegible] Manfred [illegible]

[illegible]

a body, nerves have but a short lease of life. How is it possible to compare for an instant "Manfred" with the fifth symphony of Tchaikovsky, or with the Pathetic Symphony? And yet, many do so. Mr. Gericke, at all events, did his best to galvanize the nerves into life; his reading of the symphony was very great.

So was Mr. Kreisler's playing of the Brahms concerto. Although one might have wished Mr. Kreisler had chosen to play something else, after hearing his performance one can only be grateful to him for setting a standard for this concerto which all musicians must live up to or else be held hopelessly wanting. Not only did Mr. Kreisler play with all the warmth of style which one would expect from him, and also with his own ripe musicianliness, but he gave the concerto a charm, he made it agreeable to hear. The Brahms concerto from him was a musical event.

This week there will be no symphony concert. Here is the programme for March 25, when Mr. C. Rubner will be the soloist: Mozart, Symphony in D major, No. 38 (K. 505); Grieg, Concerto for Pianoforte; Rimsky-Korsakoff, Tableau Musical, "Sadko" (first time); Richard Strauss, Introduction to Act II., "Guntram." R. R. G.

Albany Journal
Feby 28-1905

A Fine Concert.

One hears so much about the conservatism of Albanians and of their unwillingness to support any ambitious dramatic or musical venture, that the pessimistically inclined citizen has grown to accept the assertion as a fact. These would only have had to watch the vast audience pouring last evening into every portion of Harmanus Bleecker hall for the Boston Symphony Orchestra concert to have had grave doubts concerning the justice of their stand, thrust in upon their consciousness. The fact is Albanians are glad to support anything of acknowledged excellence, whether dramatic or musical, provided any manager has the power and intelligence to bring to Albanians the acceptedly best things of the stage. Such a manager has been found in Mr. Ben Franklin, whose name has become synonymous with success.

The Boston Symphony Orchestra to which has been accorded the first place in similar organizations in the states, has ceased to be a novelty in itself to Albanians, its hold to their heart and fancies being kept by its varied programs, any one of which is a musical revelry to the music-lover.

Last evening's offering, in comparison to that of last year, was particularly happy. Goldmark's overture "In Italy" (played for the first time in Albany) with its bright tunefulness, all breathing of the balmy skies of Italy and the poetic nature of its children, was developed through three beautiful themes, by part or full orchestra.

This was as a tid-bit held out to tempt the appetite which received its full satisfaction in the final orchestral number—Tchaikowsky's notable Pathetic Symphony, which represents the culminating effort of a life of musical conception and delineation. It is written in four movements: Adagio; Allegro non troppo; Allegro con grazia; Allegro molto vivace and finale; Adagio lamentoso.

Following the introductory passages came the gracious, appealing strains of a perfect contentment, leading to the bright, vivacious, martial music of the third movement and followed by the pathetic, awe-inspiring funeral theme of its impressive finale.

Incidental to the orchestral section of the program, two soloists were introduced. Ernest Schelling, pianist, a newcomer in American concert fields, and Timothee Adamowski, a violinist, who has already won his laurels and is still holding them.

Ernest Schelling, who was born in Philadelphia, was educated abroad and has won fame in Europe and South America, but has just made his debut in America. He was graciously received last evening. Instead of the Spanish Rhapsody of the printed program, he gave Schumann's A Minor Concerto, which was even a greater test of his powers. He was somewhat hampered by his piano, which, lacking power and resonance, often fell short of the effects desired by the talented performer. The exquisite orchestration was no mean factor in the beauty of the concerto's rendition.

Mr. Adamowski, who is no newcomer in Albany, sustained his formerly acquired reputation—his selection being Wieniawski's D Minor Concerto, which was given with due regard for the demands of its three movements.

Altogether the concert was thoroughly satisfactory and reflected credit not only on the orchestra and the soloists, but on the management which made them possible.

Boston Transcript

MONDAY, MARCH 13, 1905

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

Many people must have been attracted by "Die Meistersinger" last Saturday evening, or there could not have been so comparatively slender an audience at the eighteenth Symphony concert, one of the most interesting of the season. Mr. Fritz Kreisler played, and this was the programme:

Tchaikovsky: "Manfred" Symphony, Op. 58, after Byron's Dramatic Poem.
Brahms: Concerto for Violin, in D minor, Op. 77.
Beethoven: Overture to "Leonore," No. 3, Op. 72.

To find oneself in a minority regarding a musical composition of great consequence is not an agreeable position. When all the world, seemingly, finds itself stirred to the soul by Tchaikovsky's "Manfred" symphony, the emotional measures of which rack most people's hearts, it is not pleasant to sit by cold and unmoved wondering what ails one. Since the most competent judges the world over, in Europe and America alike, hold the hearing of "Manfred" a musical experience, it is by no means pleasant to find oneself listening attentively in a vain effort to discover the grandeur claimed for the work, all ready to be moved but remaining ever unmoved. It must be admitted that to some people the "Manfred" symphony seems hopelessly dull, bombastic, consciously emotional, lacking in beauty, and not genuinely dramatic. Exception must be made, naturally, to the superb moment at the end of the first movement, when the "Manfred" theme is thundered out by full orchestra, as well as to some of the delicate descriptive music of the scherzo by the waterfall, and to the pretty music of the pastorale. As for the orgy of the finale, is it much else than a not too strong imitation of Berlioz? Not to admire "Manfred" makes one feel as crude in taste as it would if one did not, today, fancy Maeterlinck, but the fact remains that to some persons at least the symphony seems to be chiefly a case of nerves set to music and orchestrated. Detached from

CONCERT OF THE BOSTON SYMPHONY ORCHESTRA

Albany Argus
Feby 28-1905

Albany Provided Enthusiastic Welcome and Big Audience for Mr. Gericke and His Men.

The Boston Symphony Orchestra last night at Harmanus Bleecker Hall for the second successive year made good its tentative claim to place a sa regular institution of the Albany music season with an audience that in size and appreciation was a credit to the city's musical spirit. Mr. Ben Franklin has been the good genius of the concert world for both Albany and Troy for some years, and with his faculty for wresting financial success from the most daring musical projects has assured to Albany for these two seasons the great privilege of welcoming the Symphony Orchestra under the auspices of the two local organizations, the Diatonic and Amateur Musical clubs.

The music news of last night was the appearance of Ernest Schelling, the pianist, who made his Boston debut with the orchestra as newly as Saturday night, and who shared the solo honors of the Albany concert with the famous Symphony Orchestra violinist, Timothee Adamowski. Mr. Schelling covered himself with credit in the Schumann A Minor Concerto which he had substituted, both in Boston and here, for the Busoni-Liszt "Spanish Rhapsody" announced with much scholarly annotation by Philip Hale in tho analytical program. Mr. Schelling, who by all accounts failed to stir Boston deeply, received from Albany an enthusiastic ovation, in which the most generous share of applause came from the critical musical element, and was only incidentally to be attributed to Albany's encore habit. The pianist was recalled half a dozen times to receive the cordial assurance that Albany considered his work worth while. His sympathetic playing and his liquid and fluent tone were the two characteristics of his art displayed in the quiet-colored felicity of the Schumann concerto that seemed to have touched the poet's lines:

"Where the quiet-colored end of evening smiles
Miles on miles."

There was in this less opportunity for brilliant virtuoso display such as the Liszt-Busoni number would have vouchsafed him, and therefore the Schumann concerto was probably the better test of the musician. Mr. Schelling is a young American pianist, born in Philadelphia and educated abroad, who has won his triumphs in Europe and South America for the past four years, and figures, according to Mr. Hale's program, as court pianist to the Duke of Mecklenburg-Schwerin. Soloist to the Boston Symphony Orchestra is, however, an even more distinguished title in this land, and last night Mr. Schelling justified the prestige of the connection. Personally, Mr. Schelling is to be noted as the most elongated piano player before the American public—he is probably over six feet in height and slender.

Timothee Adamowski, the violinist, is essentially a Boston Symphony belonging, though the Adamowski Trio has gained fame of its own and was heard here several seasons ago under the same clubs' auspices, Mr. Adamowski then reestablishing bonds of friendship with the Albany public which was most spontaneous in its welcome to him last night and called him forth again and again at the close of the D minor Concerto by Wieniawski, for violin and orchestra, which he played with all romantic beauty and the true Zingara dash for the final movement.

But the event of the evening, provided by Mr. William Gericke and his seventy men of the Boston Symphony Orchestra, was the Symphony No. 6, in B minor, "Pathetic," op. 74, by Tschaikowsky, which was heard by some part of the public a week ago on the great organ of All Saints Cathedral by Dr. Starnes, and the Goldmark overture, "In Italy," opus 49, for the first time in Albany. The Goldmark overture is all tunefulness and gay beauty, of balmy blue skies, wandering minstrels and but one volcanic eruption "con fuoco." It was played with exquisite coloring and brightness, flutes, oboes, horns and clarinets busy with the high, free notes of the out-door world. The Tschaikowsky "Symphony Pathetic" in somewise parallels the Dvorak "From the New World" symphony, when it is considered that, like Dvorak's musical impression of America, Tschaikowsky's symphony was conceived fresh from the American tour—on the Furst Bismarck bound from New York to Hamburg, again according to Mr. Hale's program, through the original themes found outlet in several compositions for the pianoforte. The Symphony Pathetic is in four movements, a Thanatopsis of music written in the maturity of the composer's powers, with the vision of death faced sombrely but calmly. The adagio leads to the three memories of youth, of romance, of triumphant labor and hurrying life, and in the finale, the adagio lamentoso, is introduced funeral music, the symphony ending abruptly and with tremendous effect, in a death knell of suddenly muted sound. This was the noble effort of the evening to which the orchestra brought its superb equipment of technique and its interpretive power, and Mr. Gericke and his men most thoroughly deserved the triumph of effect upon the audience achieved by this compelling masterpiece of musical interpretation.

Press and Knickerbocker
Feby 28-05

Classical Music.

A crowded house, consisting of the cultured music lovers of Albany, Troy and nearby cities, greeted the Boston Symphony Orchestra at Harmanus Bleecker Hall last evening on its third appearance in Albany in concert tour, under the management of Ben Franklin, the noted tenor. The program commenced precisely at 8:15, the overture being Goldmark's "In Italy," op. 49. This is the first time this magnificent musical gem has been played in Albany and it was greeted with a storm of applause. The second number, which was to have been a Liszt's Rhapsody, was substituted by a Schumann concerto in A minor. This was for the pianoforte with orchestral accompanist. Mr. Ernest Schelling, without the peculiar mannerisms which seem so essential to all celebrated pianists, simply charmed the audience with his wonderful technique and his marvelous command of the keyboard. Two parts of the concerto were played, and indeed they were all too short for the enthusiastic listeners.

Mr. Timothee Adamowski, the violin soloist, was heard here last winter with the Adamowski Trio, so Albanians were somewhat familiar with his wonderful playing. Wienawski's concerto in D minor was Mr. Adamowski's solo selection, which was in three movements superbly rendered, particularly the Romance Andante non troppo.

The gem of the program was Tcharkowsky's Symphony No. 6 Pathetic in B minor, op. 74. There were four movements. It is scored for many instruments, particularly oboes, flutes and horns. The funeral strain, though not heavy, is heard throughout, but with such sweet tenderness and musical pathos, that it quite captivated the ear and reached the heart, notwithstanding it is the work of a mighty musical genius. Under the able baton of Wilhelm Geriske, conductor, the orchestra fully kept up to the high standard which has made the Boston Symphony famous, and the program was one so choice that Albanians will long remember its masterly charms.

Times Union
Feby 28-05

Symphony Orchestra Concert.

One of the largest audiences that has ever filled Harmanus Bleecker hall greeted the Boston Symphony Orchestra last evening and from boxes, orchestra, balcony and gallery enthusiastic welcome was given one of the finest musical organizations in the world. Mr. Ben Franklin, who was sponsor for this great musical treat given under the auspices of the Diatonic and Musical club has given musical Albany a cause for pride. Mr. Ernest Schelling, the pinaist, and Mr. Timothee Adamoskie were given a most cordial greeting, being recalled several times. The musical gem of orchestral music was the Symphony Pathetique of Tschaikowsky magnificiently rendered by the seventy men of the orchestra, Mr. William Gericke, conductor.

In the boxes were Mrs. Higgins, Mrs. Selden E. Marvin, Miss Higgins, Col. Selden E. Marvin, Dr. Frederick J. Cox, Mr. Higgins. Another box party included Mr. Frank Sill Rogers, Dr. W. W. Battershall, Mr. and Mrs. Fletcher W. Battershall.

Dr. and Mrs. James P. Boyd, Mrs. Marion Randolph and a party of friends occupied another box. In the audience were Mr. and Mrs. Harry C. Cushman, Miss Laura Townsend, Mrs. Howard Rogers, Dr. and Mrs. A. H. Richmond, Mrs. A. N. Brady, Mrs. E. Palmer Gavit, Miss Brady, Miss Jessie Hamilton, Mrs. Harry H. Bender.

The Philadelphia Inquirer
TUESDAY - - MARCH 14, 1905

BOSTON SYMPHONY ORCHESTRA

Its 130th Performance at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its 130th performance in this city at the Academy of Music last evening, when the program, as changed from what had been originally announced, comprised Wagner's "Faust" overture, Brahms' symphony in C-minor No. 1, Op. 35; the E-flat major pianoforte concerto of Liszt, and an arrangement for strings by Sigismund Bachrich, of the prelude, adagio and gavotte from Bach's sixth violin sonata in four sharps. The third of these numbers has been made familiar by a pianoforte arrangement, and as the whole was beautifully played, with the utmost brilliancy, mobility and sparkle, it was very keenly relished and the audience would not cease applauding until Mr. Gericke had the musicians rise and bow their acknowledgments. It was a wonderfully crisp and finished and masterly performance, and it illustrated the incomparable splendor of the Boston Symphony Orchestra's strings in a most striking and convincing manner.

Equally excellent and enjoyable in a widely different way was Mr. Gericke's interpretation of the Brahms symphony. This is music whose adequate and satisfying delivery demands just those qualities which Mr. Gericke and the Boston Symphony Orchestra possess in such abundant measure. It is full of intricacies which need to be made clear, and of subtleties which demand to be appreciatively and sympathetically expressed, and while its beauties are great they are of a sort which must be carefully and intelligently exhibited. Mr. Gericke misses none of them. He exposes the structure of the score with a sustained lucidity in which each detail receives its proper prominence, and he communicates its sentiment with an emphasis which is always convincing without ever being exaggerated. It seems strange that this music should ever have been accounted obscure and dry and dull. Played as it was last night it is replete with life and light and beauty.

The assisting artist was Mr. Ernest Schelling, who displayed in his rendering of the familiar Liszt concerto the same qualities and the same limitations which have previously been noted. He is a masterly pianist, who has overcome all the technical difficulties of the instrument, but his tone is hard and cold and his playing is deficient in poetry and feeling. The orchestra will give another concert, the last for the season, to-morrow evening, when the program will include Tschaikowsky's "Manfred" symphony and Beethoven's "Leonora" overture No. 3, and when Mr. Fritz Kreisler will play Brahms' violin concerto in D major, Op. 77.

ESTABLISHED 1836
PUBLIC LEDGER
Philadelphia, Tuesday, March 14, 1905.

MUSIC and MUSICIANS

The last of the winter's Monday concerts of the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, took place last evening in the Academy of Music. The "Episodes Chevaleresque," by Sinding, with which the performance was to have opened, was omitted, and in its place the Wagner "Faust" overture and three familiar movements by Bach were presented. These, a prelude, adagio and gavotte in rondo form, were arranged for the strings by Sigismund Bachrich. In considering the work of the Boston Orchestra it is always necessary to recur to the splendid body of strings, so wonderfully rich and brilliant in tone, and always such a very noticeable feature at these entertainments. Last evening the nature of the programme was such that these several choirs of the band were heard to the greatest advantage. Unquestionably, the concert was the most delightful that Mr. Gericke has given us this winter, and it is doubtful if the orchestra ever played with greater buoyancy or more verve and spirit.

The "Faust" overture, of which we heard so splendid and stirring a reading last Saturday, was played yesterday in a little lower key, so that the music seemed more like a reminiscence of the episodes in Faust's career than an actual presentation of his emotional experiences, but the performance was a very beautiful one and confirmed the impression of importance made by the first hearing of the work this season. The three Bach numbers which followed were a perfect delight. They were presented with a fire and vigor, a fulness of tone and a warmth that roused the audience to great enthusiasm, and so insistent was the applause that Mr. Gericke made his men stand up twice in acknowledgment. The concert closed with a fine performance of the beautiful Brahms first symphony, which is so splendid in coloring and orchestration, a vivid, melodic composition, entirely characteristic of its composer and filled with the most exquisite suggestions of lieder, folk-melodies and the like. As a piece of purely romantic composition the poetic second movement is, perhaps, unequaled by anything written in recent years, and the symphony throughout was played with a fine appreciation and sentiment.

The E flat Liszt concerto, in which Ernest Schelling, the soloist of the evening, was heard, had already been given here this winter. It is a composition of no little beauty and one affording the pianist many opportunities for the display of his ability. In it Mr. Schelling made in many ways a much more pleasing impression than he did by his performance of Schumann's work or so ago. It is a concerto requiring brilliance rather than sentiment, and in this particular phase of artistic expression the young player proved most satisfactory. In the cantabile of the second movement his tone rang out pure and bell-like, and he played the characteristic figure passages with a clean-cut incisiveness that was very telling.

THE EVENING TELEGRAPH
THURSDAY, MARCH 16, 1905.

IN THE WORLD OF MUSIC

The Boston Symphony Orchestra Closes Its Season—Fritz Kreisler the Soloist.

The Boston Symphony Orchestra last night closed its twentieth season of concerts in Philadelphia. It was an occasion that furnished much food for thought as to the present condition of the city's musical taste, and, coupled with the indefinite rumors that have recently been current, that the Boston band may not visit us next season, the evening was, to lovers of the best in music, tinged with some discouragement. There was the memory of what this visiting orchestra has achieved in making our local organization possible; there was the gratitude for the immense educational work that it has done; there was the regret that its great services are now not more widely appreciated. Taking last night's concert in its more immediate aspects, there were presented other features for serious consideration. Here was a concert by an organization that, in technical facility, is practically perfect; the programme was one that should have made the very widest appeal; the soloist was a man who stands in the very forefront of the "wizards" of the violin. Yet the house was scarcely half filled. The combination forced forward one question—"Is Philadelphia so provincial and narrow-minded that it can support only one orchestra?" Time was when this city was the pioneer in musical America; time was when to speak of practical support of art was to say "Philadelphia." That was, unfortunately, so long ago that it is recorded only in history and not in memory, but it seems a pity that the glory should have passed away from us.

When we say that Philadelphia makes a great mistake in neglecting the Boston Orchestra, we do not make a statement that is open to controversy. To confine ourselves entirely to the support of the local orchestra would be to shut out all the broadening influences of competition and make ourselves insular in the extreme. The very best service that we can do to the Philadelphia band is to bring rivals here in order that, by intelligent comparison, we may arrive at some definite and soundly grounded estimate of the worth of what Mr. Scheel and his musicians are doing for us. The Boston Orchestra gives us a view of one side of music; Scheel and our local players give us the other. To exclude either one is to exhibit that we are not willing to consider arguments, even when the arguments are so strong as to compel conviction. That would be narrow-mindedness and provincialism. A city like ours should not lay itself open to such a charge.

All this, of course, is not a conventional criticism of last night's concert. It is not intended to be. But, as a mere record of musical events, it may be as well to say that the orchestra played the Tschaikowsky "Manfred" symphony and Beethoven's "Leonore" overture, No. 3, in a way that proved conclusively the value of long association and recognized traditions. As to Fritz Kreisler, the soloist, who played the Brahms concerto, it only remains to repeat the verdict that has been pronounced upon him on previous appearances. Those who would compare him to Ysaye are entirely beside the mark. The two men are as different as day is to night. They have nothing in common except that both play the violin. Kreisler will have admirers who will say that he has the most wonderful left hand in the world; Ysaye will have those who will say that he, in spite of technical imperfections, is the supreme master whose verdict in interpretation is not open to question. The season has proved that both are right and both are wrong. It all depends on the personal point of view. The one conclusion that can fairly be drawn is that Kreisler and Ysaye represent two entirely different schools and that each, in his own school, is a master.

Friday Evening Recital

THE EVENING TELEGRAPH

TUESDAY, MARCH 14, 1905.

BOSTON SYMPHONY ORCHESTRA

Last Night's Concert Its 130th Performance at Academy of Music.

For the 130th time the Boston Symphony Orchestra appeared at the Academy of Music last evening. The programme was somewhat changed from the one that had been announced, and consisted of Wagner's "Faust" overture, Brahms' Symphony in C minor, No. 1; Liszt's concerto in E flat major for piano and orchestra, and an arrangement by Sigismund Bachrich of three movements from Bach's violin sonata No. 6. The Wagner overture was the opening number of the programme given by the Philadelphia Symphony Orchestra last week, and, coming so soon again, made possible an interesting comparison of the methods of the two bodies and their differences in expression.

The interpretation of the Brahms symphony last night was an admirable exposition of the perfection of the Boston musicians, under Mr. Gericke's direction. This orchestra is certainly a marvellous instrument, responding as one man to the touch of the leader. Such perfect unity is essential for the proper rendering of a composition like the Brahms symphony, and as presented last night it reveals new beauties of meaning and construction at every turn. It was a masterly representation of a masterly work.

An even more striking popular success was achieved by the arrangement for strings of the Bach sonata. This includes the prelude, adagio and gavotte, and as played last night, with a finish and spirit impossible to excel, aroused the audience to such enthusiasm that Mr. Gericke and his men were obliged to rise en masse to acknowledge the repeated bursts of applause. The Liszt concerto was given by Mr. Ernest Schelling, who recently appeared in a recital here. As a technician he is a master, but his playing is cold and unfeeling. He displays great skill but little sentiment, and does not rouse any particular emotion save interest in his mechanical ability.

THE PHILADELPHIA RECORD
Record Building, 917 Chestnut Street
PHILADELPHIA, MARCH 14, 1905.

BOSTON SYMPHONY.

A Delightful Concert With Ernest Schelling as Soloist.

Yellow slips handed to every member of the audience at last evening's concert of the Boston Symphony Orchestra in the Academy of Music told of a radically different program from the one originally outlined. They did not tell, however, of a change even more surprising in the spirit of the orchestra. A delightful buoyancy—whether induced by the advent of spring or a human desire to show off is immaterial—seemed to have taken possession of Mr. Gericke's band. To be colloquial, they "loosened up" in the most surprising manner. Following suit, the audience rewarded them with more enthusiasm than has been evidenced at a Boston Symphony concert for many a day. Altogether it was a most astonishing evening. Nothing came off as anticipated.

The changes in the program comprised the substitution of Wagner's "A Faust Overture" for Sinding's "Episodes Chavaleresques" and the addition of Bach's "Prelude, Adagio and Gavotte in Rondo Form," arranged for strings by Sigismund Bachrich. Although the former work was given with intelligence and splendid finish, it was the latter which revealed one of the most potent elements of strength in the Boston players. Mr. Gericke's body of strings has few rivals anywhere. Both for precision of attack and for quality of tone it is entitled to the highest praise. This was evidently the opinion of last evening's audience, for at the conclusion of the gavotte the applause was quite out of the ordinary. The players acknowledged the honor by rising twice at Mr. Gericke's behest.

Ernest Schelling was the soloist. He gave a brilliant interpretation of Liszt's beautiful concerto in E flat, excelling, as usual, in passages calling for delicacy of treatment, but evincing on the whole rather more virility and essential vigor than was disclosed on his appearance here ten days ago. It will be interesting to hear Mr. Schelling play Chopin. He gives the impression of being able to shine in this highly-prized line of artistic endeavor. Brahms' Symphony No. 1, enthusiastically, and with a large degree of truth, sometimes referred to as the tenth symphony, closed the concert. No beauties were left undisclosed in interpretation. There was glowing brilliancy and verve in the joyous finale, while the highly spiritual second movement was rendered flawlessly.

The Press
Published Every Morning, Daily and Sunday, by
TUESDAY, MARCH 14, 1905.

THE BOSTON ORCHESTRA

Bach Played in Superb Style—Schelling the Soloist.

Enjoyable to an unusual degree was the concert of the Boston Symphony Orchestra at the Academy of Music last evening. The program included Wagner's "Faust" overture, part of a Bach suite for strings, prelude, adagio and gavotte; Liszt's concerto in E-flat and Brahms Symphony No. 1. Schelling was the soloist and exhibited a technique of steely wrist and flexible fingers and pleased his audience along familiar lines.

But the feature of the evening was the superb rendering of the Bach suite. Here, indeed, was perfection of tone, here a perfect rhythmic balance, with gradations and shadings that had the airiest graces as well as an elephantine thump when emphasis was needed. It is not to be wondered at that the resulting enthusiasm forced Mr. Gericke and his men to rise again and again to acknowledge the deserved applause.

The whole concert, moreover, partook of this same virtuoso spirit. It was sounded in the "Faust" overture and echoed in the symphony and made the appearance of the orchestra a refreshment indeed. To-morrow evening is the last concert of the season and includes in its program the "Leonore" Overture No. 3, Tschaikowsky's "Manfred" Symphony and the Brahms concerto for the violin, with Fritz Kreisler as soloist.

The Evening Bulletin
Thursday, March 16, 1905.

The Boston Symphony

The last of the Boston Symphony Orchestra's concerts for this season was given in the Academy of Music last evening, Fritz Kreisler, the violinist, being the solo performer, and Tschaikowsky's "Manfred" symphony the principal orchestral offering. The symphony comes under the head of "descriptive music," being based on Byron's poem of the same title. It is in four movements—"Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale," and "The Palace of Arimanes: Invocation to Astarte: Manfred's Death." The composition is one of wonderful dramatic power, rich in its tonal effects and as descriptive of the theme, perhaps, as possible. Yet, it cannot be said to equal Tschaikowsky's great "Pathetique" symphony or some of his other works. It has much solemnity, the fairy music is dainty and sprightly to a degree, and the pastorale is distinctly poetic and beautiful, but as a whole the work leaves the impression of being fanciful and spectacular rather than of great symphonic worth. It was splendidly played last night, the fairy strains and the pastorale being especially praiseworthy. Mr. Kreisler, who made his third appearance here this season, repeated his former triumphs, playing the difficult Brahms concerto with the loveliest of tones and masterful technique. The only other number was the No. 3 "Leonore" overture of Beethoven, which the orchestra played magnificently.

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The Philadelphia Inquirer
THURSDAY - MARCH 16, 1905

BOSTON SYMPHONY ORCHESTRA

Its Last Concert for the Season at the Academy of Music Last Evening

The Boston Symphony Orchestra gave its last concert for the season at the Academy of Music last evening, when the program comprised the "Manfred" symphony of Tschaikowsky, Brahms' concerto for the violin in D major, Op. 77, and the great "Leonora" overture of Beethoven. The music in which the lamented Russian composer has sought to depict the scenery and express the sentiment of Byron's somewhat meretricious poem is not to be counted among the best of his achievements. With all its beauties it lacks spontaneity and inspiration and communicates the suggestion of an effort which has fallen short of its aim. Yet it contains much that is admirable and a great deal that is impressive, and it certainly does convey an idea of the scenes which it assumes to depict and of the emotion to which it is intended to give utterance. It was splendidly performed with eloquence and delicacy and appreciative insight, and the very earnest and sincere applause which the performance elicited was thoroughly well deserved.

The Brahms concerto was played by Mr. Fritz Kreisler, whose interpretation of it was a wonderful exhibition of technical accomplishment and artistic intelligence. Brahms' score is immensely difficult and not particularly grateful. Its structure is less clear, compact and coherent than is usual with this composer's symphonic writing, and the melodic material in which it is rich is so overlaid with complicated developments that its significance is easily missed. Thus it makes considerable demands upon the attention, and unless it is superlatively well done it is neither especially interesting nor readily intelligible. As Mr. Kreisler played it, however, with masterly authority, a lovely quality of tone, a facile brilliancy of execution, an absolute accuracy of intonation and a fine dignity of sentiment, its beauty was made manifest and its purport plain, and the high esteem in which it has always been held was convincingly justified. At its performance Mr. Gericke resigned the conductor's baton to Mr. Willy Hess, who directed the orchestra through its complexities with a competent knowledge and a clearly apparent relish.

The concert closed with a splendidly sonorous and sympathetic rendering of that greatest of overtures, the "Leonora," No. 3, of Beethoven, in which the incomparable quality of Mr. Gericke's strings was again most impressively displayed. The famous prestissimo finale was given with an electrically thrilling impetuosity.

The Evening Bulletin
Tuesday, March 14, 1905.

THE BOSTON ORCHESTRA

An Excellent Concert Concludes the Monday Night Series.

The fifth and final concert of the Boston Symphony Orchestra's first series, at the Academy of Music last evening, had Ernest Schelling, the pianist, as soloist on a program that was decidedly one of the best Mr. Gericke has presented here this winter. Mr. Schelling was heard to better advantage, even, than on his first appearance recently. The Liszt E flat concerto, which was his number last night, is well suited to his temperament, and he is quite equal to it in technique, style and finish. Mr. Schelling's playing is distinguished by enthusiasm which he seems readily to impart to his audience, and he has a crisp, pure, firm touch that fairly sparkles under his fingers. Though sentiment and the poetic mood do not appear to be his to a noticeable degree, he has remarkable verve and spirit and as these qualities are required to the full in the Liszt concerto, his interpretation last night was thoroughly pleasing and successful.

The orchestra made its strongest appeal, somewhat unexpectedly, perhaps, in a composition by Bach—Prelude, Adagio and Gavotte, in rondo form, arranged for strings by Sigismund Bachrich. This is distinctly Bach music, but it is Bach in an airy mood—if such a thing may be considered possible—and so delightfully was the number played that, when the last strains of the captivating gavotte were reached, the audience gave forth the evidence of its approval so enthusiastically that Mr. Gericke twice allowed all his men to rise and bow with him in acknowledgment. The other numbers were "A Faust Overture," by Wagner, played in a rather subdued but altogether beautiful style, and the splendid No. 1 Symphony of Brahms. The orchestra will give its final concert of the season to-morrow evening, with Fritz Kreisler as the soloist. He will play Brahms's concerto in D major, and the orchestra is to give the "Manfred" Symphony of Tschaikowsky and Beethoven's "Leonore" overture, No. 3.

PUBLIC LEDGER
Philadelphia, Thursday, March 16, 1905.

Boston Orchestra's Last Concert

The tenth and last of this season's Boston Orchestra concerts was given last night in the Academy of Music, under the direction of Wilhelm Gericke. The rarely heard "Manfred" symphony, by Tschaikowsky, was the feature of the programme, and Kreisler made his fourth appearance here this season. He played the romantic Brahms violin concerto. The concert closed with the "Leonore" overture, No. 3, by Beethoven.

The Philadelphia Inquirer
TUESDAY - - MARCH 14, 1905

BOSTON SYMPHONY ORCHESTRA

Its 130th Performance at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its 130th performance in this city at the Academy of Music last evening, when the program, as changed from what had been originally announced, comprised Wagner's "Faust" overture, Brahms' symphony in C minor No. 1, Op. 35; the E-flat major pianoforte concerto of Liszt, and an arrangement for strings by Sigismund Bachrich, of the prelude, adagio and gavotte from Bach's sixth violin sonata in four sharps. The third of these numbers has been made familiar by a pianoforte arrangement, and as the whole was beautifully played, with the utmost brilliancy, mobility and sparkle, it was very keenly relished and the audience would not cease applauding until Mr. Gericke had the musicians rise and bow their acknowledgments. It was a wonderfully crisp and finished and masterly performance, and it illustrated the incomparable splendor of the Boston Symphony Orchestra's strings in a most striking and convincing manner.

Equally excellent and enjoyable in a widely different way was Mr. Gericke's interpretation of the Brahms symphony. This is music whose adequate and satisfying delivery demands just those qualities which Mr. Gericke and the Boston Symphony Orchestra possess in such abundant measure. It is full of intricacies which need to be made clear, and of subtleties which demand to be appreciatively and sympathetically expressed, and while its beauties are great they are of a sort which must be carefully and intelligently exhibited. Mr. Gericke misses none of them. He exposes the structure of the score with a sustained lucidity in which each detail receives its proper prominence, and he communicates its sentiment with an empnasis which is always convincing without ever being exaggerated. It seems strange that this music should ever have been accounted obscure and dry and dull. Played as it was last night it is replete with life and light and beauty.

The assisting artist was Mr. Ernest Schelling, who displayed in his rendering of the familiar Liszt concerto the same qualities and the same limitations which have previously been noted. He is a masterly pianist, who has overcome all the technical difficulties of the instrument, but his tone is hard and cold and his playing is deficient in poetry and feeling. The orchestra will give another concert, the last for the season, to-morrow evening, when the program will include Tschaikowsky's "Manfred" symphony and Beethoven's "Leonora" overture No. 3, and when Mr. Fritz Kreisler will play Brahms' violin concerto in D major, Op. 77.

ESTABLISHED 1836
PUBLIC LEDGER
Philadelphia, Tuesday, March 14, 1905.

MUSIC and MUSICIANS

The last of the winter's Monday concerts of the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, took place last evening in the Academy of Music. The "Episodes Chevaleresque," by Sinding, with which the performance was to have opened, was omitted, and in its place the Wagner "Faust" overture and three familiar movements by Bach were presented. These, a prelude, adagio and gavotte in rondo form, were arranged for the strings by Sigismund Bachrich. In considering the work of the Boston Orchestra it is always necessary to recur to the splendid body of strings, so wonderfully rich and brilliant in tone, and always such a very noticeable feature at these entertainments. Last evening the nature of the programme was such that these several choirs of the band were heard to the greatest advantage. Unquestionably, the concert was the most delightful that Mr. Gericke has given us this winter, and it is doubtful if the orchestra ever played with greater buoyancy or more verve and spirit.

The "Faust" overture, of which we heard so splendid and stirring a reading last Saturday, was played yesterday in a little lower key, so that the music seemed more like a reminiscence of the episodes in Faust's career than an actual presentation of his emotional experiences, but the performance was a very beautiful one and confirmed the impression of importance made by the first hearing of the work this season. The three Bach numbers which followed were a perfect delight. They were presented with a fire and vigor, a fulness of tone and a warmth that roused the audience to great enthusiasm, and so insistent was the applause that Mr. Gericke made his men stand up twice in acknowledgment. The concert closed with a fine performance of the beautiful Brahms first symphony, which is so splendid in coloring and orchestration, a vivid, melodic composition, entirely characteristic of its composer and filled with the most exquisite suggestions of lieder, folk-melodies and the like. As a piece of purely romantic composition the poetic second movement is, perhaps, unequaled by anything written in recent years, and the symphony throughout was played with a fine appreciation and sentiment.

The E flat Liszt concerto, in which Ernest Schelling, the soloist of the evening, was heard, had already been given here this winter. It is a composition of no little beauty and one affording the pianist many opportunities for the display of his ability. In it Mr. Schelling made in many ways a much more pleasing impression than he did by his performance of Schumann a week or so ago. It is a concerto requiring brilliance rather than sentiment, and in this particular phase of artistic expression the young player proved most satisfactory. In the cantabile of the second movement his tone rang out pure and bell-like, and he played the characteristic couture passages with a clean-cut incisiveness that was very telling.

THE EVENING TELEGRAPH
THURSDAY, MARCH 16, 1905.

IN THE WORLD OF MUSIC

The Boston Symphony Orchestra Closes Its Season—Fritz Kreisler the Soloist.

The Boston Symphony Orchestra last night closed its twentieth season of concerts in Philadelphia. It was an occasion that furnished much food for thought as to the present condition of the city's musical taste, and, coupled with the indefinite rumors that have recently been current, that the Boston band may not visit us next season, the evening was, to lovers of the best in music, tinged with some discouragement. There was the memory of what this visiting orchestra has achieved in making our local organization possible; there was the gratitude for the immense educational work that it has done; there was the regret that its great services are now not more widely appreciated. Taking last night's concert in its more immediate aspects, there were presented other features for serious consideration. Here was a concert by an organization that, in technical facility, is practically perfect; the programme was one that should have made the very widest appeal; the soloist was a man who stands in the very forefront of the "wizards" of the violin. Yet the house was scarcely half filled. The combination forced forward one question—"Is Philadelphia so provincial and narrow-minded that it can support only one orchestra?" Time was when this city was the pioneer in musical America; time was when to speak of practical support of art was to say "Philadelphia." That was, unfortunately, so long ago that it is recorded only in history and not in memory, but it seems a pity that the glory should have passed away from us.

When we say that Philadelphia makes a great mistake in neglecting the Boston Orchestra, we do not make a statement that is open to controversy. To confine ourselves entirely to the support of the local orchestra would be to shut out all the broadening influences of competition and make ourselves insular in the extreme. The very best service that we can do to the Philadelphia band is to bring rivals here in order that, by intelligent comparison, we may arrive at some definite and soundly grounded estimate of the worth of what Mr. Scheel and his musicians are doing for us. The Boston Orchestra gives us a view of one side of music; Scheel and our local players give us the other. To exclude either one is to assert that we are not willing to consider arguments, even when the arguments are so strong as to compel conviction. That would be narrow-mindedness and provincialism. A city like ours should not lay itself open to such a charge.

All this, of course, is not a conventional criticism of last night's concert. It is not intended to be. But, as a mere record of musical events, it may be as well to say that the orchestra played the Tschaikowsky "Manfred" symphony and Beethoven's "Leonore" overture, No. 3, in a way that proved conclusively the value of long association and recognized traditions. As to Fritz Kreisler, the soloist, who played the Brahms concerto, it only remains to repeat the verdict that has been pronounced upon him on previous appearances. Those who would compare him to Ysaye are entirely beside the mark. The two men are as different as day is to night. They have nothing in common except that both play the violin. Kreisler will have admirers who will say that he has the most wonderful left hand in the world; Ysaye will have those who will say that he, in spite of technical imperfections, is the supreme master whose verdict in interpretation is not open to question. The season has proved that both are right and both are wrong. It all depends on the personal point of view. The one conclusion that can fairly be drawn is that Kreisler and Ysaye represent two entirely different schools and that each, in his own school, is a master.

Friday Evening Recital

THE EVENING TELEGRAPH

TUESDAY, MARCH 14, 1905.

BOSTON SYMPHONY ORCHESTRA

Last Night's Concert Its 130th Performance at Academy of Music.

For the 130th time the Boston Symphony Orchestra appeared at the Academy of Music last evening. The programme was somewhat changed from the one that had been announced, and consisted of Wagner's "Faust" overture, Brahms' Symphony in C minor, No. 1; Liszt's concerto in E flat major for piano and orchestra, and an arrangement by Sigismund Bachrich of three movements from Bach's violin sonata No. 6. The Wagner overture was the opening number of the programme given by the Philadelphia Symphony Orchestra last week, and, coming so soon again, made possible an interesting comparison of the methods of the two bodies and their differences in expression.

The interpretation of the Brahms symphony last night was an admirable exposition of the perfection of the Boston musicians, under Mr. Gericke's direction. This orchestra is certainly a marvellous instrument, responding as one man to the touch of the leader. Such perfect unity is essential for the proper rendering of a composition like the Brahms symphony, and as presented last night it reveals new beauties of meaning and construction at every turn. It was a masterly representation of a masterly work.

An even more striking popular success was achieved by the arrangement for strings of the Bach sonata. This includes the prelude, adagio and gavotte, and as played last night, with a finish and spirit impossible to excel, aroused the audience to such enthusiasm that Mr. Gericke and his men were obliged to rise en masse to acknowledge the repeated bursts of applause. The Liszt concerto was given by Mr. Ernest Schelling, who recently appeared in a recital here. As a technician he is a master, but his playing is cold and unfeeling. He displays great skill but little sentiment, and does not rouse any particular emotion save interest in his mechanical ability.

THE PHILADELPHIA RECORD
Record Building, 917 Chestnut Street
PHILADELPHIA, MARCH 14, 1905.

BOSTON SYMPHONY.

A Delightful Concert With Ernest Schelling as Soloist.

Yellow slips handed to every member of the audience at last evening's concert of the Boston Symphony Orchestra in the Academy of Music told of a radically different program from the one originally outlined. They did not tell, however, of a change even more surprising in the spirit of the orchestra. A delightful buoyancy—whether induced by the advent of spring or a human desire to show off is immaterial—seemed to have taken possession of Mr. Gericke's band. To be colloquial, they "loosened up" in the most surprising manner. Following suit, the audience rewarded them with more enthusiasm than has been evidenced at a Boston Symphony concert for many a day. Altogether it was a most astonishing evening. Nothing came off as anticipated.

The changes in the program comprised the substitution of Wagner's "A Faust Overture" for Sinding's "Episodes Chavaleresques" and the addition of Bach's "Prelude, Adagio and Gavotte in Rondo Form," arranged for strings by Sigismund Bachrich. Although the former work was given with intelligence and splendid finish, it was the latter which revealed one of the most potent elements of strength in the Boston players. Mr. Gericke's body of strings has few rivals anywhere. Both for precision of attack and for quality of tone it is entitled to the highest praise. This was evidently the opinion of last evening's audience, for at the conclusion of the gavotte the applause was quite out of the ordinary. The players acknowledged the honor by rising twice at Mr. Gericke's behest.

Ernest Schelling was the soloist. He gave a brilliant interpretation of Liszt's beautiful concerto in E flat, excelling, as usual, in passages calling for delicacy of treatment, but evincing on the whole rather more virility and essential vigor than was disclosed on his appearance here ten days ago. It will be interesting to hear Mr. Schelling play Chopin. He gives the impression of being able to shine in this highly-prized line of artistic endeavor. Brahms' Symphony No. 1, enthusiastically, and with a large degree of truth, sometimes referred to as the tenth symphony, closed the concert. No beauties were left undisclosed in interpretation. There was glowing brilliancy and verve in the joyous finale, while the highly spiritual second movement was rendered flawlessly.

The Press
Published Every Morning, Daily and Sunday, by
TUESDAY, MARCH 14, 1905.

THE BOSTON ORCHESTRA

Bach Played in Superb Style—Schelling the Soloist.

Enjoyable to an unusual degree was the concert of the Boston Symphony Orchestra at the Academy of Music last evening. The program included Wagner's "Faust" overture, part of a Bach suite for strings, prelude, adagio and gavotte; Liszt's concerto in E-flat and Brahms Symphony No. 1. Schelling was the soloist and exhibited a technique of steely wrist and flexible fingers and pleased his audience along familiar lines.

But the feature of the evening was the superb rendering of the Bach suite. Here, indeed, was perfection of tone, here a perfect rhythmic balance, with gradations and shadings that had the airiest graces as well as an elephantine thump when emphasis was needed. It is not to be wondered at that the resulting enthusiasm forced Mr. Gericke and his men to rise again and again to acknowledge the deserved applause.

The whole concert, moreover, partook of this same virtuoso spirit. It was sounded in the "Faust" overture and echoed in the symphony and made the appearance of the orchestra a refreshment indeed. To-morrow evening is the last concert of the season and includes in its program the "Leonore" Overture No. 3, Tschaikowsky's "Manfred" Symphony and the Brahms concerto for the violin, with Fritz Kreisler as soloist.

The Evening Bulletin
Thursday, March 16, 1905.

The Boston Symphony

The last of the Boston Symphony Orchestra's concerts for this season was given in the Academy of Music last evening. Fritz Kreisler, the violinist, being the solo performer, and Tschaikowsky's "Manfred" symphony the principal orchestral offering. The symphony comes under the head of "descriptive music," being based on Byron's poem of the same title. It is in four movements—"Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale," and "The Palace of Arimanes: Invocation to Astarte: Manfred's Death." The composition is one of wonderful dramatic power, rich in its tonal effects and as descriptive of the theme, perhaps, as possible. Yet, it cannot be said to equal Tschaikowsky's great "Pathetique" symphony or some of his other works. It has much solemnity, the fairy music is dainty and sprightly to a degree, and the pastorale is distinctly poetic and beautiful, but as a whole the work leaves the impression of being fanciful and spectacular rather than of great symphonic worth. It was splendidly played last night, the fairy strains and the pastorale being especially praiseworthy. Mr. Kreisler, who made his third appearance here this season, repeated his former triumphs, playing the difficult Brahms concerto with the loveliest of tones and masterful technique. The only other number was the No. 3, "Leonore" overture of Beethoven, which the orchestra played magnificently.

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The Philadelphia Inquirer
THURSDAY - MARCH 16, 1905

BOSTON SYMPHONY ORCHESTRA

Its Last Concert for the Season at the Academy of Music Last Evening

The Boston Symphony Orchestra gave its last concert for the season at the Academy of Music last evening, when the program comprised the "Manfred" symphony of Tschaikowsky, Brahms' concerto for the violin in D major, Op. 77, and the great "Leonora" overture of Beethoven. The music in which the lamented Russian composer has sought to depict the scenery and express the sentiment of Byron's somewhat meretricious poem is not to be counted among the best of his achievements. With all its beauties it lacks spontaneity and inspiration and communicates the suggestion of an effort which has fallen short of its aim. Yet it contains much that is admirable and a great deal that is impressive, and it certainly does convey an idea of the scenes which it assumes to depict and of the emotion to which it is intended to give utterance. It was splendidly performed with eloquence and delicacy and appreciative insight, and the very earnest and sincere applause which the performance elicited was thoroughly well deserved.

The Brahms concerto was played by Mr. Fritz Kreisler, whose interpretation of it was a wonderful exhibition of technical accomplishment and artistic intelligence. Brahms' score is immensely difficult and not particularly grateful. Its structure is less clear, compact and coherent than is usual with this composer's symphonic writing, and the melodic material in which it is rich is so overlaid with complicated developments that its significance is easily missed. Thus it makes considerable demands upon the attention, and unless it is superlatively well done it is neither especially interesting nor readily intelligible. As Mr. Kreisler played it, however, with masterly authority, a lovely quality of tone, a facile brilliancy of execution, an absolute accuracy of intonation and a fine dignity of sentiment, its beauty was made manifest and its purport plain, and the high esteem in which it has always been held was convincingly justified. At its performance Mr. Gericke resigned the conductor's baton to Mr. Willy Hess, who directed the orchestra through its complexities with a competent knowledge and a clearly apparent relish.

The concert closed with a splendidly sonorous and sympathetic rendering of that greatest of overtures, the "Leonora," No. 3, of Beethoven, in which the incomparable quality of Mr. Gericke's strings was again most impressively displayed. The famous prestissimo finale was given with an electrically thrilling impetuosity.

The Evening Bulletin
Tuesday, March 14, 1905.

THE BOSTON ORCHESTRA

An Excellent Concert Concludes the Monday Night Series.

The fifth and final concert of the Boston Symphony Orchestra's first series, at the Academy of Music last evening, had Ernest Schelling, the pianist, as soloist on a program that was decidedly one of the best Mr. Gericke has presented here this winter. Mr. Schelling was heard to better advantage, even, than on his first appearance recently. The Liszt E flat concerto, which was his number last night, is well suited to his temperament, and he is quite equal to it in technique, style and finish. Mr. Schelling's playing is distinguished by enthusiasm which he seems readily to impart to his audience, and he has a crisp, pure, firm touch that fairly sparkles under his fingers. Though sentiment and the poetic mood do not appear to be his to a noticeable degree, he has remarkable verve and spirit and as these qualities are required to the full in the Liszt concerto, his interpretation last night was thoroughly pleasing and successful.

The orchestra made its strongest appeal, somewhat unexpectedly, perhaps, in a composition by Bach—Prelude, Adagio and Gavotte, in rondo form, arranged for strings by Sigismund Bachrich. This is distinctly Bach music, but it is Bach in a airy mood—if such a thing may be considered possible—and so delightfully was the number played that, when the last strains of the captivating gavotte were reached, the audience gave forth the evidence of its approval so enthusiastically that Mr. Gericke twice allowed his men to rise and bow with him in acknowledgment. The other numbers were "A Faust Overture," by Wagner, played in a rather subdued but altogether beautiful style, and the splendid No. 1 Symphony of Brahms. The orchestra will give its final concert of the season to-morrow evening with Fritz Kreisler as the soloist. He will play Brahms's concerto in D major, and the orchestra is to give the "Manfred" symphony of Tschaikowsky and Beethoven's "Leonore" overture, No. 3.

ESTABLISHED 1836
PUBLIC LEDGER
Philadelphia, Thursday, March 16, 1905.

Boston Orchestra's Last Concert

The tenth and last of this season's Boston Orchestra concerts was given last night in the Academy of Music, under the direction of Wilhelm Gericke. The rarely heard "Manfred" symphony, by Tschaikowsky, was the feature of the programme, and Kreisler made his fourth appearance here this season. He played the romantic Brahms violin concerto. The concert closed with the "Leonore" overture, No. 3, by Beethoven.

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THE NORTH AMERICAN
TUESDAY, MARCH 14.

PROGRAMME CHANGE BY BOSTON ORCHESTRA

Wagner Overture and Bach Prelude Substituted for Sinding Suite.

SCHELLING THE SOLOIST

The "Knightly Adventures" suite by Christian Sinding was stricken from the Boston Orchestra's programme at the Academy of Music last evening.

Instead of this novelty, Conductor Gericke gave the "Faust" overture by Wagner, and an arrangement for string orchestra of a Bach prelude.

The symphony was Brahms' No. 1 in C minor—a noble composition, in which the admirable quality of Herr Gericke's band was impressively illustrated.

Pianist Schelling, who last week appeared with the Philadelphia Orchestra, was the soloist, playing Liszt's bravura E flat concerto with great power and almost careless variety of expression.

Of the subtle, elusive charm of the music there was scarcely a suggestion, but the performance was academically correct, none the less, and vigorous enough to elicit prolonged applause.

[illegible] celerity. All the florid fingering of the second movement and the finale, when it could be heard above the orchestra, was distinct, smooth and of beautiful quality. The tremendous climax to the closing movement prevented any appreciation of his skill in arpeggios and chord passages, for the piano was almost inaudible. Mr Ruebner was received with great favor.

The Rimsky-Korsakoff picture, "Sadko," which was played for the first time here, is a hurly-burly of tonal effects, weird, fantastic and vigorous as a rule, with a charming Slav dance theme running through the movement up to the climax, which is a mournful and delicate melody fading away into pianissimo. The orchestra gave the Grieg accompaniment in excellent style and in the "Sadko" the barbaric melody and dance were played with the necessary dash and abandon, the strings deserving special praise for their ensemble work.

Mozart's symphony, aside from the somewhat antiquated form of the opening movement, proved thoroughly enjoyable. Very daintily was the second part in exploitation and the rondo of the closing movement was executed with exquisite grace of expression. The Strauss number was given with good effect.

This week's program will be as follows: "Tragic" overture, Brahms; concerto for violin, Tschaikowsky; "Italian Serenade," first time here, Hugo Wolf and Hans Huber's E minor symphony. Karl Barleben will be the soloist.

The [illegible] Press
Published Every Morning, Daily and Sunday, by
THURSDAY, MARCH 16, 1905.

THE BOSTON ORCHESTRA

Tschaikowsky, Brahms and Beethoven Beautifully Interpreted.

The Boston Symphony Orchestra closed its season in Philadelphia last evening at the Academy of Music in a blaze of glory by reason of its beautiful interpretation of Tschaikowsky's great "Manfred" symphony, the Brahms concerto for the violin, with Kreisler as the soloist, and Beethoven's immortal "Leonore No. 3" overture.

Since the "Leonore" is the most amazing of Beethoven's works in that it fairly seethes with romanticism and anticipates so much that we call modern, and the "Manfred" music is in a way almost classify together, leaving Brahms to represent classicism in so far as his concerto, and its very robust and wonderful interpreter Kreisler, allowed. But even Brahms is quite modern in this concerto and no one questions that Kreisler is very up to date and artistic in his reading of any score, so that the whole effect of the concert was most brilliant and overwhelming with a [illegible] [illegible] reflected unusual credit on Mr Gericke and Mr Hess, both of whom figured as conductors.

As for the soloist, Kreisler, it is safe to say that the limits of violin playing were practically accomplished in his wonderful interpretation of the concerto. While the several movements were alike interesting in thought and lucidly expressed, yet the great moment of the performance was in the electrifying rendering of the long cadenza that follows the first movement. In this Kreisler surpassed all of his former efforts. Though the difficulties of elaborate passage are simply appalling, his rendering was the essence of spontaneity and ease. His technique, tone and musical understanding made the entire concerto a thing of true beauty, and Kreisler's interpretation will not soon be forgotten by the delighted audience at last night's concert.

Mr. Gericke, it should be noted, directed the orchestra in the Tschaikowsky and Beethoven numbers and directed his band to superb results. In the concerto, however, Mr Gericke resigned the baton to his concertmeister, Willy Hess, who came to the stand peculiarly well equipped to read such a work with such a soloist and made the evening a notable one indeed.

Boston Sunday Globe.
SUNDAY, MARCH 26, 1905.

Cornelius Ruebner, the piano soloist at yesterday's Symphony concert, is at the head of the department of music at Columbia college, New York, and is the successor of Edward A. MacDowell to that position. Mr Ruebner played the solo part of Grieg's A minor piano concerto, the other numbers on the program being Mozart's D major symphony, "Sadko," a musical picture by Rimsky-Korsakoff, given for the first time here, and the introduction to the opera "Guntram," by R. Strauss. The Grieg concerto is not very familiar to concert patrons, for it does not offer the pianist many opportunities to shine in solo work, the orchestration being so abundant in passages for the heavier instruments and so vigorous in tone in two or the movements that the piano part has but little prominence, except in the adagio, where there are many brilliant bits of melody.

A peculiar phase of the work are the repetitions of phrases given to the orchestra and piano, or vice versa, which doubtless is the reason why the concerto has been termed by some musicians and critics as "patchwork." It does not show Grieg at his best, although there is a mass of splendid material skilfully handled by the composer. Mr Ruebner played his part admirably, like a sincere and earnest artist, but there was little chance to judge of his full equipment of ability through his chosen medium. His style of work is very pleasing, he is unaffected in manner and certainly he played the fortis-

Boston Transcript
MONDAY, MARCH 27, 1905

Symphony Hall: Symphony Orchestra

The nineteenth symphony concert took plaec last Saturday evening, the soloist being Mr. Cornelius Rübner, and this the programme:

Mozart: Symphony in D major, "without minuet" (K. 504).
Grieg: Concerto for Pianoforte, in A minor, Op. 16.
Rimsky-Korsakoff: "Sadko," a Musical Picture, Op. 5. (First time.)
Richard Strauss: Introduction to Act ii. of the opera "Guntram."

The leading feature of the concert was the exquisite and brilliant performance of the Mozart symphony, a work which, in the hearing, proves none the less delightful because it lacks a minuet; three movements of Mozart or Haydn at a sitting are quite enough. Although every lover of Mozart must wish that his orchestral works might be heard in Jordan Hall played by a small, well-balanced orchestra, the last few performances of Mozart symphonies from Mr. Gericke has conclusively proved that these works, if treated with sufficient care, can sound exceedingly well even in Symphony Hall. On Saturday evening there were few harsh noises in the course of the D major symphony, but, on the contrary, a lively play of charming tone color, a wealth of most delicate phrasing, and also inspiring animation. The hearty applause that greeted the finale of the symphony showed that people are not tired of Mozart when they hear his music played as well as is possible even under not the most favorable circumstances. To hear this same symphony from Mr. Gericke and a chosen band in Jordan Hall or Chickering Hall would be an event of consequence. By the way, are there not musical people in plenty who would buy tickets to hear a concert of Mozart music in Jordan Hall, or Chickering Hall, the programme to include the never-performed finale to "Don Giovanni"?

The second feature of Saturday's concert was the first performance in Boston, and probably in America, of Rimsky-Korsakoff's musical picture "Sadko." This composition, it appears, was written as early as in 1867, although it was revised by the composer in 1891. It is a musical illustration of the old Russian tale of Sadko, a noted player on the gusli, a musical instrument once popular in Russia. This musician, while on a voyage, is becalmed on the high seas; to propitiate the Sea King, he is thrown overboard by his fellow-passengers. Sinking into the depths of the sea, he comes upon a merry revel, for the Sea King is marrying his daughter to the Ocean. To make the guests more contented, Sadko plays upon his gusli, to the sounds of which all the Sea-world dance, more and more wildly, the waves becoming ever stormier and stormier. Sadko breaks the strings of his instrument; the dancing comes to an end, and the sea grows still and dark.

One reading this legend with the memory of "The Thousand and One Nights" suite ringing in his ears, expects more from the musical picture "Sadko" than he finds in it. Despite its comparatively recent revision, "Sadko" remains the work of an untried hand, infinitely less skilful than that which wrought the brilliant "Scheherezade." Taking it for what it is, however, the piece played the other night is attractive music, an example of rather more naive programme music than we often hear—the composer, apparently, having attempted actually to suggest material conditions and happenings, instead of the thoughts and feelings inspired by them. In the main, he surely met with success, for in his music one can follow closely the course of the story of Sadko. Although Rimsky-Korsakoff's picture of a becalmed sea is neither so strongly felt nor so cleverly expressed as Mendelssohn's in the overture "Meerstille und glückliche Fahrt," on the whole his setting of the story is both imaginative and picturesque, the orgy of the dancing guests being especially well done. If far from great, the work is so agreeable that one must wonder at its not having been produced in America before now, since agreeable music is not too plenty. The performance was admirable.

Mr. Rübner, the head of the music department at Columbia University, did wrong to attempt to play the Grieg concerto, a work of singular charm, beauty and romance, which, while not of extraordinary technical difficulty, yet demands an interpreter of fine feeling for color, of poetry and of romantic disposition. In his place Mr. Rübner is probably very well, but his place is distinctly not that of soloist at a symphony concert.

The programme for Saturday's concert will be as follows, the soloist being Mr. Karl Barleben; Tragic Overture, Brahms; Concerto for violin, Tchaikovsky; Italian Serenade (first time), Hugo Wolf; Symphony in E minor, Hans Huber.

R. R. G.

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

PROGRAMME.

Mozart—Symphony in D major, No. 38 (K. 505.)
Grieg—Concerto for Pianoforte.
Soloist: Mr. Cornelius Ruebner.
Rimsky-Korsakoff—Tableau Musical, "Sadko." (First time.)
Richard Strauss—Introduction to Act 11., "Guntram."

We were glad to see the Mozart symphony receive enthusiastic and long-continued applause. The public seem to mark, in a very significant manner, their appreciation of the clear-cut, intelligible, classical music, which some reviewer would persuade us should be laid altogether upon the shelf. Yet it must be confessed that some parts of Mozart's symphonies have faded greatly. Haydn's works in this form (if we except Mozart's G minor and "Jupiter" symphonies) wear better, probably because he does not attempt to become heroic or heavily dramatic.

It is in the attempts at dramatic power that Mozart's symphonies become tame to modern ears, firstly because we are accustomed to cyclones and cataclysms in this direction at present, and secondly because Mozart's effects were never intended for a Symphony Hall. If the orchestra were heard in Jordan Hall the effect of the finale of the symphony of this concert might become impressive.

Once upon a time the sforzando effects, the bursts of kettledrums and trumpets, and the secondary seventh chords, which appear in this symphony, must have been regarded as excessively powerful, but we use as ponderous effects as these in modern lullabies and slumber songs!

There was some good flute work in the finale, which is rather astonishing, for Mozart did not like the flute—in spite of his having written a concerto for harp and flute. Even in the "Magic Flute" there is but little flute-playing.

Columbia College runs to pianists. After having had a solo pianist, Mr. MacDowell, as head of its musical department for some years, it now has another in Mr. Cornelius Ruebner. This latter gentleman played steadily and sturdily through the Grieg concerto, succeeding in the heroic touches and failing in the subtler and more tender ones. He made no errors except that of appearing in this subtle and romantic concerto. In the finale his power and earnestness won the audience, and he was called 3 times.

The concerto is a work that wears well. If only Strauss and especially D'Indy had the thematic wealth of Grieg they would be the recognized masters of the present. The concerto, for all its touches of Norwegian melancholy, is a bold and masculine work and might well be called "the Heroic concerto."

"Sadko" is a kind of Russian Jonah, who was thrown overboard by his shipmates and, instead of wasting his time in the solitude of a whale's stomach, became the chief guest at a submarine "Soiree Musicale" given by the Muscovite Neptune. His playing upon his lyre (and Russian lyres are well known in diplomatic circles) caused the sea to become tempestuous and sank many ships.

"Il brisa et engloutit les vaisseaux," says the score, and Sadko does as much damage to the Russian fleet as Togo himself. Then he breaks the strings of his instrument and the sea becomes calm again. But what eventually becomes of Sadho we do not know, although he returns home safely in the composer's opera of the same name.

It is a fairly large score, of about the orchestral force of the finale of Beethoven's 9th symphony, minus voices and contrabassoon, and plus a harp. The picture of a flat sea is not as dramatic as that given by the despised Mendelssohn, with a smaller orchestra. Matters become more interesting when the companions of Sadko throw him overboard into the middle of the "Tannhauser" overture! He sinks at once in Wagner's sea of tone and begins his lute-playing quite a la Beckmesser, developing, however, into a Peer Gyntian vein.

There is some interesting figure development in the work, and in the midst of all the exciting picture the composer is intelligible and often melodic.

Strauss' "Guntram" prelude was a good dessert to the musical meal. It is a graphic picture of a festival, without in any degree suggesting the various festivities which Wagner has created. It begins with a very striking bit of melody which has something of mediaeval character in its measures. In his prelude to the first act of "Guntram" Strauss was not so fortunate in escaping the spell of Wagner, for there are some clear reminiscences of "Lohengrin" to be found in that number; but in this second prelude he manages to steer clear of anything like imitation and the portrayal of triumph and of pompous merry-making was both striking and original. The work, which is intensely modern, was dedicated to his parents, by the composer. We wonder what his father, who was one of the most conservative of German musicians, thought of it!

Louis C. Elson.

SUN[illegible]
Published Every [illegible] the Year.
VOL. CXVII., NO. 85.
SUNDAY, MARCH 26, 1905.

Rimsky-Koraykoff's Musical Picture, a Pretty Fancy, Highly Colored, Is Given for the First Time in Boston.

ORCHESTRA TOO LARGE TO PLAY IT PROPERLY

Cornelius Ruebner, Pianist of the Occasion, Plays Grieg's Romantic Concerto Unromantically and Uninterestingly.

The programme of the 19th Symphony concert given last evening in Symphony Hall, Mr. Gericke conductor, was as follows:

Symphony in D major (K. 504)........Mozart
Piano concerto in A minor..............Grieg
"Sadko," a musical picture..Rimsky-Korsakoff
Prelude to Act II of "Guntrum"....R. Strauss

However well this little symphony of Mozart may be played as regards euphony, proportion, general finesse—and it was played exceedingly well last night—the work is nevertheless ineffective in Symphony Hall. It would undoubtedly be a pleasure to hear it, and works of a like nature, performed by a small but carefully chosen band of players in a hall no larger than, say, Chickering. Then the old music would have more than a historical interest. It is true that large orchestras were assembled occasionally in Mozart's period for special occasions—orchestras of 200, and even of 400, were not wholly unknown in Vienna—but these conditions were rare, chiefly in aid of a pension fund for musicians. The orchestra of the opera house in Prague, where this symphony was probably first performed, included only six violins, two violas and two basses. No doubt other strings were added for concert purposes, but the symphony was designed for a small orchestra in a comparatively small room.

Rimsky-Korsakoff's "Sadko" was played here for the first time, and we have been unable to find any record of a previous performance in this country. It is one of the composer's earliest works. Written about 1867, it was played in Germany as early as 1876. The composer revised it in 1891. When it was performed in Vienna, at a time when Rubinstein was held to be the great Russian composer, the only one worthy of consideration, good Dr. Hanslick wrote a violent article against it. He found bombs and nihilism and the general upheaval of society, law and order in this little piece, which now seems to us all fanciful and pretty.

A composer of rare gifts once said to us that he was born hating Weber; Hanslick was born for the purpose of hating programme music in general and Russian programme music in particular. "Sadko" is by no means a great or imposing work. Rimsky-Korsakoff himself does not probably take it so seriously; but the music is fanciful, highly colored, characteristic, a picturesque illustration of an old legend of Novgorod.

The work is simply a picture; the thematic contents are in themselves of slight value, there is little or no attempt at any development; the picture is impressionistic. The piece was played in the appropriately fanciful spirit and Sadko thrown overboard, and Sadko playing on his gusli, that the Sea King and his guests bidden to the wedding might dance, and the roar of the there-by excited Ocean, the bridegroom of the Sea King's daughter, were all brought vividly before the sympathetic hearer. It is not unlikely that any one who finds "The Thousand Nights and a Night" a bore, and legends of any country foolishness will wonder why this musical picture "Sadko" was produced here at all after so many years. The music last night gave pleasure to many and Mr. Gericke was obliged to bow his acknowledgments.

The piano concerto by Grieg is still one of the concertos worth playing and hearing, for, unlike some of Grieg's music, it has more than a parochial interest and it has breadth and haunting sensuousness. It should be played in a most romantic spirit, often as though it were an improvisation. Mr. Cornelius Ruebner, who made his first appearance in Boston, is now at the head of the music department of Columbia University. Is it possible that he was chosen as the pianist of last night's concert ex-officio? Mr. Ruebner was at the head of a music school in Carlsruhe before he was called to Columbia; he taught the piano and he composed music. He may be a prudent pedagogue; his music is no doubt written in approved orthodox fashion, but he is not the man to play Grieg's concerto. His technic was evidently acquired in the black walnut period of the art, and it is now warped and cracked.

A technic that is not always fully adequate may be sometimes forgiven when there is a fine exhibition of aesthetic feeling or of a prevailing poetic spirit. Mr. Ruebner's interpretation was inherently unromantic, matter of fact, prosaically uninteresting. Seldom have we heard such an uninspired and jejune performance of a beautiful and imaginative work. Mr. Ruebner was courteously welcomed and applauded.

[78]

Mail 11

The Boston Symphony Orchestra, under Wilhelm Gericke, will play next week twice at Carnegie Hall. The soloist Thursday will be Fritz Kreisler, violin, and on Saturday, Ernest Schelling, a young American pianist, greatly gifted, who has studied and played abroad for a number of years, will make his New York debut. Mr. Schelling is a brother of Felix Schelling, professor of English literature at the University of Pennsylvania.

The two programmes follow:

THURSDAY EVENING.

"Manfred," symphony after Byron's poem, op. 58 ..... Tschaikowsky
Concerto for violin, in D major, op. 77, Brahms
Fritz Kreisler.
Overture, "Leonore," No. 3.... Beethoven

SATURDAY AFTERNOON.

A "Faust" overture..... Wagner
Prelude, Adagio and Gavotte in Rondo form ..... Bach
(Arranged for strings by Sigismund Bachrich.)
Concerto No. 1, in E flat major, for pianoforte and orchestra..... Liszt
Ernest Schelling.
Symphony No. 1, in C minor, op. 68, Brahms

G.

Announcements.

THE last of the Boston Orchestra's concerts here for the current season take place in Carnegie Hall next Thursday evening and next Saturday afternoon. On Thursday Tschaikowsky's long symphony after Byron's "Manfred" is the chief number of the programme. It is less familiar than most of the Russian's music, and by a coincidence we shall have heard both the musical versions of "Manfred" in a single winter—Schumann's a few months ago at a Damrosch concert, and Tschaikowsky's next Thursday. The same evening Kreisler, the violinist, plays Brahms's concerto for his last appearance here with an orchestra, and Beethoven's third "Leonore" overture ends the programme.

At the concert on Saturday afternoon Ernest Schelling, a young pianist, a pupil of Paderewski's of good repute in Europe and of recent success in Boston, makes his first appearance here. He plays Liszt's E flat concerto. The symphony is Brahm's first, one of Mr. Gericke's best achievements. Wagner's "Faust" overture begins the programme, and the strings of the orchestra will show their mettle in a fragment of Bach's.

The fifth of the People's Symphony concerts falls on Friday evening in Carnegie Hall, with Olive Mead, one of the best of our violinists, to play the first movement of Beethoven's concerto. Mr. Arens conducts, and the orchestral numbers he has chosen are Mendelssohn's music to "A Midsummer Night's Dream," Wagner's overture to "The Flying Dutchman," and Liszt's tone poem, "Les Préludes." With these concerts there is no need to bespeak a full audience. It has even to be seated on the stage, and it is an audience that otherwise would hear little orchestral music.

Lovers of popular music will be glad to hear that Mr. Victor Herbert will resume his Sunday concerts at the Majestic Theatre to-morrow night. The programme follows: Overture, "Le Roi d'Ys," Lalo; Rigaudon de Dardanus, Rameau; "Under the Linden Trees," Massenet; Farandole from "L'Arlesienne," Bizet; aria (Mrs. Shotwell-Piper); Hungarian rhapsody in F, Liszt; "Bandana Land," "Matinée Maids," entr'acte "Nordland," Herbert; songs: "A Knot of Blue," Herbert; "At Parting," Rogers; "Spring Song," Weil; Malaguena from "Boabdil," Moszkowski.

At next Thursday evening's Carnegie Hall concert of the Boston Symphony Orchestra, Fritz Kreisler will play the Brahms concerto for violin, while the orchestral numbers are to be Tchaikovsky's "Manfred" symphony, and Beethoven's "Lenore" overture No. 3. On Saturday afternoon, Mr. Ernest Schelling will play the first Liszt piano concerto, while the orchestral numbers will be Wagner's "Faust" overture, a Bach suite, and Brahms's first symphony.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will make its last visit to New York this week and give two concerts at Carnegie Hall, on Thursday evening and on Saturday afternoon. At the first Fritz Kreisler will be the soloist; at the second, Ernest Schelling, pianist. The programmes will be as follows:

THURSDAY EVENING.

"Manfred," Symphony after Byron's Poem, Op. 58 ..... Tschaikowsky
(1) Manfred's Wanderings and Despair.
(2) The Fairy of the Alps.
(3) Pastorale.
(4) The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
Concerto for Violin, in D major, Op. 77. Brahms
Overture, "Leonore," No. 3..... Beethoven
Soloist, Mr. Fritz Kreisler.

SATURDAY AFTERNOON.

A "Faust" Overture..... Wagner
Prelude, Adagio, and Gavott in Rondo Form ..... Bach
(Arranged for strings by Sigismund Bachrich.)
Concerto No. 1, in E flat major, for piano- ..... Liszt
Symphony No. 1, in C minor, Op. 68. Brahms

March 15th.
Tribune 12

On Thursday evening, at Carnegie Hall, the Boston Orchestra will give this programme:

"Manfred," symphony after Byron's Poem, op. 58... Tschaikowsky
Concerto for violin, in D major, op. 77..... Brahms
Overture, "Leonore," No. 3..... Beethoven
Soloist, Fritz Kreisler.

On Saturday afternoon their programme will be:

"A Faust Overture"..... Wagner
Prelude, Adagio and Gavotto in Rondo form..... Bach
(Arranged for strings by Sigismund Bachrich.)
Concerto No. 1, in E flat major, for pianoforte and orchestra..... Liszt
Symphony No. 1, in C minor, op. 68..... Brahms
Soloist, Ernest Schelling.

Das Bostoner Symphonieorchester wird am Donnerstag und Samstag New York zum letzten Male in dieser Saison besuchen. Am Donnerstag Abend wird man vom Orchester Tschaikowsky's „Manfred"-Symphonie und Beethoven's dritte Leonoren-Ouvertüre, ferner, von Fritz Kreisler gespielt, das Brahms'sche Violin-Konzert zu hören bekommen. Am Samstag Nachmittag bilden Wagner's „Faust"-Ouvertüre, Brahms' erste Symphonie, einige Bach'sche Arrangements und Liszt's Es-dur-Konzert, letzteres von Ernst Schelling gespielt, das Programm. — Ysaye giebt

The Boston Symphony Orchestra's programme on Thursday night in Carnegie Hall will comprise Tschaikowsky's "Manfred" symphony, opus 58; Brahms's violin concerto in D major, opus 77, and Beethoven's "Leonore" overture No. 3. Fritz Kreisler will be the assisting artist. At Saturday afternoon's concert the programme will offer: "A 'Faust' Overture," Wagner; Prelude, Adagio and Gavotte in rondo form, Bach (arranged for strings by Sigismund Bachrich); Concerto No. 1, in E flat major, for piano and orchestra, Liszt; Symphony No. 1, in C minor, opus 68, Brahms. The assisting artist will be Ernest Schelling.

Closing its current New York season the Boston Symphony Orchestra will give the usual two concerts this week on Thursday evening and Saturday afternoon in Carnegie Hall.

That local concertgoers should have flocked to these entertainments this winter in larger numbers than ever before is simply the logical consequence of their superior excellence.

On Thursday Mr. Gericke will offer Tschaikowsky's "Manfred" symphony, Beethoven's "Leonore" overture, No. 3, and the Brahms violin concerto, in which Fritz Kreisler will be the soloist. On Saturday afternoon the features are Wagner's "Faust" overture, a Bach suite for strings, Liszt's first concerto for piano and Brahms' first symphony, with Ernest Schelling as the soloist.

Programmes of the next concerts of the Boston Symphony Orchestra: Thursday evening, March 16, Tschaikowsky's "Manfred" symphony, Brahms's violin concerto and Beethoven's overture, "Leonore No. 3;" soloist, Fritz Kreisler. Saturday afternoon, March 18, Wagner's "A Faust Overture," prelude adagio and gavotte for strings, by Bach, Liszt's E-flat piano concerto and Brahms's first symphony; soloist, Ernest Schelling.

The Boston Orchestra.

The Boston Symphony Orchestra ends this week, with to-morrow's matinee, its nineteenth annual series of concerts in New-York, with a numerical record of some forty compositions performed, and a sum of inspiring achievement not so easily computed, but none the less tangible. Last night there was expression of the appreciation felt by the organization's splendid clientele when, after the Tschaikowsky "Manfred" symphony had come to its solemn finish, the audience that filled Carnegie Hall showered applause so persistently that Mr. Gericke bade the musicians of the orchestra stand and share it. There could have been no mistaking the meaning of this gracious demonstration, and it would be difficult indeed to understand the attitude of a public not alive to the extraordinary qualities of this Boston band of players.

It was a trio of three master works that Mr. Gericke had assembled for the final evening concert last night—for surely the Tschaikowsky music incited by Byron's "Manfred" is to be admitted to this category, even when its companions are the Brahms violin concerto and Beethoven's "Leonore" overture, No. 3. The Russian composer has shown more intense and more sustained creative stamina when he laid down no set programme for himself, as in the fifth and the sixth symphonies, but this "Manfred" music is yet of memorable imaginative power and breadth, not so universal as the great outpouring of genius that is called the "Symphonie Pathétique," but still a vital and enthralling utterance. It was a master, not less, that voiced the final proclamation marking Manfred's death with the sunset.

In the Brahms concerto, Mr. Kreisler was soloist, and Mr. Gericke gave way to Mr. Willy Hess, who has several times, in Boston and on the orchestra's tours, exercised the function of assistant to the conductor. The experiment (if such it need be called) was wholly successful, for the orchestra played its part with balance precision, while Mr. Kreisler has done nothing better this winter than the superb first movement. He was recalled several times for his fine accomplishment of a noble task. The Beethoven "Leonore" overture brought the evening to an exalted close.

Le Be 17.

NEVER, perhaps, has Gericke shown surer tact in arranging a programme than at the final evening concert of the Boston Orchestra last night. First there was Tschaikowsky's extended "Manfred" symphony. Its great elaboration, its intricate orchestral splendors, its uncompromising expression of Manfred's despair all came while the listener was fresh and could take his Tschaikowsky on Byron with entire seriousness. Then after the intermission he was quite ready for the more solid beauties of the great Brahms concerto for violin as played by Kreisler. Finally came Beethoven's overture, "Leonore" No. 3, music so great as to make the concert a real climax, concise besides, and, so to say, exciting enough to command anew a slightly fagged attention. A programme, in a word, with no surplusage, a concert to be enjoyed at the top of one's bent.

The "Manfred" symphony is the sort of thing that shows the virtuoso qualities of the Boston band in their fullest brilliancy. Yet their playing did not lack its measure of Neo-Russian intensity. The final movement in particular went with irresistible spirit. After prolonged applause, at a sign from Gericke, the orchestra to a man stood up and took personally the recognition their playing so richly deserved. The Brahms concerto Kreisler played even better than at his first concert here this year. Well as he did it then, there was a suspicion of the nervousness of a reappearance. Last night the splendid vitality was there, the hint of restlessness absent. Some may prefer a more sedate Brahms; they may resent a little the pulsing energy of Kreisler's reading; but with all his vibrant force there was ever in his performance nobility and restraint. And some of us have no prejudice against a temperamental Brahms. Kreisler's tone yesterday was not always of the largest, but it was steadily of penetrating sweetness.

It steeped the adagio in beauty. It glowed and sparkled through the idealized rondo. This rondo finale, too, shows Kreisler's command of clean and brilliant technique at its best, and above all his ability to get the utmost expression out of a given phrase without stealing the composer's time to do it.

Even after Brahms and Kreisler the third "Leonore" overture capped the climax. It was played with all the tonal beauty of this particular orchestra. Perhaps certain passages have been made more impressive on other occasions—there may, for instance, have been more frenetic outbursts of that delirious flute—but the end was jubilant and left the listener without surfeit, but singularly satisfied.

Boston Symphony Orchestra.

"Quandoque bonus dormitat Homerus." Even Tchaikovski is not always great. His "Manfred," with which the Boston Symphony Orchestra opened its concert at Carnegie Hall last night, is a work so utterly uninspired and dull that one wonders it can have flown from the same pen that wrote the immortal Fifth and Sixth symphonies. Of the original melody which is so abundant in those symphonies there is scarcely a trace in "Manfred," the result being that all the strenuous efforts at pathos and "Weltschmerz" become mere empty sound and bombast. You cannot bake bread without dough. Usually, when a man has nothing to say, he takes a long time to say it. It is so with "Manfred," which lasts within a few minutes of an hour. A more passionate conductor than Mr. Gericke, and an orchestra more accustomed to playing emotionally, might have made the "Manfred" music more entertaining; as it was, it was almost a torture to listen to it, notwithstanding the brilliant, precise, and highly polished playing of the orchestra. It seemed as if it would never end.

The soloist of the evening was Mr. Fritz Kreisler, who unfortunately chose once more to perform Brahms's dreary violin concerto. It is well-known how superbly he plays this difficult music; his first bars indicated that he was in fine form, and before the work had been finished he had made many new converts to the belief that he is indeed the king of violinists, superior to all others in lusciousness of tone, and endowed with a musical temperament which even Brahms cannot extinguish. The concert closed with Beethoven's third "Leonora" overture.

There is much eagerness to hear the new pianist, Mr. Ernest Schelling, who is to play the first Liszt concerto with the Boston Orchestra at Carnegie Hall on Saturday afternoon. He has been for six years an intimate friend of Paderewski, who has guided his studies. The following sketch of his life appears in the programme book":

Mr. Ernest Schelling was born near Philadelphia about thirty years ago. His first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities in Germany, Switzerland, Sweden, and Denmark. Paderewski became interested in him, and taught him for some time. During the last four years Mr. Schelling has appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legends" for orchestra, a fantasia for piano and orchestra, chamber music, and piano pieces.

June 17.

THE BOSTON ORCHESTRA'S LAST VISIT TO NEW YORK

Tschaikowsky's Manfred Symphony and Beethoven's Leonore Overture Given.

MR. KREISLER THE SOLOIST

The Orchestra Bows in a Body in Recognition of the Applause Received for Symphony.

The Boston Symphony Orchestra is on its last visit to New York this season, and last evening gave its evening concert which, it may truly be said, marked the highest point it has reached here in a long time, in respect of beauty of tone, brilliancy, and security of execution and the perfection of balance and finish that are its uncontested pre-eminence. Its playing also was fired by Mr. Gericke's enthusiasm, and in both of the orchestral pieces there was an unaccustomed eloquence.

The two orchestral pieces were Tschaikowsky's "Manfred" symphony and Beethoven's third "Leonore" overture. The symphony had not been heard here lately. It is scarcely equal to any one of the later "absolute" symphonies of the master in richness and spontaneity of invention and purely musical development. In its depiction of the passions and despairs and soul-shattering experiences of Byron's hero it calls for poignant, lugubrious, intense expression; the first movement is lugubrious, but it lacks concentration and intensity.

It lacks, too, coherency and a logical development and with many fine details and many fine passages of instrumentation, it scarcely shows the pregnant invention or strong symphonic treatment of the later symphonies or the best of the programmatic overtures. There is much charm in the depiction of the Fairy of the Alps, and of her apparition under the rainbow, and the delicate instrumental effects the members of the orchestra set forth with ravishing beauty.

The pastoral movement that follows is deliciously colored, and the wood-wind players made beautiful sounds and perfect phrasings in it. Strongest musically, however, is the last movement, with its solemn proclamations from the brasses and its fiery fugato, its ingenious treatment of themes from the first movement.

This score was read with splendid eloquence, with broad sweep, and the accent of a noble despair. It was not strange that the performance should make a deep impression, or that it should be insistently applauded; nor was it that Mr. Gericke should cause his men to rise in a body and bow to the applause that was the recognition of their superb playing.

Similar were their results in Beethoven's overture. It was played with a sense of its dramatic values, yet with a controlling feeling for its formal outline and symmetry, and in all details with the finest and most sensitive adjustment of tone, color, and phrase. It was to be noted that Mr. Gericke had the trumpet fanfares played with an equal degree of power, and not first soft, then louder, as by an approaching cavalcade.

Mr. Kreisler was the soloist and played Brahms's violin concerto, one of the pieces in which he made his first appearance this season on his return to New York. He has not played more magnificently nor given a more convincing proof of the ripeness, depth, and splendor of his conception or his consummate mastery and control of the largest technical powers.

It was a noble and beautiful performance, reposeful, yet instinct with life, lofty in spirit, yet full of passion, expressed in tones of full richness and color. The true value of this playing was recognized, and Mr. Kreisler was several times most enthusiastically recalled. Prof. Hess, the concert master, conducted the accompaniment, which was plastic and carefully molded upon the soloist's performer's lines.

Boston Symphony Concert.

In its nineteen years of concert giving in New York the Boston Symphony Orchestra has probably never achieved more brilliant results than those which marked its final evening concert of the season at Carnegie Hall last night. Recognition of the fact was given by the big audience when, with thunderous applause at one point in the programme, it brought the whole organization to its feet to bow its acknowledgments.

There were but three numbers on the programme. These were Tschaikowsky's "Manfred" symphony—which Theodore Thomas with the Philharmonic made known here in 1886—the Brahms violin concerto and Beethoven's "Leonore" overture, No. 3. Fritz Kreisler was the soloist.

Ample reason for the "Manfred" symphony's infrequent appearance on ordinary orchestral programmes may be found in its difficulty and delicacy—if not in its rather lugubrious character. Indifferently played it would be an intolerable and seem an interminable concert number.

Played as it was last night, it succeeded in deeply impressing and ultimately thrilling a somewhat cold and very critical audience. The second movement was really a marvellous piece of ensemble playing.

One might have supposed that Mr. Kreisler had by this time said all he had to say in the Brahms concerto. Not so. He disclosed in it last night a wealth of new beauties and in himself bigger powers of insight and interpretation.

Sun 17.

KREISLER GREAT IN BRAHMS,

AND GERICKE FOR ONCE READS TSCHAIKOWSKY BOLDLY.

The Last Evening Concert of the Boston Symphony Orchestra a Notable Entertainment—Tschaikowsky's "Manfred" Symphony Was Magnificently Played.

The last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme was concise, consisting, as it did, of Tschaikowsky's "Manfred" symphony, the Brahms violin concerto and Beethoven's overture "Leonore" No. 3. The solo violinist was Fritz Kreisler. The audience was of a size and character now familiar at these admired concerts. The entertainment was worthy of its predecessors and brought a notable season to a brilliant and satisfying close.

The "Manfred" symphony is not played [illegible] as other and more easily [illegible] of Tschaikowsky, yet [illegible] America speedily enough after it [illegible] in Europe. It was brought [illegible], 1886, and the following [illegible] Theodore Thomas made it known [illegible] New York.

[illegible] Mr. Thomas was very active [illegible] of the great Russian [illegible] years, however, the [illegible] symphonies have [illegible] is most intimate and [illegible] of Byronic ideals and [illegible] relegated to the background. [illegible] who suggested the subject to [illegible] and even drafted a scheme [illegible] first proposed it to [illegible] the task on account [illegible].

[illegible] was so wise. His [illegible] embodying the thoughts [illegible] and the "Harold [illegible] a feeble travesty on [illegible] splendid flights of [illegible] in English literature. [illegible] shrank from the setting [illegible] it was not sympa-[illegible] but he was right in his opinion [illegible] Tschaikowsky.

[illegible] passionate melancholy [illegible] were familiar moods of [illegible] and Byron's intro-[illegible] and despondent phil-[illegible] to influential utterance. [illegible] "Manfred" symphony, a work of un-[illegible] power indeed, rises in its most potent passages to a plane of crushing sorrow and tragic [illegible] almost, if not quite, [illegible] the "Pathetic."

The scherzo, delineating the interview of Manfred with the witch of the Alps, is one of Tschaikowsky's most airy and picturesque compositions in lighter tone painting. The slow movement is a beautiful exposition of the peace of the mountains among which Manfred vainly sought rest for his perturbed spirit, while the finale rises to impressive heights of tragic expressiveness.

Mr. Gericke, as a rule, does not vibrate in sympathy with music of this kind, but last night he surpassed himself. His reading was [illegible] and adequate. Preserving the perfect balance of his orchestra and all its wealth of tonal beauty, he nevertheless gave abundant power to the forte passages and swept through a dynamic scale of satisfying range. He used his means to achieve a splendid end, and his interpretation will long dwell in the memories of music lovers. The orchestra responded to his wishes with a superb performance.

[illegible] unto day uttereth speech as to the [illegible] of the ancient description of the Brahms work as a concerto against the violin. This composition, which was sometime accepted with doubts, is now hailed with acclamation. It is a beloved number in the repertory of great violinists, who alone may hope to set forth its content to the [illegible] of the populace. Fritz Kreisler played it last night like a [illegible].

This artist is making giant strides. He has grown even within the limits of the present season. He is a bigger man to-day than he was when he landed here in the autumn. His performance of the first movement of the concerto last night was simply tremendous. Not only did he give the music an uplifting interpretation, but poured into it such a flood of temperament that he made it glow with the fire of genius. His playing of the cadenza was a burst of the very highest virtuosity, that virtuosity which unites the holiest and most dazzling technic with the finest musical qualities.

He played the slow movement with ravishing tone and exquisite poetry, and the final one with brilliancy and insight. On the whole, it was one of the big violin performances of the season and raised Kreisler in the esteem of connoisseurs. Mr. Hess, concert meister of the orchestra, conducted the accompaniment sympathetically.

BOSTON ORCHESTRA IN GREAT MUSIC

Tschaikowsky's "Manfred" Symphony the Clou of a Fine Concert—Kreisler at His Best.

Tschaikowsky's "Manfred" symphony, which, with the Brahms violin concerto and Beethoven's "Leonore" overture, No. 3, formed last night's Boston Symphony Orchestra programme at Carnegie Hall, brought to a noble climax the season's New York doings of this admirable organization.

This "Manfred" music was inspired by Byron's poem, but the composer exercised great freedom in his emotional scheme, interpolating moods not found in the text, and omitting all but a few striking episodes. It was the more interesting to hear it last night, after the lapse of many seasons, in view of the recent performance of Schumann's version by David Bispham and the Damrosch orchestra, with its setting of the Byronic text as melodrame in the old sense, to be spoken against an orchestral background of incidental music.

This Tschaikowsky music cuts deep. The subject readily appealed to the Russian, with its groping, baffled, yet noble figure, its hint of the supernatural, its setting amid the vast fastnesses of the Alps. In "Manfred" he has isolated the tragedy of a solitary soul; elsewhere (in spite of the recently revealed "programme" of the "Pathetic" symphony) he has expressed more impersonally the epic quality of sublime suffering. But he is poignant here to a degree rarely attained by a modern composer; the moods of the first and the final movements are fiercely intense. The outcry of the trombones and tubas, followed by the lashing fugue, preceding the calm sunset of Manfred's life, represents Tschaikowsky at an exalted moment of creative fury.

Mr. Gericke and the orchestra played this Tschaikowsky music with extraordinary impressiveness. The conductor cast off his habitual cloak of caution and struck out boldly, and the orchestra responded with heartfelt readiness. After it was all over, Mr. Gericke made the players stand up to take their share of the tremendous and lasting applause.

Fritz Kreisler played the Brahms violin concerto superbly. This music has not in many years, if ever, been made so potently beautiful as last night. When he ended the first movement's brilliant cadenza and soared away on the lofty theme that is surely one of Brahms's most cherished legacies, it seemed that he had reached the acme of what a violin can utter. Mr. Kreisler might well be content to go down in musical tradition at the level he reached last night.

Willy Hess, concert master of the Boston orchestra, conducted this concerto and showed a clean, resolute beat. Mr. Gericke resumed the baton for the Beethoven overture, which was performed with a freshness and relish that were more than commendable in so familiar a work.

The Boston orchestra's last matinee will take place to-morrow, with Ernest Schelling, pianist, as soloist, and a good programme.

BOSTON SYMPHONY ORCHESTRA CONCERT

One Long to Be Remembered for Its Excellence—Triumph for Fritz Kreisler.

For exquisite orchestral playing and for a wonderful solo performance last evening's concert at Carnegie Hall of the Boston Symphony Orchestra will long be remembered by the music lovers.

The opening number was Tschaikowsky's "Manfred" symphony, in which these virtuosi excelled themselves. Such artistci dexterity and such careful regard for beauty of tone and for balance of forces has scarcely been equalled here. Especially noteworthy was the lightness with which the orchestra played the shimmering music of the second movement, "The Fairy of the Alps." And the succeeding pastorale gave opportunities to the orchestra's famous solo players.

So, too, the Beethoven "Leonore Overture No. 3" was performed as seldom it has been done here in years.

But even more praiseworthy than these was the playing of Fritz Kreisler in the Brahms violin concerto. Kreisler succeeded in bringing this underestimated work of Brahms very near to the comprehension and enjoyment of his listeners by reading into it a temperamental swing that few suspected to lurk in this work. He made the first movement sound mighty, he laid bare the tender beauties of the second one, and the finale was impressively Hungarian in its impetuous rush. It was huge violin playing, and the audience realized it, calling the artist out times without number. Kreisler's accompaniments were conducted by Willy Hess, the orchestra's concertmaster, the first time that Hess has been seen here as a conductor. The audience was large. In one of the boxes sat Paderewski.

Press 17.

BOSTON BAND HAS TO BOW AFTER PLAYING 'MANFRED'

Tschaikowsky Symphony Stirs Audience in Carnegie Hall.

KREISLER IN A BRAHMS WORK

Plays Concerto with Fine Sweep, and Orchestra, Under Hess, Lends Almost Perfect Support.

One of the most enthusiastic audiences of the season greeted Mr. Gericke and his Boston Symphony Orchestra at their last evening concert in Carnegie Hall last night. After Tschaikowsky's long "Manfred" symphony the conductor was called to the front repeatedly. Mr. Gericke finally beckoned to his men to rise, and as that body of virtuosos stood up the house resounded with bravos.

It was not Tschaikowsky's tone poem, beautiful as it is in moments, that gave the greatest pleasure of the evening. Brahms's violin concerto, played by Fritz Kreisler, with Hess, the concert master, in Mr. Gericke's place at the conductor's desk, proved the real climax of the concert. This exceptionally noble and beautiful composition had an inspired performance. It seemed those who say they are unmoved by this work must have been shaken in their beliefs last night. Kreisler played with a sweep, intensity and emotional depth he hardly has equaled before this season, displaying at the same time his amazing technical mastery in the racking difficulties the composer had piled up.

Kreisler's success was due in great part, no doubt, to the almost perfect support he had from the incomparable Boston Orchestra under the inspiring leadership of Willy Hess. Mr. Hess proved himself, at the conductor's stand, a man of experience, authority and fine sensibility. He kept his men admirably in hand, defined clearly to them by gesture his demands, and infused into their playing an added zest and enthusiasm.

Tschaikowsky's symphony, which is a free musical interpretation of Byron's "Manfred," is acclaimed by some as one of the composer's greatest productions. It certainly is in length, for it occupies close to an hour. To our way of thinking there are few works of the Russian which bear so clearly the marks of labor and want of true inspiration. There is much to arouse admiration in the workmanship, and certain portions of the first movement—"Manfred's Wanderings and Despair"—and the last, which illustrates his visit to the palace of Arimanes, his invocation to Astarte and his death, reach moving climaxes. But on the whole the musical effects are on the surface.

Beethoven's "Leonore" overture, No. 3, ended the programme. At the Boston Orchestra's last concert of the season, to-morrow afternoon, the programme will comprise Wagner's "Faust" overture; Bach's Prelude, Adagio and Gavotte in Rondo Form, arranged for strings by Sigismund Bachrich; Liszt's piano concerto, No. 1, in E flat major, and Brahms's Symphony, No. 1, in C minor, opus 68. Ernest Schelling will be the soloist.

MUSIC AND MUSICIANS

FAREWELLS OF GERICKE AND THE MEN FROM BOSTON.

"Manfred" Symphony by the Virtuoso Orchestra of This Land—M. Paderewski Is Among Those Present—Melba's Tour Ends To-night in the South—People's Symphony Concert.

Mr. Wilhelm Gericke in his most genial mood at Carnegie Hall last night gave the Boston Symphony Orchestra's Thursday subscribers in towe one farewell concert of pure delight and pleasant memories. Too often that virtuoso orchestra has rejoiced in its own strength by playing a programme of the local band's right after them, and playing it better. Last night, in fact, the symphony was Tschaikowsky's "Manfred," which the New York Symphony men had given. But on the same stage where Mr. Walter Damrosch lifted Tschaikowsky into grand opera with the aid of Mr. David Bispham's bootstraps and the Byron poem, Mr. Gericke stuck to his symphonic text. He gave the absolute music, unadorned. As a symphony, it was charming, with many an echo of the Fifth and the Pathétique. The "Pastorale" found some vernal woodwind players like sheep astray, for a wonder. The diaphanous scherzo of "The Fairy of the Alps" was a rainbow of sound. No other orchestra could so have played it up to a vanishing point on the first violin of Willy Hess. The mountainous lady, by the way, as Mr. Philip Hale's programme note took care to say, was a pure fiction of Peter himself and none of your young women "after Byron."

"Manfred" somehow keeps you awake with his well-bred despair. The *Manfred* behind the music is a sort of mixed cocktail of *Don Juan* Scotch and *Dr. Faustus* Kümmel, with a chaser of "Tannhäuser" bacchanale. At the conclusion, Gericke was thrice recalled, while his men, like another Seventy againt Thebes, stood up and bowed with him.

Fritz Kreisler with his flaming temperament set the Brahms violin concerto ablaze. Mr. Hess made hi s first appearance bere as conductor. The solo cadenza in chords of orchestral richness is Kreisler's own specialty now, in whatever he plays. But the Hungarian rondo was a piece of interpretation that found the young Austrian player

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on his native heath, so to speak. The applause was long continued. After Brahms redivivus, the Beethoven dramatic overture which catalogues damn with the faint name of "Leonora No. 3," brought Mr. Gericke out again, and the fifth evening of the nineteenth season came to a close.

There are concerts to-night in Brooklyn, with Mme. Gadski, and to-morrow afternoon with the new Ernest Shelling, Paderewski's pupil, in Carnegie Hall. On Monday the orchestra plays with Paderewski in New Haven.

BOSTON SYMPHONY STIRS ENTHUSIASM

Audience Compels Orchestra to Acknowledge Applause by Rising.

Tschaikowsky's "Manfred" symphony was played by the Boston Symphony Orchestra last evening, with incomparable art, the hero's wanderings and despair, the fairy of the Alps, the pastoral, the invocation to Astarte and the description of Manfred's death were in accents romantic and passionate.

The applause of the great audience was so cordial and enthusiastic that to acknowledge it the entire orchestra had to rise. Willy Hess took the place of Wilhelm Gericke to conduct the Brahms concerto for violin. Fritz Kreisler was admirable in it. The last number of the programme was the third "Leonore" overture of Beethoven.

STAID GERICKE BREAKS HIS "NO-ENCORE" RULE

Enthusiasm Compels the Repetition of a Bach-Bachrich Number.

GREAT DAY FOR BOSTONIANS

Symphony Orchestra Shows Unusual Fervor at Its Last Concert of Season in Carnegie Hall.

Matinee audiences, particularly those which attend the concerts of the Boston Symphony Orchestra, seldom reveal such enthusiasm as did yesterday's gathering in Carnegie Hall, when that famous band of musicians gave its last performance of the season. Wilhelm Gericke, the orchestra's staid, scholarly conductor, seldom has displayed as much fervor as he did on this occasion. It was a concert to treasure long in one's memory, this symphonic farewell.

All the virtuosity, the translucent purity and balance of tone for which they are famed, were prominent in the playing of the men from Boston; but at the same time there was an invigorating impulse and energy which added immensely to the afternoon's enjoyment. What was this something which suddenly had seized the usually dry and over-reserved Gericke? Even Wagner's "Faust" overture, which opened the programme, was given with a warmth and poignancy of expression which sent ripples of emotion down one's spine. Mr. Gericke is not a Wagner leader by nature; but yesterday he certainly read admirably—at times inspiringly—the appealing "Faust" overture, with its suggestions of "Tristan," "Lohengrin" and "The Flying Dutchman."

Sigismund Bachrich's finely sonorous and full arrangement for string orchestra of a prelude, an adagio and a gavotte in rondo form by Bach was given with such unanimity, such perfection of ensemble and delightful refinement of nuance—as if every voice was sung by a single instrument of enormous tone capacity—that the enthusiasm of the audience would not be satisfied save by a repetition. Many times Mr. Gericke bowed his acknowledgments with the utmost seriousness of face. He even asked his men to stand up in a body. There was no stemming the torrent of approval. Then the conductor did what perhaps was unprecedented in the history of Boston's orchestra—at least under his leadership. He actually gave way to the popular demand and the "gavotte" was repeated.

Ernest Schelling played Liszt's concerto No. 1, in E flat major, with pleasing results; but his interpretation was wanting in marrow, force and distinction. Mr. Schelling, whose fingers and wrists are remarkably flexible, has a fluent and limpid technique and a wonderfully luscious and expressive touch. His legato is admirable and his staccato equally good. But apparently he lacks the breadth of style and temperamental fervor demanded by such a composition as the Liszt concerto.

Mr. Gericke is reputed to be at his best in Brahms music, and it must be said his performance yesterday of that composer's symphony No. 1, in C minor, opus 68—a work which glows with the beauty of inspiration—was worthy of deep admiration. At the same time the leader's most noticeable fault, the metrical rigidity of his tempos, often is as provoking in the music of Brahms as in that of Liszt, Wagner or Strauss. It robbed the andante, that pure orchestral song, of much of its great charm.

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Umgekehrt erhielt Herr Gericke so gut wie gar keinen Beifall nach der Wagner'schen „Faust"-Ouverture. Und da hatte er so viel mehr thun können, und thatsächlich gethan, als in allen anderen Nummern des Programms! Die Interpretation war zwar nicht im höheren Sinne „faustisch", aber sie war zum wenigsten genügend musikalisch; sie hätte, in der That, eine viel tiefere Wirkung auf das Publikum machen müssen, wenn besagtes, hochverehrliches Publikum eben selbst ein wenig „tiefer" gewesen wäre.

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Offenbar haben die „Applausejungen" das Gefühl, diese Bach'sche Gavotte sei das Signal für eine Demonstration. Gericke schien mit Recht überrascht zu sein, und schließlich veranlaßte er das Orchester, sich dankend von den Sitzen zu erheben. Und als dann die Leute immer noch nicht still blieben, brach Gericke selbst die eiserne Regel und wiederholte die Gavotte. Darnach darf er sich nicht beklagen, wenn irgend ein Solist in diesen Konzerten eine Zugabe spielt.

Das Komischste aber war, daß die guten Leute im Auditorium glaubten, sie brächten dem Bostoner Symphonieorchester eine Ovation: und dabei feierten sie nur dessen Streichkörper. Die Bläser saßen dabei und versuchten intelligent auszusehen. Oh ja, das Publikum ist — räthselhaft —

Wie angedeutet, wurde die Wagner'sche „Faust"-Ouverture verständnisvoll, wenn auch nicht mit Inspiration gespielt. An der Wiedergabe der ersten Brahms'schen Symphonie fanden sicherlich die intimeren Brahms-Freunde mehr Gefallen, als das Publikum, das bei dieser technisch ausgezeichneten Leistung des Orchesters furchtbar kühl blieb. Es lebe das musikalische Verständnis!

Ein Herr Ernst Schalling, der aus Philadelphia stammt und in Europa und Südamerika konzertirt haben soll, der ferner im Programmbuch als ein Schüler von Paderewski genannt wurde, spielte das Liszt'sche Es-dur Konzert in einer Weise, die schärfste Verurtheilung verdient. Mit geringerem Verständnis für seinen geistigen Inhalt und mit schadhafterer Technik ist das schöne Konzert hier seit Jahren nicht gespielt worden. Wie konnte sich das Bostoner Symphonieorchester mit solchen „Virtuosen" belasten, wie konnte der Konzertmeister ihm, dem „Virtuosen", mit solcher Vehemenz applaudiren? Wäre es nicht taktvoller, das letztere dem Publikum zu überlassen? Dieser Herr Schalling hat nach dem, was er gestern hören ließ, für das Klavierspiel nur Finger in's Gefecht zu führen, und leider scheinen auch diese Finger von einer förmlich russischen Strategie beherrscht zu werden. Hat jemand gestern auch nur eine einzige von jenen charakteristischen Oktaven-Cadenzen „rein" gehört? Aber ach! die Mängel der Technik wären eher zu vergessen, als die Verstöße gegen den heiligen Geist.

Aber wiederum das Publikum: es schien zu denken, daß dieser Pianist, der so viel hatte, der heftigste Beifalls-Demonstra- [illegible] der heiligsten Beifalls-Demonstra- [illegible] werth sei. Und so mag sich viel- [illegible] mit dem Bewußt- [illegible] in's Bett

BOSTON ORCHESTRA'S LAST CONCERT HERE

Its Series Closed Yesterday Afternoon in Carnegie Hall.

PLAYING AT ITS BEST

Wagner's "Faust" Overture, a Bach Suite, and Brahms's C Minor Symphony Given.

The Boston Symphony Orchestra brought its season in New York to a close yesterday afternoon with a concert that was a fitting climax to the enjoyment it has given to the music lovers of this city. It was not easy to imagine a performance more perfect than that of Thursday evening, and if not more perfect this one was, at least, more enjoyable in that the orchestral pieces, all familiar, were all such as to appeal to the sense of pure musical beauty. They were Wagner's "Faust" overture, Bachrich's effective arrangement for string orchestra of three movements by Bach, and Brahms's first symphony in C minor. All this music Mr. Gericke read with commanding authority, sympathy, and penetration into the widely diverse spirit of the three composers represented by it. There was far more than correctness, repose, balance, and all the other elements of the unquestionable technical mastery that has long been recognized as possessed by him. There were fire, poetic imagination, deep feeling, the power of possessing himself of the essential characteristics of the great art with which he was dealing. Mr. Gericke has never played with so much of the emotional and dramatic quality of a great conductor as he has in the season now closed.

Nor has the orchestra ever shown more of the sheer beauty of tone, more of the perfect ensemble which means flexibility, the finest adjustment of color values and dynamic effects, and the broad sweep of line. The exquisite perfection of the woodwind players was shown at its highest in the "Faust" overture, and for this enjoyment New York music lovers are particularly beholden. It is something that is not offered them at home. The virility and elasticity of the strings in the suite of Bach pieces were inspiring, and the captivating rhythms and melodiousness of the gavotte that comes last in it, sent the audience into such a rhapsody of applause that Mr. Gericke made his men rise in a body and bow, as he did the other evening, and then was moved, as he so very rarely is, to repeat the piece. It was only a pity that the whole orchestra could not share in this particular honor.

Mr. Gericke possesses the secret of Brahms as few other conductors have possessed it, and all the beautiful qualities of his reading and of the orchestra's playing were raised to a higher power in their performance of the symphony.

The soloist was Mr. Ernest Schelling, who played for the first time in New York. He is a young American who has studied in Paris and with Paderewski and who returns to his native land with a record of success in many European cities and in South America, and with the repute of a composer of talent and originality. It seemed as if the choice of Liszt's E flat concerto was not altogether a fortunate one for a musician of the temperament and qualities ascribed to Mr. Schelling. It is purely a virtuoso piece and requires, more than all else, brilliancy and dexterity and the power of making "pianistic" effects sound to their utmost. Mr. Schelling showed substantial qualities of musicianship, so far as they have a place in this concerto, but there was not the brillliancy and accuracy of technique that the piece requires; nor did he give it that capricious and somewhat fanciful spirit that belongs to it. He showed both strength and delicacy yesterday; but there was some unfortunate blurring of octave passages by false notes, and the music did not glitter and dazzle. He was, however, rewarded with most demonstrative applause and was several times recalled. A disclosure of the more serious and artistic qualities of Mr. Schelling's piano playing ought to be made; and to some extent it doubtless will be made at his appearance with Mr. Kneisel this week.

Boston Symphony Concert.

Its farewell for the season was said by the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon in a blaze of musical glory. Each member of the organization, from Mr. Gericke down to his artistic kettledrummer, seemed bent upon outdoing himself. The result was a memorable concert, rousing the crowded house to enthusiasm, at once the most intense and the best deserved to which Carnegie Hall has echoed in many a day.

Mr. Gericke broke his strict rule against encores by yielding at one point to the overwhelming demand of the house, doubtless as a special farewell courtesy. The strings of the orchestra had given an inspiring performance of a Bach suite, and its final number, a "gavotte in rondo form," had been fairly electrifying in brilliancy.

Das Bostoner Symphonieorchester.

Auch das Bostoner Symphonieorchester ist nunmehr bei seinen letzten Konzerten angelangt: gestern Abend brachte es dem New Yorker Publikum sein letztes Abendkonzert in Carnegie Hall dar, und am nächsten Samstag wird es das letzte Nachmittagskonzert folgen lassen. Das gestrige Programm bestand aus Tschaikowsky's „Manfred"-Symphonie, dem Brahms'schen Violinkoncert, von Kreisler gespielt, und der dritten „Leonore"-Ouverture von Beethoven.

Es war ein Abend höchst erfreulichen Kunstgenußes. Der regelmäßige Besucher dieser Konzerte mag es endlich müde werden, immer wieder die außerordentlichen Eigenschaften des Bostoner Orchesters zu preisen, aber was hilft es ihm, wenn die Veranlassung beinahe mit jedem Besuch der Bostoner in unserer Stadt gegeben wird? Im vorigen Winter stand es nicht so günstig. Da hatten gewisse Personalveränderungen an wichtigen Pulten des Orchesters die Organisation recht erheblich geschädigt. Das ist aber in dieser Saison wieder völlig ausgeglichen worden, und die Bostoner stehen wieder unter den Orchestern des Landes obenan. Daß unser großes, reiches New York in dieser Beziehung noch nicht einmal an zweiter Stelle kommt, ist bedauerlich, freilich verschafft uns gerade dieser Anstand den Genuß, die Bostoner in jeder Saison zehn Male zu hören.

Gestern Abend war Tschaikowsky's groß angelegte und beinahe durchweg fesselnde „Manfred"-Symphonie das Hauptstück des Programms. Die technische Vollendung, die das Orchester unter Wilhelm Gericke's Leitung bei der Wiedergabe dieser komplizirten und an originellen Klangeffekten reichen Symphonie bekundete fühlt man sich versucht als beispiellos zu bezeichnen. Da war Alles bis in die bescheidensten Einzelheiten ausgearbeitet worden, und die Klangwirkungen bekamen manchmal etwas Magisches. Es muß auch anerkannt werden, daß Herr Gericke wenigstens stellenweise die ihm zur zweiten Natur gewordene Zurückhaltung und Mäßigung fallen ließ und ein paar recht kräftige Fortissimi gestattete; namentlich im letzten Satz. Um gewisse elementare Wirkungen herauszuholen, die in der Partitur liegen, fehlte es freilich dem Bostoner Dirigenten an Temperament. Gebärdet sich doch dieser Tschaikowsky'sche „Manfred" manchmal etwas gar zu russisch-wild. Immerhin, da es sich in erster Linie um Tschaikowsky und erst in zweiter um Manfred handelt, ist bei einer Aufführung dieses charakteristischen Tonbildes jene wilde Kraft des Ausdrucks wünschenswerth. Aber trotzdem war gestern die Wirkung eine große, und der Beifall wuchs nach dem letzten Satz derart an, daß Dirigent Gericke sich bewogen fühlte, die Musiker zum Erheben von ihren Sitzen zu veranlaen. Und dann bekam das Orchester eine richtige Ovation.

Solist des Abends war Fritz Kreisler, der wieder das Brahms'sche Violinconcert spielte, das er schon bei seinem ersten Auftreten in diesem Winter vorgetragen hatte. Aber mit so viel Größe des Stil's und mit so viel Schwung hat man das schwierige und in mancher Beziehung ungefügige Concert hier noch nicht von ihm gehört. Kreisler wächst zusehends. Es liegt etwas von einem innerlichen Fanatismus in seinem Spiel, und diese echte, innere Begeisterung zwingt auch den Zuhörer in den Bann des Spielers. Es ist garnicht abzusehen, was bei solchem wundervollen Streben noch aus dem reich begabten Kreisler werden mag. Schon heute ist man in Verlegenheit, wenn man ebenbürtige Rivalen aufzählen soll; in einigen Jahren mag Kreisler auf dem einsamen Gipfel des Virtuosenthums angekommen sein.

AUDIENCE CHEERS THE SYMPHONY ORCHESTRA

A captivated audience at Carnegie Hall yesterday cheered the Boston Symphony Orchestra. It played with exquisite art the Faust overture of Wagner, the prelude, adagio and gavotte in Rondo form of Bach, arranged for strings; Liszt's first piano concerto, and Brahms's First Symphony. The Bach number was applauded violently.

Gericke bowed, the first violin bowed, the entire orchestra stood up and bowed. The gavotte had to be played again. Ernst Schelling, pupil of Paderewski, was the pianist. He had learning, tact, a great deal of ability. He was heartily commended.

One of the prominent features of the past week in music was the masterful playing of young Mr. Kreisler. He was heard three times, twice in combination with Mr. Ysaye at the concerts in aid of the Orthopædic Hospital and once with the Boston Symphony Orchestra. On Tuesday afternoon he played the Beethoven concerto and on Thursday evening the Brahms concerto, while on both Monday evening and Tuesday afternoon he played with Ysaye the Bach double concerto.

In the Bach music he agreeably surprised even his admirers by the continuance of his performance, which was warm without being exaggerated and was notably pure in style. The Beethoven concerto afforded him a wider scope for the play of his fiery temperament, and he gave the composition an interpretation filled with emotional intensity, yet withal couched in dignified accents.

Kreisler used to let his temperament run away with him at times; and then his technical sins were many. Now he seems to have reached that stage of artistic development at which he has perfect confidence in his technical certainty and can attack everything with the utmost boldness, while his temperament is under a firmer grip of the intelligence than it formerly was.

In his performance of the Brahms concerto on Thursday night these conditions were disclosed most convincingly. The way in which he went at the formidably difficult cadenza was startling, yet he hurled off its difficulties with consummate mastery. Brilliant as this tour de force was, it was not an empty parade of technical skill. It was a thoroughly musical performance.

Kreisler is only 30 years old. The best years of his artistic life are before him. He has advanced so rapidly and so confidently in the past year that it will be altogether strange if the next ten years do not place him among the greatest violinists of his time.

MUSIC.

The Boston Orchestra's Last Concert.

The Boston Symphony Orchestra closed its season in New-York yesterday with its fifth afternoon concert in Carnegie Hall. The programme offered no novelty, but the familiar pieces on it were played with a marvellous finish and beauty of tone and with a spirit and enthusiasm that revealed their inmost beauties. The concert was a fitting close to a series that has given some of the purest enjoyment to lovers of orchestral music in New-York. The programme comprised Wagner's "Eine Faust Ouverture," the arrangement by Bachrich for string orchestra of three pieces by Bach, Brahms's first symphony in C minor and Liszt's E flat concerto, played by Mr. Ernest Schelling.

The perfection of the orchestra's playing on Thursday evening was duplicated at this concert, which marked as high a point as the Boston players have often reached in respect of spirit, perfect beauty and balance of tone and warmth of expression. Mr. Gericke has seldom conducted with more fire and energy, or entered more deeply into the poetical spirit of the music he had in hand. In the Brahms symphony he found and revealed the true essence of the music, with splendid vigor and contagious enthusiasm. In Bachrich's clever elaboration of movements by Bach, gathered from different sources, the strings were played with superb brilliancy, and the final "gavotte in rondo form" pleased the audience so much that Mr. Gericke caused his men to rise in a body and bow in response to the applause, as he did on Thursday evening, and when this would not suffice he broke his long standing rule by playing the movement over again.

Mr. Schelling made his first appearance in New-York at this concert. He is a young American who has studied at the Paris Conservatory and with Mr. Paderewski, and is said to have gifts as a composer. In playing Liszt's concerto he undertook a piece that makes its chief appeal to the virtuoso, and it cannot truly be said that he displayed the brilliancy of virtuoso powers that it demands. There were imperfections to be heard in his technique that dimmed the brilliancy of some of his passage, and he showed at times some deficiency in rhythmic incisiveness. We are, in truth, accustomed to hearing this concerto better played; and if it must be played at all, of which the necessity from a musical point of view is never very evident, it ought to be better played. Fortunately, Mr. Schelling is to appear again in New-York, and with an opportunity to show other aspects of his quality as an artist.

Staats 19.

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Das Komischste aber war, daß die guten Leute im Auditorium glaubten, sie brächten dem Bostoner Symphonieorchester eine Ovation: und dabei feierten sie nur dessen Streichkörper. Die Bläser saßen dabei und versuchten intelligent auszusehen. Oh ja, das Publikum ist — räthselhaft —

Wie angedeutet, wurde die Wagner'sche „Faust"-Ouverture verständnisvoll, wenn auch nicht mit Inspiration gespielt. An der Wiedergabe der ersten Brahms'schen Symphonie fanden sicherlich die intimeren Brahms-Freunde mehr Gefallen, als das Publikum, das bei dieser technisch ausgezeichneten Leistung des Orchesters furchtbar kühl blieb. Es lebe das musikalische Verständnis!

Ein Herr Ernst Schalling, der aus Philadelphia stammt und in Europa und Südamerika konzertirt haben soll, der ferner im Programmbuch als ein Schüler von Paderewski genannt wurde, spielte das Liszt'sche Es-dm Konzert in einer Weise, die schärfste Verurtheilung verdient. Mit geringerem Verständnis für seinen geistigen Inhalt und mit schadhafterer Technik ist das schöne Konzert hier seit Jahren nicht gespielt worden. Wie konnte sich das Bostoner Symphonieorchester mit solchen „Virtuosen" belasten, wie konnte der Konzertmeister ihm, dem „Virtuosen", mit solcher Vehemenz applaudiren? Wäre es nicht taktvoller, das letztere dem Publikum zu überlassen? Dieser Herr Schalling hat nach dem, was er gestern hören ließ, für das Klavierspiel nur Finger in's Gefecht zu führen, und leider scheinen auch diese Finger von einer förmlich russischen Strategie beherrscht zu werden. Hat jemand gestern auch nur eine einzige von jenen charakteristischen Octaven-Cadenzen „rein" gehört? Aber ach! die Mängel der Technik wären eher zu vergessen, als die Verstöße gegen den heiligen Geist.

Aber wiederum das Publikum: es schien zu denken, daß dieser Pianist, der so viel hatte, der heftigste Beifalls-Demonstrationen werth sei. Und so mag sich vielleicht Herr Schalling mit dem Bewußtsein eines errungenen Triumphes in's Bett

N. York Staats Zeitung 19.

BOSTON ORCHESTRA'S LAST CONCERT HERE

Its Series Closed Yesterday Afternoon in Carnegie Hall.

PLAYING AT ITS BEST

Wagner's "Faust" Overture, a Bach Suite, and Brahms's C Minor Symphony Given.

The Boston Symphony Orchestra brought its season in New York to a close yesterday afternoon with a concert that was a fitting climax to the enjoyment it has given to the music lovers of this city. It was not easy to imagine a performance more perfect than that of Thursday evening, and if not more perfect this one was, at least, more enjoyable in that the orchestral pieces, all familiar, were all such as to appeal to the sense of pure musical beauty. They were Wagner's "Faust" overture, Bachrich's effective arrangement for string orchestra of three movements by Bach, and Brahms's first symphony in C minor. All this music Mr. Gericke read with commanding authority, sympathy, and penetration into the widely diverse spirit of the three composers represented by it. There was far more than correctness, repose, balance, and all the other elements of the unquestionable technical mastery that has long been recognized as possessed by him. There were fire, poetic imagination, deep feeling, the power of possessing himself of the essential characteristics of the great art with which he was dealing. Mr. Gericke has never played with so much of the emotional and dramatic quality of a great conductor as he has in the season now closed.

Nor has the orchestra ever shown more of the sheer beauty of tone, more of the perfect ensemble which means flexibility, the finest adjustment of color values and dynamic effects, and the broad sweep of line. The exquisite perfection of the woodwind players was shown at its highest in the "Faust" overture, and for this enjoyment New York music lovers are particularly beholden. It is something that is not offered them at home. The virility and elasticity of the strings in the suite of Bach pieces were inspiring, and the captivating rhythms and melodiousness of the gavotte that comes last in it, sent the audience into such a rhapsody of applause that Mr. Gericke made his men rise in a body and bow, as he did the other evening, and then was moved, as he so very rarely is, to repeat the piece. It was only a pity that the whole orchestra could not share in this particular honor.

Mr. Gericke possesses the secret of Brahms as few other conductors have possessed it, and all the beautiful qualities of his reading and of the orchestra's playing were raised to a higher power in their performance of the symphony.

The soloist was Mr. Ernest Schelling, who played for the first time in New York. He is a young American who has studied in Paris and with Paderewski and who returns to his native land with a record of success in many European cities and in South America, and with the repute of a composer of talent and originality. It seemed as if the choice of Liszt's E flat concerto was not altogether a fortunate one for a musician of the temperament and qualities ascribed to Mr. Schelling. It is purely a virtuoso piece and requires, more than all else, brilliancy and dexterity and the power of making "pianistic" effects sound to their utmost. Mr. Schelling showed substantial qualities of musicianship, so far as they have a place in this concerto, but there was not the brillliancy and accuracy of technique that the piece requires; nor did he give it that capricious and somewhat fanciful spirit that belongs to it. He showed both strength and delicacy yesterday; but there was some unfortunate blurring of octave passages by false notes, and the music did not glitter and dazzle. He was, however, rewarded with most demonstrative applause and was several times recalled. A disclosure of the more serious and artistic qualities of Mr. Schelling's piano playing ought to be made; and to some extent it doubtless will be made at his appearance with Mr. Kneisel this week.

Boston Symphony Concert.

Its farewell for the season was said by the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon in a blaze of musical glory. Each member of the organization, from Mr. Gericke down to his artistic kettledrummer, seemed bent upon outdoing himself. The result was a memorable concert, rousing the crowded house to enthusiasm, at once the most intense and the best deserved to which Carnegie Hall has echoed in many a day.

Mr. Gericke broke his strict rule against encores by yielding at one point to the overwhelming demand of the house, doubtless as a special farewell courtesy. The strings of the orchestra had given an inspiring performance of a Bach suite, and its final number, a "gavotte in rondo form," had been fairly electrifying in brilliancy.

Staats 19.

Das Bostoner Symphonieorchester.

Auch das Bostoner Symphonieorchester ist nunmehr bei seinen letzten Konzerten angelangt: gestern Abend brachte es dem New Yorker Publikum sein letztes Abendkonzert in Carnegie Hall dar, und am nächsten Samstag wird es das letzte Nachmittagskonzert folgen lassen. Das gestrige Programm bestand aus Tschaikowsky's „Manfred"-Symphonie, dem Brahms'schen Violinkoncert, von Kreisler gespielt, und der dritten „Leonore"-Ouverture von Beethoven.

Es war ein Abend höchst erfreulichen Kunstgenußes. Der regelmäßige Besucher dieser Konzerte mag es endlich müde werden, immer wieder die außerordentlichen Eigenschaften des Bostoner Orchesters zu preisen, aber was hilft es ihm, wenn die Veranlassung beinahe mit jedem Besuch der Bostoner in unserer Stadt gegeben wird? Im vorigen Winter stand es nicht so günstig. Da hatten gewisse Personalveränderungen an wichtigen Pulten des Orchesters die Organisation recht erheblich geschädigt. Das ist aber in dieser Saison wieder völlig ausgeglichen worden, und die Bostoner stehen wieder unter den Orchestern des Landes obenan. Daß unser großes, reiches New York in dieser Beziehung noch nicht einmal an zweiter Stelle kommt, ist bedauerlich, freilich verschafft uns gerade dieser Anstand den Genuß, die Bostoner in jeder Saison zehn Male zu hören.

Gestern Abend war Tschaikowsky's groß angelegte und beinahe durchweg fesselnde „Manfred"-Symphonie das Hauptstück des Programms. Die technische Vollendung, die das Orchester unter Wilhelm Gericke's Leitung bei der Wiedergabe dieser komplizirten und an originellen Klangeffekten reichen Symphonie bekundete, fühlt man sich versucht als beispiellos zu bezeichnen. Da war Alles bis in die bescheidensten Einzelheiten ausgearbeitet worden, und die Klangwirkungen bekamen manchmal etwas Magisches. Es muß auch anerkannt werden, daß Herr Gericke wenigstens stellenweise die ihm zur zweiten Natur gewordene Zurückhaltung und Mäßigung fallen ließ und ein paar recht kräftige Fortissimi gestattete; namentlich im letzten Satz. Um gewisse elementare Wirkungen herauszuholen, die in der Partitur liegen, fehlte es freilich dem Bostoner Dirigenten an Temperament. Gebärdet sich doch dieser Tschaikowsky'sche „Manfred" manchmal etwas gar zu russisch-wild. Immerhin, da es sich in erster Linie um Tschaikowsky und erst in zweiter um Manfred handelt, ist bei einer Aufführung dieses charakteristischen Tonbildes jene wilde Kraft des Ausdrucks wünschenswerth. Aber trotzdem war gestern die Wirkung eine große, und der Beifall wuchs nach dem letzten Satz derart an, daß Dirigent Gericke sich bewogen fühlte, die Musiker zum Erheben von ihren Sitzen zu veranlaen. Und dann bekam das Orchester eine richtige Ovation.

Solist des Abends war Fritz Kreisler, der wieder das Brahms'sche Violinconcert spielte, das er schon bei seinem ersten Auftreten in diesem Winter vorgetragen hatte. Aber mit so viel Größe des Stil's und mit so viel Schwung hat man das schwierige und in mancher Beziehung ungefüge Concert hier noch nicht von ihm gehört. Kreisler wächst zusehends. Es liegt etwas von einem innerlichen Fanatismus in seinem Spiel, und diese echte, innere Begeisterung zwingt auch den Zuhörer in den Bann des Spielers. Es ist garnicht abzusehen, was bei solchem wundervollen Streben noch aus dem reich begabten Kreisler werden mag. Schon heute ist man in Verlegenheit, wenn man ebenbürtige Rivalen aufzählen soll; in einigen Jahren mag Kreisler auf dem einsamen Gipfel des Virtuosenthums angekommen sein.

Waldo-Symphonieconcert.

AUDIENCE CHEERS THE SYMPHONY ORCHESTRA

A captivated audience at Carnegie Hall yesterday cheered the Boston Symphony Orchestra. It played with exquisite art the Faust overture of Wagner, the prelude, adagio and gavotte in Rondo form of Bach, arranged for strings; Liszt's first piano concerto, and Brahms's First Symphony. The Bach number was applauded violently.

Gericke bowed, the first violin bowed, the entire orchestra stood up and bowed. The gavotte had to be played again. Ernst Schelling, pupil of Paderewski, was the pianist. He had learning, tact, a great deal of ability. He was heartily commended.

Jan. 12. 19.

One of the prominent features of the past week in music was the masterful playing of young Mr. Kreisler. He was heard three times, twice in combination with Mr. Ysaye at the concerts in aid of the Orthopædic Hospital and once with the Boston Symphony Orchestra. On Tuesday afternoon he played the Beethoven concerto and on Thursday evening the Brahms concerto, while on both Monday evening and Tuesday afternoon he played with Ysaye the Bach double concerto.

In the Bach music he agreeably surprised even his admirers by the continuance of his performance, which was warm without being exaggerated and was notably pure in style. The Beethoven concerto afforded him a wider scope for the play of his fiery temperament, and he gave the composition an interpretation filled with emotional intensity, yet withal couched in dignified accents.

Kreisler used to let his temperament run away with him at times; and then his technical sins were many. Now he seems to have reached that stage of artistic development at which he has perfect confidence in his technical certainty and can attack everything with the utmost boldness, while his temperament is under a firmer grip of the intelligence than it formerly was.

In his performance of the Brahms concerto on Thursday night these conditions were disclosed most convincingly. The way in which he went at the formidably difficult cadenza was startling, yet he hurled off its difficulties with consummate mastery. Brilliant as this tour de force was, it was not an empty parade of technical skill. It was a thoroughly musical performance.

Kreisler is only 30 years old. The best years of his artistic life are before him. He has advanced so rapidly and so confidently in the past year that it will be altogether strange if the next ten years do not place him among the greatest violinists of his time.

MUSIC.

The Boston Orchestra's Last Concert.

The Boston Symphony Orchestra closed its season in New-York yesterday with its fifth afternoon concert in Carnegie Hall. The programme offered no novelty, but the familiar pieces on it were played with a marvellous finish and beauty of tone and with a spirit and enthusiasm that revealed their inmost beauties. The concert was a fitting close to a series that has given some of the purest enjoyment to lovers of orchestral music in New-York. The programme comprised Wagner's "Eine Faust Ouverture," the arrangement by Bachrich for string orchestra of three pieces by Bach, Brahms's first symphony in C minor and Liszt's E flat concerto, played by Mr. Ernest Schelling.

The perfection of the orchestra's playing on Thursday evening was duplicated at this concert, which marked as high a point as the Boston players have often reached in respect of spirit, perfect beauty and balance of tone and warmth of expression. Mr. Gericke has seldom conducted with more fire and energy, or entered more deeply into the poetical spirit of the music he had in hand. In the Brahms symphony he found and revealed the true essence of the music, with splendid vigor and contagious enthusiasm. In Bachrich's clever elaboration of movements by Bach, gathered from different sources, the strings were played with superb brilliancy, and the final "gavotte in rondo form" pleased the audience so much that Mr. Gericke caused his men to rise in a body and bow in response to the applause, as he did on Thursday evening, and when this would not suffice he broke his long standing rule by playing the movement over again.

Mr. Schelling made his first appearance in New-York at this concert. He is a young American who has studied at the Paris Conservatory and with Mr. Paderewski, and is said to have gifts as a composer. In playing Liszt's concerto he undertook a piece that makes its chief appeal to the virtuoso, and it cannot truly be said that he displayed the brilliancy of virtuoso powers that it demands. There were imperfections to be heard in his technique that dimmed the brilliancy of some of his passage, and he showed at times some deficiency in rhythmic incisiveness. We are, in truth, accustomed to hearing this concerto better played; and if it must be played at all, of which the necessity from a musical point of view is never very evident, it ought to be better played. Fortunately, Mr. Schelling is to appear again in New-York, and with an opportunity to show other aspects of his quality as an artist.

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Globe 20.

ERNEST SCHELLING.

GERICKE has invariably denied the soloists with the Boston Orchestra an encore, but he could not refuse it on Saturday afternoon when the audience insisted upon it for his men. The strings had been playing the three fragments of Bach that Bachrich has arranged in a little suite—playing them with the depth and resonance, the vitality and pliancy, the smoothness and shimmer, that no other string choir that we hear approaches. The sang with one voice, or with many they wove the strands of Bach's music to the ear, as a web of cloth grows to the eye on the loom. The musical feeling behind matched the technical felicity of the performance. The suite ends with a gavotte. The strings danced it with the keenest and most delicate sense of rhythm. Carnegie Hall rang with the answering applause. It might have been a star conductor and a symphony of Tschaikowsky's instead of a trifle of Bach's and the string choir of an orchestra, in which the audience was rejoicing. Gericke bowed. The men rose and bowed. But there was no satisfying their hearers until they had repeated the gavotte.

The performance of Wagner's "Faust" overture and of Brahms's first symphony deserved as much. Like many another at these concerts of late, it proved triumphantly that neither band nor conductor sit content in cold and placid virtuosity. What Gericke and his men understand and practise; what it is a pity that more conductors and more orchestras do not understand and practise, is that the more efficient the means of expression, the more fully and significantly will the thing expressed come to their hearers. The composer, who ought to be on fire with zeal for the music that he was writing, proceeds self-unconsciously upon the supposition that it will have a nearly perfect performance. For such a performance he proportions and contrasts his masses of tone, lays on his instrumental shadings, works out his illuminating details, shapes the outlines, and fills up the contents of his melodies. By the beauty of tone that the players impart to them his listeners will hear them as his imagination heard them. He trusts his orchestra for all that he has wrought and much that lies behind it. The Boston men almost always reward this trust. The wood winds in the "Faust" overture might have been the voices of Wagner's imagining. The tremulous strings in the beginning of the last movement of the symphony were almost magical.

And what is the first business of the conductor? To make the composer eloquent. Then let that conductor color and warm the eloquence with as much of his temperament as he may. First of all let us in the audience hear the composer, and almost always Gericke does make whatever music he undertakes sound, and sound characteristically. It is absurd to call him a conductor with no warmth of feeling and no responsive temperament except for musical design and technical perfection. If he were such he could not have played Tschaikowsky's "Manfred" on Thursday or Wagner's overture on Saturday with the fire and the force that he brought to them. Here he was summoning the high colors and intense moods of musical melodrama. The playing of Brahms's symphony was a soberer and a finer achievement, full of Gericke's best gift—a continent power that mental penetration and force shape and control. The final movement was eloquent with the hymn to joy that Brahms made of it. Yet conductor, men, and auditors were not "all out" at the end, and the impression was the deeper and larger for it. It was absurd to call the slow movement crabbed when he and his men sang it with such beauty of sustained and pliant tone as they brought to it. A conductor must unweave Brahms before his hearers. Gericke does it, keeps the beauty of musical line in every strand and makes it a part of the whole musical web. His Brahms is eloquent, because it is clear, because it has tonal beauty, because it never forces Brahms's own continence.

Ernest Schelling, the young pianist of the afternoon, was disappointing—more, you suspected, from an unwisely chosen concerto than from any lack of considerable talents. The concerto was the first of Liszt's. It cries out for brilliancy. Without brilliancy little remains. It asks a free and sweeping virtuosity. It must sound almost like a huge and glorified improvisation; and it must sound until pianist and listeners are fairly intoxicated with it. The qualities that would make it such were lacking in Schelling's performance. It was tame, and a tame Liszt hovers dangerously near a commonplace one. On the other hand, he played often with a clear suavity of tone, a touch that can shade delicately and emphasize without exaggeration, an evident regard for lucid musical expression, and a general sobriety of musical feeling. These are traits that, in better chosen music, should make Schelling interesting.

MR. ERNEST SCHELLING HEARD AS PADEREWSKI'S PUPIL.

Philadelphia Pianist Plays at the Boston Symphony's Farewell While Gericke, as a Matinee Idol in Spite of "Baton Prima Donna" Rivals, Makes History Here by Giving a Conductor's Encore to Bach and by Greeting His Audience with a Smile—More Riots Than Tickets at the Paderewski Sale—Mr. Coudert and Others—The "Elijah" To-night.

The Boston Symphony Orchestra's last matinée for the season took a great company of music lovers to Carnegie Hall on Saturday afternoon to enjoy an excellent programme. After the second number two things unknown to history happened—Gericke gave an encore and smiled while he was doing it. Bach's prelude, adagio and gavotte in rondo form, arranged for strings by Bachrich, played admirably, came so full of life and spirit, like a burs, of spring, that the audience was not satisfied with the conductor's bows nor the bows of the orchestra, but kept up its applause until Mr. Gericke had to depart from his old rules and repeat the last movement. Wagner's "Faust" overture and Brahms's Symphony No. 1, in C minor, also finely rendered, were the other two orchestral numbers.

A young American pianist, Ernest Schelling, was the soloist, and on the whole made an excellent impression on his first appearance in this city. He was born in Philadelphia, where his family is well known, and is now about 30 years old. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basel with Hans Huber. As a lad he played in London, Paris and in cities of Germany, Switzerland, Sweden and Denmark. Paderewski became interested in him and taught him for some time. During the last four years Mr. Schelling has appeared as a virtuoso in cities of Europe and South America. He is pianist to the Duke of Mecklenburg-Schwerin, and for several years past has been living in the court of that German Prince. He came to this country a few months ago and made his first public appearance in Boston with the symphony orchestra, with which he has since been making a tour.

The selection for Saturday, Liszt's E flat concerto, for pianoforte and orchestra, was not a fortunate one for him He possesses a splendid technique and played many of the most intricate passages with wonderful facility. Pleasing as this performance was as a whole, it was evident that the artist would have appeared to better advantage in more serious music. He was at evident disadvantage on account of a piano which was totally inadequate to his needs, and it was easy to see that in recital he would show fuller powers. The audience was most enthusiastic and called him back again and again.

MUSIC AND DRAMA.

Boston Symphony Orchestra.

One of the most encouraging phenomena in the musical world is the growing popularity of Bach. The pianists have played him for some years more and more frequently, while the violinists—particularly Ysaye and Kreisler—have given us more of Bach than of any one else, apparently to everybody's satisfaction. His choral works are not heard as often as could be desired, and for orchestra, unfortunately, he wrote little; wherefore, one must welcome the making of suites out of orchestrated parts of other works, like the "Divertimento" with which Anton Seidl once aroused so much enthusiasm at a Philharmonic concert.

At Saturday afternoon's concert of the Boston Symphony Orchestra Mr. Gericke produced a similar suite, compounded by Bachrich out of the third partita for violin and the second sonata for violin; and again the result was a great outburst of enthusiasm, which continued so long that Mr. Gericke was obliged to break the rule and repeat the final gavotte. The orchestra deserved this ovation, for it—that is, the strings—never played anything more superbly than this suite, notably the adagio, in which there was a noble quality of tone and a surging of emotional sound that made one bless both Bach and Bachrich for their work. The other orchestral numbers were Wagner's "Faust" overture and Brahms's first symphony.

The soloist of the occasion was Paderewski's friend and protégé, Mr. Ernest Schelling, who played the first Liszt concerto. Mr. Schelling is, like Mr. Kreisler, only thirty years old, but he has already appeared with success in various European and South American cities. Lately he has devoted much of his time to composing, and that, perhaps, is why he plays like a composer rather than a virtuoso, which may, on the whole, be interpreted as a compliment. He might have played parts of the concerto with a more dazzling brilliancy, but in Liszt's music—even in the concertos, which are intended as show pieces—there is always a substratum of melodic thought and harmonic detail that raises it to a high artistic level, and it was in the emphasizing of these musical elements that Mr. Schelling excelled. He is evidently one of the coming men; he was most cordially applauded by the audience, and recalled several times. To-morrow night he will be heard in Mendelssohn Hall with the Kneisel Quartet.

BOSTON SYMPHONY SEASON ENDED

Brilliant Close of the New York Series —Unexpected Result of Request Programme Ballot in Philadelphia.

Wilhelm Gericke, conductor of the Boston Symphony Orchestra, appears to the ordinary observer a man of rare temperamental poise. Yet he, too, has his gamut of emotional pressure, and regular auditors of the New York series of concerts have found wide variations in his attitude, for instance, toward modern music.

Mr. Gericke has played Dvorak's "New World" symphony here in a way absolutely irritating in its tameness. He has often read Wagner with a restricted range of feeling when the flood gates should have been opened. Tschaikowsky, too, has more than once been mulcted, at his hands, of half his poignant intensity.

But this year Mr. Gericke has done several surprising things in this particular domain of his activity. The Tschaikowsky "Manfred" symphony was read last Thursday night, as already recorded here, with amazing power and vitality. Saturday's final matinee programme went with a sweep and vigor that could not be gainsaid. Wagner's "A Faust Overture," with its urgent work for the strings, had a noteworthy performance, while the accompaniment of the Liszt E flat major piano concerto was not only brilliant, but went with apparent relish. The Bach prelude, adagio and gavotte, arranged for strings by Bachrich, might have been counted on, of course, for a true interpretation—it was so well done that the audience demanded a repetition. Brahms's first symphony has always been a thing of serious delight under Mr. Gericke's baton, and never more so than this time.

Ernest Schelling, the young American pianist, and one of Paderewski's few proteges, was not happy in his choice of the Liszt concerto for his New York debut. The virtuoso in him did not quite level up to the demands of this difficult piano score. The repertory of Mr. Schelling is said to contain two Beethoven concertos, the two by Chopin, and one each of Schumann, Rubinstein, Saint-Saens, Tschaikowsky and Grieg, besides Paderewski's "Polish Fantasia" and other works. One of these would probably have shown to better advantage his real qualities. As Mr. Schelling will appear to-morrow night with the Kneisels, his work may be studied then, perhaps to more advantage.

Life March 16.

MUSIC

WHILE Herr Conried has not fulfilled quite all his promises, this season's opera has been far more satisfying than its immediate predecessor. Of good singers there were a greater number. To be sure, some of the promised operas were not given, and further acquaintance with Coppelia was desired; but there was solemn compensation—to many, perhaps—in a generous sufficiency of Parsifal. This over-advertised production, however, inspired less interest than a year ago.

The season's last concert of the Boston Symphony Orchestra takes place on March 16th, to the deep regret of a host of serious lovers of what is best in music. Thanks to Boston for sending forth into the wilderness this incomparable band of musicians.

If large and enthusiastic audiences are a proof of success, Mr. Bagby may rest content with his season's work. He has earned the gratitude of many lovers of good music.

Mr. Arthur Whiteing recently brought to a close a series of talks on several composers, illustrating them on the piano. The last, of which Brahms was the subject, was of unusual interest, and Mr. Whiteing's playing of some of the composer's last works was thoroughly sympathetic. The three great violinists—Kreisler, Ysaye and the wonderful boy, Vecsey — added materially to the season's pleasure.

THE SUN

BALTIMORE, WEDNESDAY, MARCH 15, 1905.

LAST CONCERT THE BEST

Magnificent Performance By The Boston Symphony.

"BRAVOES" FOR THE PLAYERS

Tschaikowsky Symphony Based On Byron's "Manfred"--Program An Admirable One.

It is only rarely that the Boston Symphony Orchestra evokes as great enthusiasm as that with which the playing of the organization under the leadership of its director, Wilhelm Gericke, was greeted at the Lyric last night.

But it is equally unusual for the flawlessness of the performance to be vitalized by as great vigor and warmth. The concert was the last of this season's series, and in many respects the best, and the great hall was taxed almost to the limit of its seating capacity. The semi-social aspect of the occasion, the concerts having long been considered as adjuncts of the social, as well as vents of the musical, season, gave a gala air to the scene.

Opening with one of the most richly orchestrated specimens of descriptive music, the Tschaikowsky symphony, based on Byron's "Manfred" and ending with Beethoven's "Leonore" overture, the program was admirable in the deference shown to the preferences of the more conservative music lovers, as well as to those of the advocates of the music of the future. The solo offering was Volkmann's concerto in A minor for violoncello and orchestra, and the soloist was Mr. Rudolf Krasselt, a young but talented member of the organization, whose right to the term and rank of "artist" was fully proved by his playing. His tone was beautifully round and mellow, his technique brilliant and his musicianship authoritative.

Balakireff, the Russian musician who suggested the subject of "Manfred" to Tschaikowsky as the basis of a symphonic poem, is also said to have been responsible for the arrangement of the symphony into the four divisions into which it was cast by the composer. The first movement, at his suggestion, portrays Manfred's wanderings, his despair and search for forgetfulness.

In the second, the vivace movement, it is the fairy of the Alps, evoked from the glistening cataract the witch, to whom the story of his hapless love for Astarte is futilely told. The third movement, the pastorate, was suggested by the scene between Manfred and the hunter, and in the fourth and closing movement the bacchanal in the hall of Arimanes, then the invocation to Astarte, with her prediction of Manfred's approaching dissolution, and finally Manfred's death are depicted.

The opening movement is fertile in the psychological suggestions that may be read into it, but the themes of anguish and mental distress in this give way to the grace, beauty and mysteriousness in the "Fairy" movement. The same characteristics, but with greater repose and more sustained beauty, distinguished the third picture—the word comes more naturally than movement, so skilfully do the varied tones reproduce the effects suggested.

That peace comes to Manfred after his wanderings is hinted by the employment in the finale of richly sustained organ chords. But the device jars; the suddenness of the transition from the coloring given the picture by the orchestral tones to that lent it by the single instrument is too startling to be agreeable.

But the varied and exquisite beauty of the rest of the tone pictures made the performance of the symphony one long to be remembered, and the audience expressed its pleasure in enthusiastic applause and even in "bravos," which recalled Mr. Gericke to the stand again and again.

ERNEST SCHELLING.

GERICKE has invariably denied the soloists with the Boston Orchestra an encore, but he could not refuse it on Saturday afternoon when the audience insisted upon it for his men. The strings had been playing the three fragments of Bach that Bachrich has arranged in a little suite—playing them with the depth and resonance, the vitality and pliancy, the smoothness and shimmer, that no other string choir that we hear approaches. The sang with one voice, or with many they wove the strands of Bach's music to the ear, as a web of cloth grows to the eye on the loom. The musical feeling behind matched the technical felicity of the performance. The suite ends with a gavotte. The strings danced it with the keenest and most delicate sense of rhythm. Carnegie Hall rang with the answering applause. It might have been a star conductor and a symphony of Tschaikowsky's instead of a trifle of Bach's and the string choir of an orchestra, in which the audience was rejoicing. Gericke bowed. The men rose and bowed. But there was no satisfying their hearers until they had repeated the gavotte.

The performance of Wagner's "Faust" overture and of Brahms's first symphony deserved as much. Like many another at these concerts of late, it proved triumphantly that neither band nor conductor is content in cold and placid virtuosity. What Gericke and his men understand and practise; what it is a pity that more conductors and more orchestras do not understand and practise, is that the more efficient the means of expression, the more fully and significantly will the thing expressed come to their hearers. The composer, who ought to be on fire with zeal for the music that he was writing, proceeds self-unconsciously upon the supposition that it will have a nearly perfect performance. For such a performance he proportions and contrasts his masses of tone, lays on his instrumental shadings, works out his illuminating details, shapes the outlines, and fills up the contents of his melodies. By the beauty of tone that the players impart to them his listeners will hear them as his imagination heard them. He trusts his orchestra for all that he has wrought and much that lies behind it. The Boston men almost always reward this trust. The wood winds in the "Faust" overture might have been the voices of Wagner's imagining. The tremulous strings in the beginning of the last movement of the symphony were almost magical.

And what is the first business of the conductor? To make the composer eloquent. Then let that conductor color and warm the eloquence with as much of his temperament as he may. First of all let us in the audience hear the composer, and almost always Gericke does make whatever music he undertakes sound, and sound characteristically. It is absurd to call him a conductor with no warmth of feeling and no responsive temperament except for musical design and technical perfection. If he were such he could not have played Tschaikowsky's "Manfred" on Thursday or Wagner's overture on Saturday with the fire and the force that he brought to them. Here he was summoning the high colors and intense moods of musical melodrama. The playing of Brahms's symphony was a soberer and a finer achievement, full of Gericke's best gift—a continent power that mental penetration and force shape and control. The final movement was eloquent with the hymn to joy that Brahms made of it. Yet conductor, men, and auditors were not "all out" at the end, and the impression was the deeper and larger for it. It was absurd to call the slow movement crabbed when he and his men sang it with such beauty of sustained and pliant tone as they brought to it. A conductor must unweave Brahms before his hearers. Gericke does it, keeps the beauty of musical line in every strand and makes it a part of the whole musical web. His Brahms is eloquent, because it is clear, because it has tonal beauty, because it never forces Brahms's own continence.

Ernest Schelling, the young pianist of the afternoon, was disappointing—more, you suspected, from an unwisely chosen concerto than from any lack of considerable talents. The concerto was the first of Liszt's. It cries out for brilliancy. Without brilliancy little remains. It asks a free and sweeping virtuosity. It must sound almost like a huge and glorified improvisation; and it must sound until pianist and listeners are fairly intoxicated with it. The qualities that would make it such were lacking in Schelling's performance. It was tame, and a tame Liszt hovers dangerously near a commonplace one. On the other hand, he played often with a clear suavity of tone, a touch that can shade delicately and emphasize without exaggeration, an evident regard for lucid musical expression, and a general sobriety of musical feeling. These are traits that, in better chosen music, should make Schelling interesting.

MR. ERNEST SCHELLING HEARD AS PADEREWSKI'S PUPIL.

Philadelphia Pianist Plays at the Boston Symphony's Farewell While Gericke, as a Matinee Idol in Spite of "Baton Prima Donna" Rivals, Makes History Here by Giving a Conductor's Encore to Bach and by Greeting His Audience with a Smile—More Riots Than Tickets at the Paderewski Sale Mr. Coudert and Others—The "Elijah" To-night.

The Boston Symphony Orchestra's last matinée for the season took a great company of music lovers to Carnegie Hall on Saturday afternoon to enjoy an excellent programme. After the second number two things unknown to history happened - Gericke gave an encore and smiled while he was doing it. Bach's prelude, adagio and gavotte in rondo form, arranged for strings by Bachrich, played admirably, came so full of life and spirit, like a burs, of spring, that the audience was not satisfied with the conductor's bows nor the bows of the orchestra, but kept up its applause until Mr. Gericke had to depart from his old rules and repeat the last movement. Wagner's "Faust" overture and Brahms's Symphony No. 1. in C minor, also finely rendered, were the other two orchestral numbers.

A young American pianist, Ernest Schelling, was the soloist, and on the whole made an excellent impression on his first appearance in this city. He was born in Philadelphia, where his family is well known, and is now about 30 years old. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basel with Hans Huber. As a lad he played in London, Paris and in cities of Germany, Switzerland, Sweden and Denmark. Paderewski became interested in him and taught him for some time. During the last four years Mr. Schelling has appeared as a virtuoso in cities of Europe and South America. He is pianist to the Duke of Mecklenburg-Schwerin, and for several years past has been living in the court of that German Prince. He came to this country a few months ago and made his first public appearance in Boston with the symphony orchestra, with which he has since been making a tour.

The selection for Saturday, Liszt's E flat concerto, for pianoforte and orchestra, was not a fortunate one for him. He possesses a splendid technique and played many of the most intricate passages with wonderful facility. Pleasing as this performance was as a whole, it was evident that the artist would have appeared to better advantage in more serious music. He was at evident disadvantage on account of a piano which was totally inadequate to his needs, and it was easy to see that in recital he would show fuller powers. The audience was most enthusiastic and called him back again and again.

MUSIC AND DRAMA.

Boston Symphony Orchestra.

One of the most encouraging phenomena in the musical world is the growing popularity of Bach. The pianists have played him for some years more and more frequently, while the violinists—particularly Ysaye and Kreisler—have given us more of Bach than of any one else, apparently to everybody's satisfaction. His choral works are not heard as often as could be desired, and for orchestra, unfortunately, he wrote little; wherefore, one must welcome the making of suites out of orchestrated parts of other works, like the "Divertimento" with which Anton Seidl once aroused so much enthusiasm at a Philharmonic concert.

At Saturday afternoon's concert of the Boston Symphony Orchestra Mr. Gericke produced a similar suite, compounded by Bachrich out of the third partita for violin and the second sonata for violin; and again the result was a great outburst of enthusiasm, which continued so long that Mr. Gericke was obliged to break the rule and repeat the final gavotte. The orchestra deserved this ovation, for it—that is, the strings—never played anything more superbly than this suite, notably the adagio, in which there was a noble quality of tone and a surging of emotional sound that made one bless both Bach and Bachrich for their work. The other orchestral numbers were Wagner's "Faust" overture and Brahms's first symphony.

The soloist of the occasion was Paderewski's friend and protégé, Mr. Ernest Schelling, who played the first Liszt concerto. Mr. Schelling is, like Mr. Kreisler, only thirty years old, but he has already appeared with success in various European and South American cities. Lately he has devoted much of his time to composing, and that, perhaps, is why he plays like a composer rather than a virtuoso, which may, on the whole, be interpreted as a compliment. He might have played parts of the concerto with a more dazzling brilliancy, but in Liszt's music—even in the concertos, which are intended as show pieces—there is always a substratum of melodic thought and harmonic detail that raises it to a high artistic level, and it was in the emphasizing of these musical elements that Mr. Schelling excelled. He is evidently one of the coming men; he was most cordially applauded by the audience, and recalled several times. To-morrow night he will be heard in Mendelssohn Hall with the Kneisel Quartet.

BOSTON SYMPHONY SEASON ENDED

Brilliant Close of the New York Series —Unexpected Result of Request Programme Ballot in Philadelphia.

Wilhelm Gericke, conductor of the Boston Symphony Orchestra, appears to the ordinary observer a man of rare temperamental poise. Yet he, too, has his gamut of emotional pressure, and regular auditors of the New York series of concerts have found wide variations in his attitude, for instance, toward modern music.

Mr. Gericke has played Dvorak's "New World" symphony here in a way absolutely irritating in its tameness. He has often read Wagner with a restricted range of feeling when the flood gates should have been opened. Tschaikowsky, too, has more than once been mulcted, at his hands, of half his poignant intensity.

But this year Mr. Gericke has done several surprising things in this particular domain of his activity. The Tschaikowsky "Manfred" symphony was read last Thursday night, as already recorded here, with amazing power and vitality. Saturday's final matinee programme went with a sweep and vigor that could not be gainsaid. Wagner's "A Faust Overture," with its urgent work for the strings, had a noteworthy performance, while the accompaniment of the Liszt E flat major piano concerto was not only brilliant, but went with apparent relish. The Bach prelude, adagio and gavotte, arranged for strings by Bachrich, might have been counted on, of course, for a true interpretation—it was so well done that the audience demanded a repetition. Brahms's first symphony has always been a thing of serious delight under Mr. Gericke's baton, and never more so than this time.

Ernest Schelling, the young American pianist, and one of Paderewski's few proteges, was not happy in his choice of the Liszt concerto for his New York debut. The virtuoso in him did not quite level up to the demands of this difficult piano score. The repertory of Mr. Schelling is said to contain two Beethoven concertos, the two by Chopin, and one each of Schumann, Rubinstein, Saint-Saens, Tschaikowsky and Grieg, besides Paderewski's "Polish Fantasia" and other works. One of these would probably have shown to better advantage his real qualities. As Mr. Schelling will appear to-morrow night with the Kneisels, his work may be studied then, perhaps to more advantage.

Life March 16.

MUSIC

WHILE Herr Conried has not fulfilled quite all his promises, this season's opera has been far more satisfying than its immediate predecessor. Of good singers there were a greater number. To be sure, some of the promised operas were not given, and further acquaintance with Coppelia was desired; but there was solemn compensation—to many, perhaps—in a generous sufficiency of Parsifal. This over-advertised production, however, inspired less interest than a year ago.

The season's last concert of the Boston Symphony Orchestra takes place on March 16th, to the deep regret of a host of serious lovers of what is best in music. Thanks to Boston for sending forth into the wilderness this incomparable band of musicians.

If large and enthusiastic audiences are a proof of success, Mr. Bagby may rest content with his season's work. He has earned the gratitude of many lovers of good music.

Mr. Arthur Whiteing recently brought to a close a series of talks on several composers, illustrating them on the piano. The last, of which Brahms was the subject, was of unusual interest, and Mr. Whiteing's playing of some of the composer's last works was thoroughly sympathetic. The three great violinists—Kreisler, Ysaye and the wonderful boy, Vecsey — added materially to the season's pleasure.

THE SUN

BALTIMORE, WEDNESDAY, MARCH 15, 1905.

LAST CONCERT THE BEST

Magnificent Performance By The Boston Symphony.

"BRAVOES" FOR THE PLAYERS

Tschaikowsky Symphony Based On Byron's "Manfred"--Program An Admirable One.

It is only rarely that the Boston Symphony Orchestra evokes as great enthusiasm as that with which the playing of the organization under the leadership of its director, Wilhelm Gericke, was greeted at the Lyric last night.

But it is equally unusual for the flawlessness of the performance to be vitalized by as great vigor and warmth. The concert was the last of this season's series, and in many respects the best, and the great hall was taxed almost to the limit of its seating capacity. The semi-social aspect of the occasion, the concerts having long been considered as adjuncts of the social, as well as vents of the musical, season, gave a gala air to the scene.

Opening with one of the most richly orchestrated specimens of descriptive music, the Tschaikowsky symphony, based on Byron's "Manfred" and ending with Beethoven's "Leonore" overture, the program was admirable in the deference shown to the preferences of the more conservative music lovers, as well as to those of the advocates of the music of the future. The solo offering was Volkmann's concerto in A minor for violoncello and orchestra, and the soloist was Mr. Rudolf Krasselt, a young but talented member of the organization, whose right to the term and rank of "artist" was fully proved by his playing. His tone was beautifully round and mellow, his technique brilliant and his musicianship authoritative.

Balakireff, the Russian musician who suggested the subject of "Manfred" to Tschaikowsky as the basis of a symphonic poem, is also said to have been responsible for the arrangement of the symphony into the four divisions into which it was cast by the composer. The first movement, at his suggestion, portrays Manfred's wanderings, his despair and search for forgetfulness.

In the second, the vivace movement, it is the fairy of the Alps, evoked from the glistening cataract the witch, to whom the story of his hapless love for Astarte is futilely told. The third movement, the pastorate, was suggested by the scene between Manfred and the hunter, and in the fourth and closing movement the bacchanal in the hall of Arimanes, then the invocation to Astarte, with her prediction of Manfred's approaching dissolution, and finally Manfred's death are depicted.

The opening movement is fertile in the psychological suggestions that may be read into it, but the themes of anguish and mental distress in this give way to the grace, beauty and mysteriousness in the "Fairy" movement. The same characteristics, but with greater repose and more sustained beauty, distinguished the third picture—the word comes more naturally than movement, so skilfully do the varied tones reproduce the effects suggested.

That peace comes to Manfred after his wanderings is hinted by the employment in the finale of richly sustained organ chords. But the device jars; the suddenness of the transition from the coloring given the picture by the orchestral tones to that lent it by the single instrument is too startling to be agreeable.

But the varied and exquisite beauty of the rest of the tone pictures made the performance of the symphony one long to be remembered, and the audience expressed its pleasure in enthusiastic applause and even in "bravos," which recalled Mr. Gericke to the stand again and again.

[82]

Baltimore American

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BOSTON SYMPHONY ORCHESTRA CONCERT

Splendid Program Rendered at the Lyric—Mr. Rudolf Krasselt the Soloist.

The Boston Symphony Orchestra gave its fifth and last concert for the present season at the Lyric last evening, presenting the following excellent program:

Tschaikowsky—
"Manfred," Symphony after the Poem by Byron, Op. 58
I. Manfred's Wanderings and Despair.
Lento lugubre.
Moderato con moto.
Andante.
Andante con duolo.
II. The Fairy of the Alps.
Vivace con spirito.
Trio: L'istesso tempo.
III. Pastorale: Andante con moto.
IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death
Allegro con fuoco.
Andante con duolo.
Tempo primo.
Largo.
Volkmann—
Concerto in A minor, for violoncello and orchestra, Op. 33
Beethoven—
Overture to "Lenore" No. 3
Soloist—Mr. Rudolf Krasselt.

It may be said truly that the Boston season ended in a blaze of glory, as the symphony was not only a novelty, but one of the finest ever given here. Mr. Rudolph Krosselt proved a capable violoncellist, and the closing overture, "Leonora," No. 3, is always a favorite in this city, and at the same time a work the orchestra might play with eyes shut. The Manfred symphony is a most typical and perfect specimen of true program music. The literary subject is well chosen by the composer and thoroughly translated into the universal language of good music—a speech which no man has ever understood better than the Russian composer Tschaikowsky.

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Although thoroughly imaginary, Byron put much of his own soul life into it. The first movement gives the soul despair which was almost characteristic of the sensitive, morbid English poet. This mood Schumann put into German, and Tschaikowsky into Russian. But it is simply human everywhere.

It is interrupted, as in "Faust" also, by the vision of a beautiful woman, which is the subject of the symphony's second movement.

The contrast between soul despair and the simple pastoral life of the chamois hunter is wrought up through the third movement, and the underground bacchanale of evil spirits in the hall of Arimanes, the evil one, ends the symphony, sugesting the Witches' Sabbath in the damnation of Faust and in the Berlioz Fantastic Symphony.

Like Berlioz, Tschaikowsky introduces the fugue form into hell music, possibly because, as Berlioz said, it belonged there. It is only necessary to think of Byron's poem to have it appearing all through the symphony. Astarte is associated with the harp subjects, the hunter with the oboes and English horn, while the answer of the witches, the droning of the abbot and the human feeling of Manfred are all in evidence. Even the abbot's doubt at the end is musically given —"He's gone; whither I dread to think, but he is gone."

Mr. Krosselt is a young, but very talented cellist. The Volkmann concerto gave him good chance to exhibit his fine technique. But the work is long drawn out, and through unconscious cerebration, of course, somewhat reminiscent of Schubert. The Beethoven Leonora overture No. 3 was a splendid ending for the concert and the season, leaving the hearts of all the music-loving public a bud-forming welcome for the coming season.

At the conclusion of the symphony Mr. Gericke was several times recalled. He waved his hands toward his orchestra, and as the applause still continued all its members rose and bowed.

Springfield Mass. 21.

COURT SQUARE THEATER,
Monday Evening, March 27, 8.15.

BOSTON
SYMPHONY
ORCHESTRA

Conductor,
MR WILHELM
GERICKE.
Soloist,
MR GIUSEPPE
CAMPANARI.

Tickets $1.50, $1, 75c, 50c.
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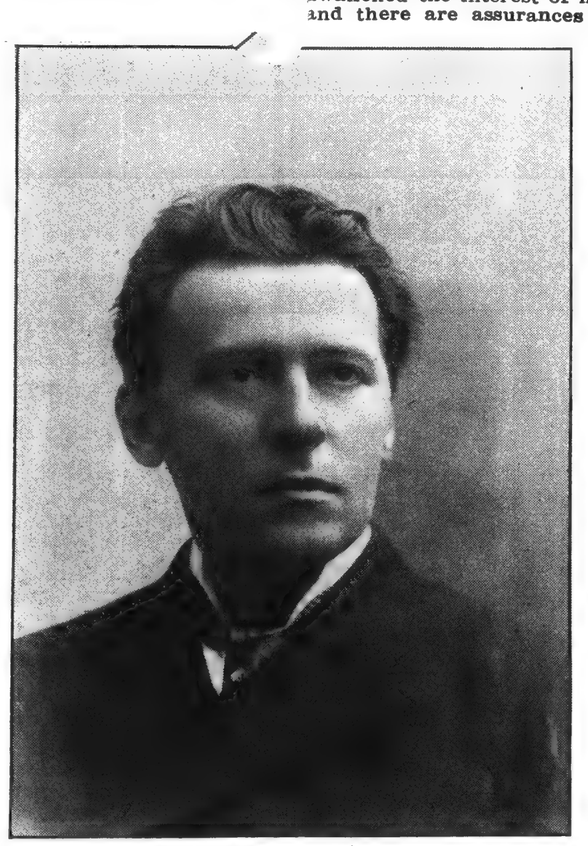

GIUSEPPE CAMPANARI

Soloist With Boston Symphony Orchestra at Court Square Theater Monday, March 27

The Republican.

, MARCH 23, 1905. ELD.

W. F. A. Engel, local manager, will place on exhibition to-day, in the window of Otto Baab's piano store, a large and new group photograph of the Boston symphony orchestra.

Symphony Seat Sale.

The seat sale for the concert to be given in Court Square Theater a week from this evening by the Boston Symphony Orchestra, with Sig. Campanari as soloist, opens to-morrow morning.

The music critic of the New York Sun pays Mr. Gericke and his orchestra a glowing tribute in writing of their last concert of this season in New York. He says:—"Mr. Gericke has never played with so much of the emotional and dramatic quality of a great conductor as he has in the season now closed. Nor has the orchestra ever shown more of the sheer beauty of tone, more of the perfect ensemble which means flexibility, the finest adjustment of color values and dynamic effects, and the broad sweep of line. The exquisite perfection of the wood-wind players was shown at its highest in the Faust overture, and for this enjoyment New York music lovers are particularly beholden. It is something that is not offered them at home."

BOSTON SYMPHONY ORCHESTRA

The return engagement of the Boston Symphony orchestra has already awakened the interest of music lovers and there are assurances of a large audience. The plan whereby people who engage seats can have them secured for future engagements of the orchestra is welcomed with great pleasure by music lovers. The soloist will be Sig Giuseppe Campanari. The program will be as follows:

A Faust Overture ..... Wagner
Recitative, The gods have foreshewn me the future, and Aria, Foreboding fears of ill, from Iphigenia in Tauris ..... Gluck
Prelude, adagio, and gavotte in rondo form ..... Bach
(Arranged for strings by Sigismund Bachrich.)
Turn your glance on him, from Cosi fan Tutte ..... Mozart
Symphony in C major, No 7 ..... Schubert
I. Andante; allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.
Soloist, Giuseppe Campanari
Conductor, Wilhelm Gericke

Boston Symphony Program.

The program for the next appearance of the Boston Symphony Orchestra in Court Square Theater, the 27th, is one that will appeal with considerable force, and there will be gratification in the announcement that the soloist will be Signor Giuseppe Campanari, one of this city's favorite soloists. Campanari is now at his very best and is singing with greater power than ever before in his career as a baritone singer. The symphony program should give unbounded pleasure, the arrangement being as follows:—

A "Faust" overture ..... Wagner
Recitation and Aria ("Iphigencia"), Gluck
Mr. Campanari.
Prelude, adagio and gavotte, Bach-Bachrich
Aria from "Cosi fan tutte"....Mozart
Mr. Campanari.
...phony in C major, No. 7, Schubert

Court Square Theatre Program

Return engagement of the

Boston Symphony Orchestra

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Monday Evening, March 27 at 8.15.

Seat sale will open Thursday, March 21, at Theatre Box Office.

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SOLOIST:

Guiseppe Campanari

BOSTON SYMPHONY ORCHESTRA.

Program for the Concert to be Given in Court Square Theater the 27th.

A program will be given at the second concert by the Boston symphony orchestra in Court Square theater Monday, the 27th, which it is believed will be fully as popular as that of the last concert, which sent every one away with a feeling of vast contentment. A special attraction will be the appearance of the distinguished Italian baritone, Giuseppi Campanari, who will be heard in two fine arias. At previous concerts the soloist has been either a pianist or a violinist, and a singer will be a change probably not unwelcome to many people. Certainly there are few singers the public would rather hear than Campanari, who has been one of the chief stars of the metropolitan grand opera in New York, and has been meeting with great success on this concert tour this season. The program is identical with that given in Boston the 4th, which was praised as one of the best of the season. The symphony is the great C major by Schubert, which has not been given in this city for many years. It is by far the finest of the symphonies which Schubert finished, and shows almost as much inspiration as the two extant movements of the B minor. Only the best of the Beethoven symphonies are equally great. The "Faust" overture by Wagner, with which the concert opens, is a splendid work, and not so familiar as some of his overtures. The Bach numbers are always pleasing to a general audience, and bring out most effectively the unequaled strings of the Boston organization. The program:—

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MR. GIUSEPPE CAMPANARI
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Patrons who wish to reserve the same seats they purchase for this concert for the two concerts next season, can do so by registering their name and seats at the Box office.

The Republican.

, MARCH 23, 1905. ELD.

W. F. A. Engel, local manager, will place on exhibition to-day, in the window of Otto Baab's piano store, a large and new group photograph of the Boston symphony orchestra.

Symphony Seat Sale.

The seat sale for the concert to be given in Court Square Theater a week from this evening by the Boston Symphony Orchestra, with Sig. Campanari as soloist, opens to-morrow morning.

The music critic of the New York Sun pays Mr. Gericke and his orchestra a glowing tribute in writing of their last concert of this season in New York. He says:—"Mr. Gericke has never played with so much of the emotional and dramatic quality of a great conductor as he has in the season now closed. Nor has the orchestra ever shown more of the sheer beauty of tone, more of the perfect ensemble which means flexibility, the finest adjustment of color values and dynamic effects, and the broad sweep of line. The exquisite perfection of the wood-wind players was shown at its highest in the Faust overture, and for this enjoyment New York music lovers are particularly beholden. It is something that is not offered them at home."

BOSTON SYMPHONY ORCHESTRA

The return engagement of the Boston Symphony orchestra has already awakened the interest of music lovers and there are assurances of a large audience. The plan whereby people who engage seats can have them secured for future engagements of the orchestra is welcomed with great pleasure by music lovers. The soloist will be Sig Giuseppe Campanari. The program will be as follows:

A Faust Overture ..... Wagner
Recitative, The gods have foreshewn me the future, and Aria, Foreboding fears of ill, from Iphigenia in Tauris ..... Gluck
Prelude, adagio, and gavotte in rondo form ..... Bach
(Arranged for strings by Sigismund Bachrich.)
Turn your glance on him, from Cosi fan Tutte ..... Mozart
Symphony in C major, No 7 ..... Schubert
I. Andante; allegro, ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.
Soloist, Giuseppe Campanari
Conductor, Wilhelm Gericke

GIUSEPPE CAMPANARI
Soloist With Boston Symphony Orchestra at Court Square Theater Monday, March 27

Boston Symphony Program.

The program for the next appearance of the Boston Symphony Orchestra in Court Square Theater, the 27th, is one that will appeal with considerable force, and there will be gratification in the announcement that the soloist will be Signor Giuseppe Campanari, one of this city's favorite soloists. Campanari is now at his very best and is singing with greater power than ever before in his career as a baritone singer. The symphony program should give unbounded pleasure, the arrangement being as follows:—

A "Faust" overture .....Wagner
Recitation and Aria ("Iphigencia"), Gluck
Mr. Campanari.
Prelude, adagio and gavotte, Bach-Bachrich
Aria from "Cosi fan tutte"....Mozart
Mr. Campanari.
Symphony in C major, No. 7, Schubert

COURT SQUARE THEATER.
Monday Evening, March 27, 8.15.
BOSTON SYMPHONY ORCHESTRA
CONDUCTOR,
MR WILHELM GERICKE.
SOLOIST,
MR GIUSEPPE CAMPANARI.
Sale opens Tuesday, March 21, at Theater box office. TICKETS $1.50, $1.00, 75c, 50c.
Mail orders addressed to Wm. F. A. Engel, local manager, will have prompt and careful attention. Patrons who wish to reserve the same seats they purchase for this concert for the two concerts next season, can do so by registering their name and seats at the Box office.

Court Square Theatre Program

Return engagement of
Boston Symphony Orchestra
COURT SQUARE THEATRE
Monday Evening, March 27 at 8.15.
Seat sale will open Thursday, March 21, at Theatre Box Office.
Mail orders addressed to Wm. F. A. Engel, Local Manager will have prompt and careful attention.
SOLOIST:
Guiseppe Campanari

BOSTON SYMPHONY ORCHESTRA.

Program for the Concert to be Given in Court Square Theater the 27th.

A program will be given at the second concert by the Boston symphony orchestra in Court Square theater Monday, the 27th, which it is believed will be fully as popular as that of the last concert, which sent every one away with a feeling of most contentment. A special atraction will be the appearance of the distinguished Italian baritone, Giuseppi Campanari, who will be heard in two fine arias. At previous concerts the soloist has been either a pianist or a violinist, and a singer will be a change probably not unwelcome to many people. Certainly there are few singers the public would rather hear than Campanari, who has been one of the chief stars of the metropolitan grand opera co. New York, and has been meeting with great success on this concert tour this season. The program is identical with that given in Boston the 4th, which was praised as one of the best of the season. The symphony is the great C major by Schubert, which has not been given here for many years. It is by far the finest of the symphonies which Schubert finished and shows almost as much inspiration as the two extant movements of the B minor. Only the best of the Beethoven symphonies are equally great. The "Faust" overture by Wagner, with which the concert opens, is a splendid work, and not so familiar as some of his overtures. The Bach numbers are always pleasing to a general audience, and bring out most effectively the unequaled strings of the Boston organization. The program:—

A "Faust" overture ..... Wagner
Recitation and Aria ("Iphigencia") ..... Gluck
Mr Campanari.
Prelude, adagio and gavotte ..... Bach-Bachrich
Aria from "Cosi fan tutte" ..... Mozart
Mr Campanari.
Symphony in C major, No 7 ..... Schubert

Republican March 28

The Republican.

MARCH 21, 1905.

BOSTON SYMPHONY ORCHESTRA.

Opening of Sale of Tickets for the Second Concert, With Campanari as Soloist.

The tickets for the second concert by the Boston symphony orchestra, to be given in Court Square theater Monday evening, the 27th, go on sale this morning at the box-office of the theater and it is to be hoped that the sale will prove as gratifying as at the previous concert. The program will be no less attractive and the appearance of one of the most popular singers in the country, the Italian baritone Campanari, should serve to draw a good many who are not specially devoted to orchestral music. As at the last concert, a popular scale of prices will obtain, the upper balcony, which is one of the very best places in the theater for a concert of this sort, being thrown open at 50 cents—a remarkable opportunity to hear a splendid orchestra at small cost.

At the January concert the theater was almost entirely filled, and although at the reduced scale the total proceeds were not larger than in previous years, the very large attendance argued so widespread an interest in the famous Boston orchestra that it was decided as an experiment to try giving this city two concerts a year. The number is not greater than Springfield and the neighboring towns ought to be able to support regularly; indeed, it is to be hoped that in a few years the Boston symphony habit will be so firmly acquired that we shall have to increase the number like Hartford, which for several years has given enthusiastic support to [illegible] annually. But at present the thing to work for is two concerts, and the necessary patronage can be secured if the [illegible] musical public takes an active interest in the matter. The large attendance at the last concert was due to this [illegible] factor. There are not enough musicians and musical enthusiasts to support the orchestra themselves, but collectively they wield a potent influence because their opinions carry weight, and it is within their power to make or mar the fortunes of a concert. This is the time when a special effort should be made to establish the city on the two-concert basis. With this first concert a beginning is made of the season-ticket principle, the purchasers of tickets being entitled to reserve the same seats for next year if they choose.

Mr Campanari, who is to appear at this concert, is one of the foremost operatic and concert baritones in the country, and is at the height of his powers and of his popularity. There is grief among the patrons of grand opera in New York that he has left opera this year to star at the head of his own company, but the country at large has been the gainer, and he has met with the most enthusiastic reception everywhere. This fine artist came to this country as a young man to play the 'cello in the Boston symphony orchestra, and his former associates say that he was a very good player, though he seldom touches his instrument now. It is perhaps due to his 'cello playing, however, that he acquired that beautiful cantabile in which few baritones can rival him. His voice is smooth and luscious, and he uses it with thrilling effect: the tone all "comes out"; it carries like a bullet. He is almost as fine in acting as in singing. "Why, this is like seeing Salvini come on the stage," exclaimed one opera goer who saw him for the first time in "Aida." He is so full of the emotional Italian temperament that it is hard for him to preserve the decorous stiffness of the concert stage, and the audience always sympathizes with his enthusiasm. He has been one of the baritone favorites at the music festivals here whenever he has appeared, and his name will add materially to the popularity of the concert next week.

G. CAMPANARI.

MR WILHELM GERICKE.
SOLOIST,
MR GIUSEPPE CAMPANARI.
TICKETS $1.50, $1.00, 75c, 50c.
Sale opens Tuesday, March 21, at Theater Box office. Mail orders addressed to Wm. F. A. Engel, local manager, will have prompt and careful attention. Patrons who wish to reserve the same seats they purchase for this concert is next sea-

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DAILY REPUBLICAN: TUESDAY

SECOND SYMPHONY CONCERT.

Last Appearance for the Season of the Boston Orchestra in Court Square Theater With Campanari.

The concert given in Court Square theater last evening by the Boston Symphony orchestra was a fine performance in itself, and notable as the beginning of a new order of things—the establishment here of a real though tiny orchestral season. The audience was large enough to make the outlook for a continuance of these concerts bright, and enthusiasm rose to about as high a pitch as at the previous concert in January. The program last evening was nearly but not quite so good as the one given on that occasion, which embraced Mendelssohn's "Camacho's Wedding," the Tschaikowsky B flat minor concerto, Debussy's "Afternoon of a Faun," and Beethoven's fifth symphony.

Last evening we had to set against these Wagner's "Faust" overture, a greater work than Mendelssohn's "Camacho" and yet not so successful; the lovely Bachrich arrangements of Bach, which offer no point of comparison with either the Tschaikowsky concerto or the Debussy eclogue, and Schubert's C major symphony, which is one of the few, the very few, symphonies that can be rated with Beethoven's C minor. Set side by side this way, as naval experts balance the battle ships, cruisers and torpedo boats in two rival fleets, there is no appreciable difference in the two programs; yet in the total effect there was at once more variety and more concentration in the January program. The light and sparkling Mendelssohn overture, the powerfully emotional Tschaikowsky concerto, the deliciously-colored eclogue, and the profound and moving C minor symphony—each item was perfect of its kind, and the kinds were as different as possible.

The program last night was very fine; no one could possibly have any quarrel with it, but if the effect was not quite so powerful the reason is not hard to see. The beauties of the evening were more diffused; there was less climax, less compression of energy. The "Faust" overture, for example, is a beautiful work, yet it is not entirely characteristic of the composer's genius. Wagner had not quite found himself, and he himself discarded this fragment of a projected symphonic poem as unsatisfactory, and turned to more congenial work. It is, as a matter of fact, a very interesting composition, but its very subject gives it a brooding, subjective, intimate character, and weakens its hold upon a general audience. As a concert piece it cannot be called effective in the sense in which the "Flying Dutchman" overture, which he wrote next, is effective. It leaves all but the exceptional hearer nearly unmoved and rather noncommittal. It is not a work that would make musical converts, and it is enjoyed best by those who already know it thoroughly. That it left the audience a little cold is not surprising.

Very different was the effect of the Bach movements which Sigismund Bachrich has so skilfully arranged for string orchestra. Composed for a solo violin, they are even more effective in this form, and played as the superb strings of the Boston orchestra play them they never fail to charm the musical and the unmusical alike. The clear, brilliant fiddling of the prelude, the tender grace of the andante, and the capricious humor of the gavotte each in turn delighted the ear, and at the close it took Mr Gericke some time and a great many bows to uphold the traditions of the orchestra against an encore. The genius of Bach never shows to greater advantage than in composition for strings, where his unrivaled freedom of invention is displayed so perfectly by the flexibility of the medium. The organ, lacking rhythm, and only suggesting rather than actually carrying out the rich variety of his phrasing, is adapted for the grander and more austere side of his nature, but lacks the peculiar sparkle and charm of the orchestral pieces. What would Bach not have done with a modern orchestra.

The truly modern orchestra was not displayed at all last evening, but it is perhaps as well to have a thorough grounding in the great classics first. What the men of to-day are trying to do can be appreciated better after a careful study of what Mozart, Beethoven and Schubert did so beautifully. With two concerts a year we shall get to the moderns in due time. Certainly it would be hard to find a lovelier work upon which to form a memorial taste than the C major symphony of Schubert with which the program closed last evening. To match it one must turn to the very greatest of the Beethoven symphonies or to the heavenly B minor which Schubert left unfinished. There is perhaps nothing in the C major quite so transcendently beautiful as that melody for the violoncellos which sings itself over and over in the divine allegro of the "Unfinished," but is there any other symphony which contains quite so much that is beautiful as the C major? In plastic charm it has as much the better of the great Beethoven symphonies as they have the better in concentrated weight of utterance. There are those who complain of its length, which is precisely three-quarters of an hour, but they are all golden minutes, and the hearer is drawn on and on, ravished by the sweet succession of charms till all sense of time is lost. Nowhere does Schubert appear more the inspired improvisator than in this glorious symphony, which lacks only a weightier burden to equal the greater Beethoven works with which only it can be measured.

The soloist last evening was the baritone, Mr Campanari, who was the first singer who has appeared here with the orchestra, pianists and violinists having been the rule. There could hardly have been a better choice of a singer, and his appearance with the orchestra was the more appropriate because of his former service with it as a violoncellist. Mr Campanari is without question one of the very greatest of the baritones of the present day, and he has lost none of his power to charm since the days when he used to be a favorite singer at the festivals here. They were saying not long ago that Italy no longer produces singers; so long as Caruso and Campanari are in the field it will not be difficult to understand the secret of Italian supremacy in song. Emotional intensity which reinforces instead of cramping and killing the melody, that is the secret of the special charm which both these great singers exercise. Campanari's voice is beautiful, but, after all, it is the emotional thrill of it that delights his hearers, and there was general satisfaction that he substituted for the fine, but less effective, Gluck aria the highly dramatic prolog from Leoncavallo's "Pagliacci," which he sings with such prodigious effect. For his other appearance he sang the aria "Rivolgete a lui," from Mozart's "Cosi fan tutte." Both were superbly done, and the audience would gladly have encored them both. The singing contributed precisely that vigor of appeal which the program would otherwise have lacked, and left the orchestra free to lead its hearers through the enchanted mazes of Schubert's long and lovely symphony. It was a concert that left keen anticipations of the good things to come next season.

COURT SQUARE THEATER,
Monday Evening, March 27, 8.15.

BOSTON SYMPHONY ORCHESTRA

Conductor,
MR WILHELM
GERICKE.
Soloist,
MR GIUSEPPE
CAMPANARI.

Tickets $1.50, $1, 75c, 50c.
Sale opens Tuesday, March 21, at Theater Box office. Mail orders addressed to Wm. F. A. Engel, local manager, will have prompt and careful attention.

The Boston Journal

SYMPHONY PLAYS MOST ARTISTICALLY

Several Selections Heard Here Formerly Are Given in a Decidedly Notable Manner.

The twentieth concert of the Symphony Orchestra was a well-balanced presentation of music that made many and varied appeals to the listener. It was marked, also, by as fine and artistic playing as we have had this year, all things considered.

Brahms' "Tragic Overture," the first work on the program, wears admirably and bears its name more honorably with each successive hearing. With no onslaughts of noise, it yet impresses its somber suggestiveness by its inherent nobility of gloom.

Mr. Barleben, one of the second violins of the orchestra, played Tschaikowsky's violin concerto in D major, and did it admirably as well as modestly. This work, which Brodsky made so boisterous, if not savage, in the Tremont Theater some twelve years ago, calls for a more fiery style, in its last movement at least, than Mr. Barleben possesses, but otherwise his performance of it was altogether fine.

Hugo Wolf's "Italian Serenade," heard here several times as a quartet for strings, was given in its original orchestral form, with revisions by Reger. It is a fascinating bit of tone color in any form, but on the whole it appears to be of greater charm in its smaller shape. Mr. Ferir's playing of the viola solo passages was noteworthy.

The Huber symphony attempting to draw in tone a composer's impressions of the pictures of Boecklin is an honest, clean-cut musical work which sounds well as absolute music, but scarcely suggests the highly imaginative paintings of the artist, or paintings of any artist, for that matter. It is well nigh impossible to transfer a particular set of emotions from the canvas to the clef. Huber, at all events, could not do it. His work, therefore, may as well be judged without references to Boecklin.

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

PROGRAMME.

Brahms..............................Tragic Overture
Tschaikowsky.................Concerto for Violin
Soloist, Mr. Karl Barleben.
Hugo Wolf...........Italian Serenade (first time)
Hans Huber..................Symphony in E minor

It was a very earnest concert from first to last, each selection requiring some musical intelligence on the part of the auditor; there was not a single number on the programme that could fairly be called popular or entirely easy of comprehension. The Brahms overture loses nothing of its dignity by repeated hearing. It received a perfect performance.

Mr. Barleben made a decided success with Tschaikowsky's violin concerto. He was not entirely equal in performance, but his broad bowing in the G string work, which is so prominent in the finale, was very finely done, and the harmonics of the same movement were very pure and full-toned. The double-stopping of the first movement and the sympathetic quality of tone in the second movement are also to be chronicled with praise. Once in a while one desired more power and even more brutality, for this work has its savage touches.

It was just these fierce Muscovite effects that set the critics so thoroughly against the concerto in its early days—this and the malevolence of Hanslick. Spite of some uninspired passages in the first of the concerto, it has the true spirit of the Russian folk-music, which gives it a peculiar force. Its flavor might not please a musical Chesterfield any more than the writings of Maxime Gorky would.

Tschaikowsky makes less of the orchestra in this concerto than is his wont, but all that there was in the score was well brought out by Mr. Hess, our "concerto-conductor." There is a strong element of contrast between the elegant lace-handkerchief grief of the slow movement and the utterly woe-begone misery of the finale. Your true Muscovite makes no halfway work with dejection. The audience seemed to appreciate both the work and its interpretation, and Mr. Barleben was recalled over and over again with great enthusiasm.

Wolf's "Italian Serenade" is more effective in its orchestral version than as a string quartette. It has been introduced to Boston by the Kneisel Quartette in the latter guise. As a quartette it largely resolves itself into a violin solo with accompaniment, but in the orchestral score it has prominent passages for viola, violoncello and other instruments. It is light and melodic and contains many suggestions of bird carols and dance rhythms. It is a charming gossamer web with sufficient vagueness and suggestion to place it in the modern school of impressionism. It is not without its bizarre touches. It is rather subjective than objective music; it does not clearly picture scenes of Italian life, but it causes the auditor to dream of them.

Hans Huber's pictorial symphony grows greatly upon a second hearing. It has the merit of working steadily up to a climax, its last movement being by far its greatest. It has been so recently performed that we need not tell its story again, merely reminding the reader that this is the work that celebrates the Swiss painter Boecklin, and its movements are inspired by different works of that artist. It is a good example of the correlation of the arts.

Poetry inspires music, why should painting not do so as well? Liszt evolved his "Todtentanz" and his "Battle of the Huns" from paintings; Paine wreathed 2 pictures of the Isles of Shoals, by Appleton Brown, into "An Island Fantasy"; Boecklin himself has been set to music, outside of this symphony, by Weingartner. Nevertheless this is the only time that an entire picture gallery has been portrayed in tones.

Many are the inspirations of music, yet the variation form of composition seems most prone to seek unusual stimuli. Handel set a blacksmith to variations (although we do not guarantee the authenticity of this party), Rameau varied a clucking hen, Strauss gave the phases of Don Quixote's career in variations, Elgar made a number of his friends stand sponsor to a set of variations, and here we have a sort of Art-club finale in the same form.

Such variations as those of Strauss, Elgar and Huber are upon the border line between variation and development, and show an interesting new path which the modern may take in musical form. In the present symphony these variations were not only beautiful in themselves, but served to display the technique of several instruments in "obbligati."

The flute, clarinette, harp, first violin (solo), all had their opportunity, and the result was a display of virtuosity that one does not often obtain in an orchestral work.

The symphony is worth hearing again soon. It is one of the great compositions of the modern repertoire, and it is not the less great because it avoids eccentricities. The use of the organ in the finale added a peculiar majesty and power to that movement.

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, APRIL 2, 1905.

Last evening's Symphony program comprised one novelty, Hugo Wolf's "Italian Serenade," given for the first time here. Mr Karl Barleben was the soloist in the violin D major concerto by Tschaikowsky, and Brahms' "Tragic" overture and Huber's E minor symphony completed the selections. Mr Barleben, who is the leader of the second violins, furnished additional proof that our orchestra not only is the foremost in America, but that it has several members whose abilities as solo performers are worthy of serious consideration, for this modest artist played the immensely difficult Tschaikowsky concerto in a manner to elicit approbation of the warmest kind. Perhaps some of Mr Barleben's interpretation was a bit too refined and lacking in vigor in the rugged passages, but in the lighter episodes his work was of a high order of merit. All the technical difficulties were skilfully mastered, his tone production was very sweet and mellow, and his light and shade in expression was admirably balanced.

Special mention of the ornamental passages and the unaccompanied cadenza of the first part is deserved, for in the latter especially his finger work in the exacting chord passages was very clear and rapid in execution. The legato themes of the second movement were given with great beauty of tone and if Mr Barleben was less satisfactory in the closing movement it was from the peculiar nature of the score and not particularly due to the performer. The finale was not as interesting as the other parts on account of the numerous repetitions of different phrases. The spontaneous applause which greeted Mr Barleben's performance showed that his admirable interpretation was most heartily appreciated.

The orchestra ably supplemented Mr Barleben's work. Hugo Wolf's "Italian" serenade is a pleasing little work though not so fantastic in method and matter as other of his compositions recently heard in this city. The general tone of the serenade is cast in a delicate form, with some exquisite melodic moments for the cellos and violins, which of course were given with splendid effect by these contingents. It is the one finished movement in a projected suite of three.

Brahms' "Tragic" overture was played with due sonority. To many people it is not a very impressive work, as was evident last evening. Huber's E minor symphony, which fairly reveis in descriptive tonal coloring, received sympathetic treatment, the almost innumerable "musical pictures" of the finale giving each contingent opportunities to show their abilities in the most favorable light. Mr Hess conducted the violin concerto admirably. Mr Gericke led the other numbers.

This week the program will comprise the Smetana overture, "The Kiss," first time here; Handel's concerto grosso, for two solo violins, cello and string orchestra; Saint-Saens' symphonic poem, "The Youth of Hercules," and Beethoven's "Eroica" symphony.

SUNDAY HERALD

Published Every Day in the Year.

VOL. CXVII., NO. 92.

SUNDAY, APRIL 2, 1905.

20TH SYMPHONY CONCERT.

Second Performance of Huber's Symphony Is Given—Programme of High Order.

The programme of the 20th Symphony concert, given in Symphony Hall last evening, Mr. Gericke, conductor, was as follows:

Tragic overture.....Brahms
Violin concerto in D major.....Tschaikowsky
Italian serenade.....Hugo Wolf
(First time.)
Symphony in E minor, No. 2.....Huber

The orchestral performance was of a high order. The overture by Brahms is a noble work. It is not, perhaps, so profoundly tragic in its sentiment as Mr. Chadwick's "Melpomene," in the expression of bodement, in the suggestion of the tale of Pelops' line or of Maeterlinck's old man by the fireside; but the mood is well established and there is a certain lofty serenity in the musical portraiture of sorrow that is more effective than the furious and discordant woe of ultra-modern composers who put their trust in whole batteries of pulsatile instruments; just as there is more true tragic feeling in the simple music of Faure's "Pelleas and Melisande" suite than in Tanieff's prologue to the tale of Orestes.

One may well wonder today at the extraordinary judgment passed by Edward Hanslick on Tschaikowsky's violin concerto when it was first performed in Vienna, as one may wonder that the writer included it in a bound volume of his feuilletons. The judgment was so violently, so absurdly unjust. "Music that stinks in the ear." The work is not one of Tschaikowsky's best, but it is an eminently sincere composition, one without trickery and applause traps. The first movement is soberly planned; the canzonetta has a distinctive charm in its folk-song melancholy; and the finale is characteristically Russian in its dance tunes with sadness in the hearts of the dancers, in the endless and oriental repetition of a phrase.

Mr. Barleben played the concerto in a highly creditable manner. His reading was thoughtfully musical; there was a poetic spirit in his interpretation of the canzonetta. In the finale there might have been more abandon and appropriate coarseness. For the elemental coarseness of a great man is not to be ignored, not to be sandpapered.

The Italian serenade of the unfortunate Hugo Wolf was produced here in the form of a string quartet early in the season by the Kneisels, and it was repeated at their last concert. The orchestral version performed here last night was the original, but this has been revised by Max Reger. It would be interesting to know just what Reger did to it. In spite of delightful effects of color, the work leaves the impression that it was thought out originally for the piano. Wolf's "Penthisela" is a [illegible] that he was not a great orchestral [illegible] he did not write fluently [illegible] Ferir played the [illegible] beauty of tone; but [illegible] the whole seems

Huber's "Boecklin" symphony has been played here before. It is a sound and carefully made composition without any marked display of imagination, and the one quality of any work that attempts to be a translation into music of specific pictures by a painter or endeavors to fix by music the painter's characteristics in the mind of a hearer should surely be imagination. Huber's task was a wellnigh impossible one. In the first place he had to reckon with the fact that many in the audience might not be familiar with the pictures that suggested music to him. In the second place, he that writes such music should have as much imagination as the painter. Huber is an orthodox, well-trained musician; but he is not a Boecklin.

Boston Transcript

MONDAY, APRIL 3, 1905

Symphony Hall: Symphony Orchestra

Here is the programme of the twentieth symphony concert, of which the soloist was Mr. Karl Barleben, on Saturday evening last, in Symphony Hall.

Brahms: Tragic Overture, Op. 81.
Tchaikovsky: Concerto for Violin, in D major, Op. 35.
Hugo Wolf: Italian Serenade for Small Orchestra.
(First time.)
Hans Huber: Symphony No. 2, in E minor, Op. 115.

The air was heavy in Symphony Hall after the Paderewski recital, and the concert proved rather dull—probably a case of cause and effect, since the programme of the concert was interesting enough and the performance was brilliant. But, whatever the cause, the fact remains that enthusiasm, aroused by the splendid reading of the Brahms tragic overture, steadily declined throughout the evening, which was a long one, with a symphony at the end which might better have appeared at the beginning.

It is questionable, indeed, if the symphony need have reappeared at all. Huber admired Böcklin's peculiar pictures to such an extent that he wrote a symphony inspired by certain of them. The work may quite likely be of interest to such people as are familiar with Böcklin's art. But, here in Boston, how many of us have had opportunity to become familiar with Böcklin's pictures? In a window on Boylston street there have lately been exhibited several prints after Böcklin, but of the audience Saturday night few people can possibly be well acquainted with the painter's original works. If Huber had been a man of sufficient calibre to write a symphony in itself beautiful and imaginative, one could listen to it very well without a knowledge of the pictures that brought him inspiration, as Liszt's "Todtentanz" is effective for persons who have not had the good fortune to visit Pisa, or who, if they have, paid slight attention to the Orcagna frescoes. Huber, however, is not a man of powerful genius, and his symphony proves more pretentious than interesting.

The novelty of the concert, Hugo Wolf's "Italian Serenade," was only a semi-novelty, the Kneisel Quartet having played the piece twice this winter in a version made by the composer for string quartet, the first time with tremendous success, the second time with less. Charming and pretty as the composition is, on a second hearing it showed itself less noteworthy than one had thought, and now, in orchestral garb, it seems of still less account. Oddly enough, the serenade for orchestra and the serenade for string quartet sound little alike, the latter being gay and lively, the former, while much more like a serenade, sounding labored and incoherent. Although exquisitely played, the orchestral version made but little effect, whereas the quartet arrangement excited enthusiasm.

There was also the Tchaikovsky violin concerto, played by Mr. Karl Barleben, a member of the orchestra who has not before appeared here in the capacity of soloist. Evidently a player of ability, with a pleasant tone, the power to play better in tune than most violinists, an excellent technique, and thorough musicianliness, Mr. Barleben would have shown more sagacity had he chosen a concerto by Vieuxtemps than the Tchaikovsky work, since he is far from possessing the temperament by the display of which this concerto can alone be made effective. Mr. Barleben was happiest in the slow movement, playing it very artistically indeed. He was warmly applauded. The programme for Saturday's concert is as follows: Smetana, Overture, "The Kiss" (first time). Handel, Concerto Grosso, No. 12, for two solo violins, solo violoncello and string orchestra. Saint-Saëns, Symphonic Poem, "The Youth of Hercules." Beethoven, Symphony No. 3, "Eroica"; first performance, April 7, 1805, in Vienna.

R. R. G.

The Boston Post
The Representative Democratic Paper of New England

Issued Sunday by Post Publishing Co.

APRIL 9, 1905. NO. 2; VOL. 36

THE SYMPHONY CONCERT

The programme of the 21st Symphony concert last evening included the following numbers:

Overture, "Leonore" No. 3.....Beethoven
Concerto Grosso No. 12.....Handel
"The Youth of Hercules," symphonic poem
Saint-Saens
Symphony No. 3, "Eroica".....Beethoven

For some unexplained reason Mr. Gericke substituted the Beethoven overture for the overture to Smetana's opera, "The Kiss," which was to have been given, and as is understood, was played at the Friday rehearsal. There were many patrons that desired to hear the Smetana overture, as it was to be for the first time in America, and not to have heard it undoubtedly was a disappointment.

The programme as given offered mostly familiar numbers. The Saint-Saens symphonic poem, "The Youth of Hercules," was made familiar here years ago by Theodore Thomas, and has ever since been a great favorite.

EVENING TIMES, PAWTUCKET,

R. I., SATURDAY, APRIL 1, 1905.

Memorial Hall, Providence,
FRIDAY EVENING, April 14, At 8:15
First Appearance
Boston Symphony Quartette
Professor **WILLY HESS,** First Violin
OTTO ROTH, Second Violin
EMILE FERIR, Viola
RUDOLF KRASSELT, Violoncello
Tickets on sale at Steinert's on Monday, April 3, to Boston Symphony Orchestra subscribers only. Public sale Monday, April 10.

Boston Symphony Quartette.

At the courteous and thoughtful suggestion of the committee of guarantors for the three concerts by the Boston Symphony Orchestra this season, the management of the latter organization has decided to give a concert in Memorial Hall on Friday evening, April 14, by the Boston Symphony Quartette, Prof. Willy Hess, first violin; Mr. Otto Roth, second violin: Mr. Emile Ferir, viola, and Mr. Rudolf Krasselt, violoncello. This will be the first appearance of the quartette in Providence. Tickets will be placed on sale at M. Steinert & Sons, 327 Westminster street, next Monday, April 3, and are available only to subscribers to the three concerts by the Boston Symphony Orchestra the present season during this week. On the following Monday, April 10, the sale will be opened to the general public.

SUNDAY HERALD

Published Every Day in the Year.

VOL. CXVII., NO. 99.

SUNDAY, APRIL 9, 1905.

"EROICA" GIVEN ON CENTENARY

That and "Leonore" No. 3 Overture Given at 21st Symphony Concert as Tribute to Beethoven—Anniversary Really Fell in December.

"EROICA" SEEMS LONG, AS COMPOSER FEARED

Handel's Concerto Grosso No. 12 and Saint-Saens' "Youth of Hercules" Are Other Numbers of Programme.

The programme of the 21st concert of the Boston Symphony Orchestra, Mr. Gericke conductor, was as follows:

Overture, "Leonore" No. 3.....Beethoven
Concerto Grosso No. 12, in B minor.....Handel
"The Youth of Hercules".....Saint-Saens
Symphony No. 3, E flat major, "Eroica"
Beethoven

The programme was suddenly changed, possibly as a tribute to Beethoven, whose "Eroica" symphony was first performed in Vienna, April 7, 1805. The overture, "Leonore" No. 3, was substituted for the overture to Smetana's opera "The Kiss," which had been announced.

The "Eroica" was first performed 100 years ago on April 7, according to the authoritative biographers of Beethoven and according to evidence contemporaneous with the performance. Yet Austrian journals this season have spoken of March 7 as the date of the concert, and this date was observed by the Royal orchestra of Dresden at its symphony concert. As a matter of fact the very first performance was at a private concert at Prince Lobkowitz's some time in December of 1804, when the composer conducted and came to grief in the second half of the first allegro, so that a fresh start was necessary. And what were the criticisms at the first public performance? Beethoven again conducted, and some one shouted from the gallery: "I'd give another kreutzer if they would stop." Some said the work would gain if it were shortened, if there were more "light, clearness, unity"; others found it a mixture of "the excellent, the grotesque, the tiresome." The fast friends of the composer hailed it as a masterpiece.

Beethoven himself must have had misgivings about the length of the work, for he wrote this note in the score: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain." Alas, little or no attention is paid to this request today, and it must be confessed that after an hour of listening to music good, bad or indifferent, wherever or whenever the symphony is played, it does seem too long, even when the performance is most admirable.

The commentators have been busy with the work, but, in spite of their most ingenious labor, they have been unable to lessen the grandeur or chip the beauty of its pages. One fanatical worshipper of the composer found in the fugued passage of the first movement the entrance of the 19th century. Wagner insisted that the word "heroic" refers, not to any particular hero, not to Napoleon, whom Beethoven undoubtedly had in mind when he was composing the symphony, but to the full-fledged man in whom are all the purely human feelings. That mad wag, von Buelow, solemnly rededicated the symphony to Bismarck. The commentators imagine vain things, they chatter and write and have their little day. They pass away and their words are forgotten or are preserved for the wonder or the amusement of generations after them; the work itself remains, nor do 100 years tarnish or belittle it. Certain formulas, as formulas, may seem old-fashioned, but they are still vitalized by the weight of the thought cast in the bygone mold. This is music that is the expression of that which is unutterable in speech. Still is the plaintive second theme of the first movement charged with ineffable yearning. Still in the rich treatment of the musical thoughts is seen the working of a titanic yet very human mind.

It has been asked, and not so irreverently as might appear, why masterpieces are such a bore. These questioners would lump "King Lear," "Paradise Lost," "The Divine Comedy," the "Eroica" and the Ninth together. The question is as a recoil from the feeling of being o'ermastered, almost crushed. They that would have the indisputably great musical works performed in and out of season, they that would have them as daily and necessary food, would work quicker and more enduring injury to them than the longest flight of time.

Handel's concerto is interesting, chiefly by reason of the beautiful larghetto, an air that is both tender and solemn. It is doubtful whether he himself took the allegros seriously. It is recorded of him that he once answered a flatterer, a man like Chrysander, who applied the doctrine of plenary inspiration to every bit of Handel's enormous musical baggage, by saying the orchestral concerto or suite to which the flatterer had reference was poor stuff, written in haste, to serve some passing and inconsiderable occasion. These allegros often remind one of the operation of sawing wood; there is the same impression of perfunctory work and of monotonous expression.

Saint-Saens' symphonic poem gave much pleasure, although the end for once seemed ineffective, thin where it should overwhelm by its majestic breadth. When it was first produced certain Parisian critics denied the possibility of painting in tones a mental conflict and a mental decision—abstract matters, as a choice between virtue and pleasure. It may be said of the music that Pleasure as portrayed by Saint-Saens is more radiant and enchanting than Virtue, so that the choice of Hercules is the more to be commended; but the musician and the idle lover of music will find keener pleasure in the representation of Pleasure, both in dress and in thought.

MUSIC NOTES

Boston Sunday Globe.

SUNDAY, APRIL 9, 1905.

The 21st Symphony program was purely orchestral, opening with the first performance here of the overture to Smetana's opera, "The Kiss," followed by Handel's "Concerto Grosso," No. 12; Saint-Saens' symphonic poem, "The Youth of Hercules," and Beethoven's "Eroica" symphony. At the rear of the platform was suspended a gigantic wreath of laurel bearing the name of the composer and the years 1805-1905, in commemoration of the first performance of the "Eroica" in Vienna, April 7, 1805, just 100 years prior to last Friday's rehearsal in Symphony hall. The great work was finely read by Mr Gericke and although there is considerable uninteresting material in the first and closing movements, the audience gave every indication that the splendidly sympathetic interpretation made the "Eroica" the real feature of the program.

The funeral march, with its appealing and sonorous background of the heavier instruments, was given with a dignity and grandeur of exposition that was effective in every way, thoroughly typifying in music the solemnity of the composer's ideas. Equally artistic was the playing of the scherzo, the lighter contrasting figures of this movement showing the string and wood wind contingents at their best. These movements coming in sequence displayed the resources of the orchestra to great advantage by giving prominence to each section in various ways. The finale calls for no special mention save perhaps in the climax, which was very brilliantly played.

The Smetana overture is a charmingly melodic bit illustrating a superstition about a kiss which a maiden refuses to her widower lover before they are married. He makes light of the belief, but finally, after a season of remorse, waits for the kiss till the day of the wedding. The various episodes were depicted by the orchestra in a pleasing manner, as was to be expected, for there is little in the work which offered any difficulties in execution. In connection with these two composers may be mentioned the sad coincidence that when Beethoven wrote the "Eroica" he began to show signs of deafness, and Smetana was similarly afflicted when he wrote "The Kiss."

Handel's 12th 'Concerto Grosso," severe in structure and mainly interesting to experts and musical students, was played in proper form, Messrs Hess, Adamowski and Kressalt, who were the soloists, being easily adequate to all requirements. Saint-Saens' symphonic poem was delightfully interpreted, the flowing melodies given by the harp, wood winds and violins being deserving of special mention for their beauty and harmony of phrasing and tonal colorings.

At this week's rehearsal and concert Ellison Van Hoose will be the soloist. The program will open with Hadley's symphony, "The Four Seasons," played for the first time in Boston. The other numbers will include Massenet's "Griselidis" and "Lohengrin's Legend," sung by Mr Van Hoose; Brahm's Haydn variations and Liszt's symphonic poem, "Fest-Klange."

[85]

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven. Overture, "Leonora, No. 3."
Handel. Concerto Grosso, No. 12, for two solo violins.
Saint-Saens. Solo Violoncello and String Orchestra.
Beethoven. Symphonic Poem, "The Youth of Hercules."
Beethoven. Symphony No. 3, "Eroica."
First performance, April 7, 1805, in Vienna.

Some hidden exigencies caused Smetana's overture, "The Kiss," which had been promised, to disappear from the programme, and Beethoven's chief overture to take its place. This, with the great laurel wreath upon the stage, made the occasion more than ever a Beethoven celebration. It caused us to wonder mildly whether there will be, somewhere about 2004, a centennial celebration of D'Indy's second symphony, or Strauss' "Heldenleben"?

The overture was brilliantly performed and was applauded vociferously, Mr. Gericke being twice recalled to the stand to bow his acknowledgments to the audience. So it seems that Beethoven is not quite ready to be shelved in spite of some adverse American criticisms which he has recently received.

The Handelian work gave a good display of the old master's combination of melody and counterpoint. Handel is generally more popular and more easy of comprehension than Bach. The Larghetto reminded strongly of that celebrated largo in which Xerxes pours forth his horticultural views about the plane tree.

The fugal style of the finale was also a good compromise between melody and learning. Mr. Gericke took the tempi in a properly conservative manner. One must not forget that the old tempo marks are to be read in a moderate manner; the quick movements were less quick, the slow movements less slow, than at present. The soloists in the concerto did excellently.

Saint-Saens' "Youth of Hercules" is not the most graphic of his symphonic poems, but it is clear and comprehensible music, with some touches that are as delicate, and more intelligible, than some of Debussy's tender phrases in his more modern works. Possibly this number was taken too gently. Even in the climaxes we could not discover anything that would suggest the champion heavyweight of Olympus.

With Beethoven's Heroic symphony the concert came to a fiery end. It was fitting to celebrate the centennial of so important a work. It was practically the beginning of a new symphonic school, this work of a century ago. Beethoven's 2 first symphonies are not epoch-making works. Had the composer died before writing the third symphony (at about the age that Schubert did) we should only know him as a somewhat modernized Haydn.

There were 2 great symphonies existing before the "Heroic" was created; the "Jupiter" and the delicate G minor of Mozart, both composed in 1788; but the first leaned towards the old contrapuntal vein, and the second was sweet and tender rather than epic.

It must cause the critic to become timorous of venturing absolute opinions on modern or pioneer works when he thinks of how our forefathers shuddered at the audacity of this new school, a century ago, and how Weber sneered and thought Beethoven ready for a madhouse. But it seems very moderate at present.

In the midst of all this picture of passion and emotion Beethoven does not depart from form. Only the funeral march deviates a little from the accepted rondo or minuet paths.

Today your radical composer would require 50 consecutive fifths and 100 unresolved dissonances to portray any hero whatever, even if the composer were celebrating himself as that hero,—a custom which is coming into vogue. And as regards the instrumental forces, Richard Strauss required an orchestra of about double this size merely to picture the every day events in his domestic circle. There are giants in these days!

Mr. Gericke brought out fine contrasts in the opening allegro. Like Wagner in his theme of "Volsung Heroism," Beethoven pictures both force and sweetness in his ideal man. Possibly we might have asked for more of the shock of battle in the performance of the development. The conductor certainly softened down the violins in the dominant against the entrance of the horn in the tonic, at the end of this section. Although both harmonies are marked pianissimo, we think that they should balance sufficiently to show their clash; the violins should not be subdued to inaudibility.

The horns, by the way, were only mediocre in this symphony, and they have some very prominent passages. The phrases in the trio of the scherzo may seem simple enough nowadays, but we must remember that in Beethoven's time they possessed only the Waldhorn, the horn without any keys and able to give only a broken scale. So that even with a trio of these instruments the old composer sometimes found himself in a three-horned dilemma.

The finale has faded the most in this symphony. Beethoven's mingling of thematic development and square-cut variation was bold in its day, but in this field we have definitely progressed, and many of our modern composers have achieved greater successes in the variation form.

Louis C. Elson.

The Boston Journal

SYMPHONY PLAYS MOSTLY BEETHOVEN

Twenty-First Concert Presents the All-Embracing Spirit of the Great Master.

The twenty-first Symphony concert was in a way a Beethoven memorial. It was 100 years ago, within a single day, that the great "Eroica" symphony had its first public performance in Vienna. On Saturday night a vast audience rejoiced to hear the old masterpiece again.

So all-embracing was the Beethoven spirit that the 'Leonore N. 3" overture took the place that had been assigned to Smetana's "Kiss" overture, which was rather a pity, for we do not get brand-new Smetana pieces very often, while "Leonore' overtures of three sorts we have with us always.

The "big concerto" of Handel's is an adequate musical exemplar of the frog who tried to expand himself into an ox. Played in a salon, with a small band of strings, the work would be pleasing enough as a type of the courtly old snuff-box, lace-and-velvet style. It does not, to be sure, burst like the frog, but it seems perilously swollen.

Saint-Saens' "Youth of Hercules" was once upon a time considered very turbulent and hot-blooded, especialy in its strong finale. But whether time is dulling the former effect or the playing was tamer than usual, the fact is that it seemed unimpressive.

The "Eroica," which Beethoven expressly stated ought to be placed at the beginning of a concert on account of its length, came last, as usual. Truly, its colossal proportions almost overweighted the average listener. Great as it is, rich in thought, splendid in expression, immensely human, touching and noble, its bulk tells against it.

The Evening Times.

FRIDAY, APRIL 14, 1905.

Boston Symphony Quartette.

This evening in Memorial Hall, Rhode Island School of Design, Benefit street, the Boston Symphony Quartette, Professor Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. Emile Ferid, viola, and Mr. Rudolf Krasselt, violoncello, will make their first appearance in Providence. This concert is given at the thoughtful suggestion of the committee of guarantors of the three concerts given this season by the Boston Symphony Orchestra as an appropriate sequel to three of as successful concerts as have ever been given by any musical organization. The tickets have been placed at the very low price of 50 cents and 75 cents that this concert may easily be within the reach of all and is in the nature of a complimentary concert to season ticket holders for the Symphony series.

Tickets can be had at Steinert's, 327 Westminster street, Providence.

Memorial Hall, Providence,
FRIDAY EVENING, April 14, At 8:15
First Appearance
Boston Symphony Quartette
Professor **WILLY HESS**, First Violin
OTTO ROTH, Second Violin
EMILE FERIR, Viola
RUDOLF KRASSELT, Violoncello
Tickets on sale at Steinert's, Providence.
ap 14-1t

MEMORIAL HALL : : : : PROVIDENCE

FRIDAY EVENING, APRIL FOURTEENTH

AT 8.15

The Boston Symphony Quartet

Professor WILLY HESS, First Violin
OTTO ROTH . . Second Violin
EMILE FERIR . . . . . Viola
RUDOLF KRASSELT, Violoncello

Programme

TSCHAIKOWSKI . . . . . Quartet in F major, Op. 22, No. 2

Adagio. Moderato assai.
Allegro giusto. L'istesso tempo. Tempo I.
Andante ma non troppo.
Allegro con moto.

SOLI FOR VIOLONCELLO

BACH . . . . . Air
VAN GOENS . . . . . Scherzo

Mr. KRASSELT

SCHUBERT Andante and Variations from Quartet in D minor, Op. posth.

SOLI FOR VIOLIN

WIENIAWSKI . . . . . Légende, Op. 17
RIES . . . . . Moto Perpetuo

Mr. HESS

HAYDN . . . . . Quartet in D minor, Op. 76, No. 2

Allegro.
Andante più allegretto.
Menuetto (Allegro ma non troppo). Trio.
Finale: Vivace assai.

Accompanist, Mr. MAX ZACH

THE PIANO USED IS A STEINWAY

The Providence Journal.

Published by the Providence Journal Co.
Nos. 209 and 213 Westminster St.
PROVIDENCE, R. I.

SATURDAY, APRIL 15, 1905.

SYMPHONY QUARTET.

New Organization Gave First Concert Here Last Evening.

The Boston Symphony Quartet made its first appearance in Providence last evening at Memorial Hall, Benefit street, and delighted a large audience with an hour and a half of excellent chamber music played in a most finished and artistic manner. The programme consisted of the following numbers:

Quartet in F-major, op. 22, No. 2..Tschaikowsky
Soli for violoncello, air.....Bach
Scherzo.....Van Goens
Mr. Krasselt.
Andante and variations from quartet in D-minor, op. posth.....Schubert
Soli for violin, Legende, op. 17....Wieniawski
Moto Perpetuo.....Ries
Mr. Hess.
Quartet in D-minor, op. 76, No. 2.....Haydn

The quartet, as might be inferred from its name, is composed of members of the Boston Symphony Orchestra, its personnel being made up as follows: Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola; Rudolf Krasselt, violoncello. The organization is a comparatively new one, having been organized by Prof. Hess since he assumed the post of concert-master of the orchestra last fall. Of the other members of the quartet, Mr. Roth was associated for several years with the Kneisel Quartet, and Messrs. Ferir and Krasselt are, like Prof. Hess, newcomers and leaders in their respective departments of the string section of the orchestra.

When the members of the Kneisel Quartet withdrew, two years ago, from the ranks of the Boston Symphony Orchestra it was felt that that organization had suffered a severe loss. Now that their places have at last been filled by equally capable artists it is quite natural that the newcomers should feel impelled to emulate the success of their predecessors in the chamber music field. Nor is there any reason why they should fail to do so. Individually, they are one and all superb artists; all that they need for a perfect ensemble is time for the intimate acquaintance, the "shaking together" that comes—even to the best players—only with long and constant practice. Not that they do not already present a fine ensemble; they are too good musicians and too experienced players to come short of any point of skill or knowledge. But there is an extreme fineness of polish, a subtleness of sympathetic union, an intangible something that is easier felt than described, which can come only from long association. That the Boston Symphony Quartet will achieve this final mark of perfection if it holds together can hardly be doubted. Certainly their playing last night was eminently artistic and enjoyable.

While the concerted numbers were given with a fine degree of spirit and admirable tonal effect, a special degree of interest attached to the solo playing. Pleasant anticipation was inseparable from Mr. Hess's appearance in view of the pronounced success scored by him at the last symphony concert. Again he showed himself a masterly player, full of energy and nervous force, completely equipped on the technical side, and moved by a degree of musical taste not only highly developed but unusually well balanced. Mr. Krasselt, who has taken the place of Mr. Schroeder as first 'cellist of the orchestra, is a young player of remarkable present achievement and unlimited promise. The tone he draws from his instrument is of exquisite quality, while his style is broad, full of grace and in every way that of the finished artist. His two numbers were well contrasted and displayed to the full both his admirable singing legato and his sure and facile technic.

Both artists were recalled again and again by the most sincere and long-continued applause, and each contributed a brief encore number. The accompaniments for the solos were played by Mr. Max Zach with judicious reserve and sympathetic feeling.

[86]

BOSTON DAILY ADVERTISER

Established 1813

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven. Overture, "Leonora, No. 3."
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Solo Violoncello and String Orchestra.
Saint-Saens. Symphonic Poem, "The Youth of Hercules."
Beethoven. Symphony No. 3, "Eroica."
First performance, April 7, 1805, in Vienna.

Some hidden exigencies caused Smetana's overture, "The Kiss," which had been promised, to disappear from the programme, and Beethoven's chief overture to take its place. This, with the great laurel wreath upon the stage, made the occasion more than ever a Beethoven celebration. It caused us to wonder mildly whether there will be, somewhere about 2004, a centennial celebration of D'Indy's second symphony, or Strauss' "Heldenleben"? The overture was brilliantly performed [illegible] was applauded vociferously. Mr. Gericke [illegible] being twice recalled to the stand to [illegible] acknowledgments to the audience. [illegible] it seems that Beethoven is not quite ready to be shelved in spite of some advanced American criticisms which he has [illegible] received.

The Handelian work gave a good display of the old master's combination of melody and counterpoint. Handel is generally more popular and more easy of comprehension than Bach. The Larghetto reminded [illegible] of that celebrated largo in which Xerxes pours forth his horticultural views [illegible]. The fugal style of the finale was also a good compromise between melody and [illegible]. Mr. Gericke took the tempi in [illegible] conservative manner. One [illegible] not forget that the old tempo marks [illegible] moderate manner; the [illegible] were less quick, the slow movements less slow, than at present. The soloists in the concerto did excellently.

Saint-Saens' "Youth of Hercules" is not [illegible] of his symphonic poems. [illegible] clear and comprehensible music, [illegible] are as delicate and more intelligible than some of Debussy's [illegible] in his more modern works. [illegible] this number was taken [illegible] the climaxes we could [illegible] that would suggest the champion heavyweight of Olympus.

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The "big concerto" of Handel's is an adequate musical exemplar of the frog who tried to expand himself into an ox. Played in a salon, with a small band of strings, the work would be pleasing enough as a type of the courtly old snuff-box, lace-and-velvet style. It does not, to be sure, burst like the frog, but it seems perilously swollen.

Saint-Saens' "Youth of Hercules" was once upon a time considered very turbulent and hot-blooded, especialy in its strong finale. But whether time is dulling the former effect or the playing was tamer than usual, the fact is that it seemed unimpressive.

The "Eroica," which Beethoven expressly stated ought to be placed at the beginning of a concert on account of its length, came last, as usual. Truly, its colossal proportions almost overweighted the average listener. Great as it is, rich in thought, splendid in expression, immensely human, touching and noble, its bulk tells against it.

The Evening Times.

FRIDAY, APRIL 14, 1905.

Boston Symphony Quartette.

This evening in Memorial Hall, Rhode Island School of Design, Benefit street, the Boston Symphony Quartette, Professor Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. Emile Ferid, viola, and Mr. Rudolf Krasselt, violoncello, will make their first appearance in Providence. This concert is given at the thoughtful suggestion of the committee of guarantors of the three concerts given this season by the Boston Symphony Orchestra as an appropriate sequel to three of as successful concerts as have ever been given by any musical organization. The tickets have been placed at the very low price of 50 cents and 75 cents that this concert may easily be within the reach of all and is in the nature of a complimentary concert to season ticket holders for the Symphony series.

Tickets can be had at Steinert's, 327 Westminster street, Providence.

Memorial Hall, Providence,

FRIDAY EVENING, April 14, At 8:15

First Appearance

Boston Symphony Quartette

Professor **WILLY HESS**, First Violin
OTTO ROTH, Second Violin
EMILE PERIR, Viola
RUDOLF KRASSELT, Violoncello

Tickets on sale at Steinert's, Providence.

ap 14-1t

MEMORIAL HALL : : : : PROVIDENCE

FRIDAY EVENING, APRIL FOURTEENTH

AT 8.15

The Boston Symphony Quartet

Professor WILLY HESS, First Violin
OTTO ROTH . . Second Violin
EMILE FERIR . . . . . Viola
RUDOLF KRASSELT, Violoncello

Programme

TSCHAIKOWSKI . . . . . Quartet in F major, Op. 22, No. 2

Adagio. Moderato assai.
Allegro giusto. L'istesso tempo. Tempo I.
Andante ma non troppo.
Allegro con moto.

SOLI FOR VIOLONCELLO

BACH . . . . Air
VAN GOENS . . . . Scherzo

Mr. KRASSELT

SCHUBERT Andante and Variations from Quartet in D minor, Op. posth.

SOLI FOR VIOLIN

WIENIAWSKI . . . . Légende, Op. 17
RIES . . . . Moto Perpetuo

Mr. HESS

HAYDN . . . . . . Quartet in D minor, Op. 76, No. 2

Allegro.
Andante più allegretto.
Menuetto (Allegro ma non troppo). Trio.
Finale: Vivace assai.

Accompanist, Mr. MAX ZACH

THE PIANO USED IS A STEINWAY

The Providence Journal.

Published by the Providence Journal Co.
Nos. 209 and 213 Westminster St.
PROVIDENCE, R. I.

SATURDAY, APRIL 15, 1905.

SYMPHONY QUARTET.

New Organization Gave First Concert Here Last Evening.

The Boston Symphony Quartet made its first appearance in Providence last evening at Memorial Hall, Benefit street, and delighted a large audience with an hour and a half of excellent chamber music played in a most finished and artistic manner. The programme consisted of the following numbers:

Quartet in F-major, op. 22, No. 2..Tschaikowsky
Soli for violoncello, air.................Bach
Scherzo.......................Van Goens
Mr. Krasselt.
Andante and variations from quartet in D-minor, op posth...............Schubert
Soli for violin, Legende, op. 17....Wieniawski
Moto Perpetuo.........................Ries
Mr. Hess.
Quartet in D-minor, op. 76, No. 2......Haydn

The quartet, as might be inferred from its name, is composed of members of the Boston Symphony Orchestra, its personnel being made up as follows: Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola; Rudolf Krasselt, violoncello. The organization is a comparatively new one, having been organized by Prof. Hess since he assumed the post of concert-master of the orchestra last fall. Of the other members of the quartet, Mr. Roth was associated for several years with the Kneisel Quartet, and Messrs. Ferir and Krasselt are, like Prof. Hess, newcomers and leaders in their respective departments of the string section of the orchestra.

When the members of the Kneisel Quartet withdrew, two years ago, from the ranks of the Boston Symphony Orchestra it was felt that that organization had suffered a severe loss. Now that their places have at last been filled by equally capable artists it is quite natural that the newcomers should feel impelled to emulate the success of their predecessors in the chamber music field. Nor is there any reason why they should fail to do so. Individually, they are one and all superb artists; all that they need for a perfect ensemble is time for the intimate acquaintance, the "shaking together" that comes—even to the best players—only with long and constant practice. Not that they do not already present a fine ensemble; they are too good musicians and too experienced players to come short of any point of skill or knowledge. But there is an extreme fineness of polish, a subtleness of sympathetic union, an intangible something that is easier felt than described, which can come only from long association. That the Boston Symphony Quartet will achieve this final mark of perfection if it holds together can hardly be doubted. Certainly their playing last night was eminently artistic and enjoyable.

While the concerted numbers were given with a fine degree of spirit and admirable tonal effect, a special degree of interest attached to the solo playing. Pleasant anticipation was inseparable from Mr. Hess's appearance in view of the pronounced success scored by him at the last symphony concert. Again he showed himself a masterly player, full of energy and nervous force, completely equipped on the technical side, and moved by a degree of musical taste not only highly developed but unusually well balanced. Mr. Krasselt, who has taken the place of Mr. Schroeder as first 'cellist of the orchestra, is a young player of remarkable present achievement and unlimited promise. The tone he draws from his instrument is of exquisite quality, while his style is broad, full of grace and in every way that of the finished artist. His two numbers were well contrasted and displayed to the full both his admirable singing legato and his sure and facile technic.

Both artists were recalled again and again by the most sincere and long-continued applause, and each contributed a brief encore number. The accompaniments for the solos were played by Mr. Max Zach with judicious reserve and sympathetic feeling.

Boston Transcript

MONDAY, APRIL 10, 1905

Entered at Post Office, Boston, Mass., as

MUSIC AND DRAMA

Symphony Hall: Symphony Orchestra

For some unexplained reason, the programme of the twenty-first symphony concert was changed, Beethoven's overture to Leonore, No. 3, being played in place of Smetana's overture to the opera "The Kiss." Since April 7, 1905, is a Beethoven anniversary, the "Eroica" symphony having been produced for the first time on April 7, 1805, at Vienna, the performance of a Beethoven overture was not at all out of character. This was the programme of the concert:

Beethoven: Overture to "Leonore," No. 3.
Handel: Concerto Grosso, No. 12, in B minor.
Saint-Saëns: Symphonic Poem, "The Youth of Hercules," No. 4, Op. 50.
Beethoven: Symphony No. 3, in E-flat major. "Eroica," Op. 55. (First performance, April 7, 1805, in Vienna.)

Despite its undue length and its lack of novelties, the concert of Saturday was one to give extreme pleasure, not only from the programme, but also from the remarkable brilliancy of the performance. The Leonore overture in particular, despite its composer's adherence to the sonata form, seemed as dramatic and moving as the most formless symphonic poem a modern could imagine—and it goes without saying, vastly more poetical. Musical idioms, after all, amount to little. Given Beethoven, with his inexhaustible fund of big ideas and with his dramatic sense, the sonata form could not prove too cramping for him to produce a work that, even today, makes a potent appeal to all intelligent and sensitive listeners, emotionally no less than musically and æsthetically. In the case of a composer of slight imagination and power, on the other hand, the broadest license of form and the utmost skill in orchestration will not enable him to write music that one cares to hear more than once to gratify one's curiosity.

And as with the overture, so, after one hundred years, is it with the "Eroica" symphony. If, like any other masterpiece, it be not heard too often, this symphony cannot fail to impress all hearers by its amazing beauty of melody, form and color, as well as by its intellectual and emotional strength and grandeur. It matters little what hero Beethoven had in mind when writing the work; its contents are unmistakably heroic. That its beauty may never be dimmed by undue familiarity, it might be wise to reserve performances of the "Eroica" symphony for festal or memorial occasions, which its presence would always ennoble. In this connection, by the way, Beethoven's recommendation may be reproduced here: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is danger that it will not produce on the audience, whose attention will be already wearied by preceeding pieces, the effect which the composer purposed in his own mind to attain"—a very present danger indeed, which it is of interest to learn that Beethoven recognized. Although a Beethoven symphony is not as formidable now as it would have been a century ago, it is not a waltz from the "Fledermaus." The least of Beethoven's symphonies can be the more heartily enjoyed when the ears and mind are fresh, and the case is not different with other symphonies of length and serious import. On Saturday, it must be recorded, the "Eroica" was played lovingly and brilliantly, with impressive results.

After the Beethoven works, the Handel concerto for strings seemed to give most pleasure, particularly the exquisite movement defined as "Larghetto e piano." In the face of the decree from New York that recently has refused Handel a place among the greatest of composers, it is easy to agree with Mr. Runciman that Handel has surpassed all composers of all times in the attainment of beauty in melodies. This larghetto would surely bear testimony to the truth of the London critic's theory. As for the quick movements of the concerto, old-fashioned they undeniably are, but, none the less, would it be hard to claim that they are wanting in a certain dignity or in a bustling good humor that marks them as Handel's own, far superior to anything else of the kind that was written at the same period. The superb playing of the concerto by the string band aroused enthusiasm.

And then there was Saint-Saëns's symphonic poem, "The Youth of Hercules," in which there is depicted the hero's mental struggle as to whether he shall choose to follow Virtue or Pleasure through life. Musicians, it would seem from their writings find virtue unattractive. As examples, compare the holy Elizabeth of Wagner with his Venus, his righteous Fricka with the sinning Sieglinde, or even Elsa with the impetuous and wicked Ortrud. Why did Wilhelm Meister prefer the plaintive Mignon to the sprightly Philine? And who can blame Don José for finding Michaela less engaging than Carmen? To judge by their works, musicians cannot fancy virtue. Saint-Saëns, therefore, is a man to be set apart, for in his symphonic poem of Hercules he has certainly conceived the way of virtue to lie in pleasant places, expressed by graceful, charming music, whereas the orgies typical of pleasure are but feebly and unenticingly suggested. To be frank, this music of Saint-Saëns, notwithstanding its sonority and its perfection of technique, sounds more old-fashioned than the concerto grosso of Handel.

Mr. Ellison Van Hoose will be the soloist at this week's concert. Here is the programme: Hadley, Symphony No. 2, "The Four Seasons" (first time in Boston); Massenet, aria, "Griselidis"; Brahms, Haydn Variations; Wagner, Lohengrin's Legend; Liszt, Symphonic Poem, No. 7, "Fest-Klänge."

R. R. G.

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

PROGRAMME.

Hadley..Symphony No. 2, "The Four Seasons." (First time in Boston)
Massenet ..... "Griselidis"
Mr. Ellison Van Hoose.
Brahms.....Haydn Variations
Wagner.....Lohengrin's Legend
Mr. Van Hoose.
Liszt...Symphonic Poem, No. 7, "Fest-Klaenge"

Mr. Gericke was slightly indisposed and Mr. Hess conducted this concert. He won much applause and his work deserves commendation. He did not make as much out of the Brahms variations as Mr. Gericke could have done, but he certainly gave every ounce of effect to the "Fest-Klaenge," with which the concert ended. He also was most conscientious in the direction of Mr. Hadley's symphony.

This new symphony has won 2 musical prizes, and is one of the few important American works in the large orchestral form. It is not an equal work, but it contains points of much beauty and some very interesting development. Of course a large orchestra is used; larger than one finds in any of the Brahms symphonies, larger even than that used by Beethoven in his 9th symphony, but not as tremendous as Van Der Stucken uses in "Radcliffe" or "Pax Triumphans." It is a clean-cut work in classical form.

Its first movement, entitled "Winter," is an easily followed sonata-allegro, with a bold and fiery development section. In this latter division there is effective syncopation, evil-toned muted horns, and many other points that prove it to have been a very hard winter. There is a clear return of themes with changed orchestration which is very effective.

Although bearing a title, this movement cannot be called "programme-music," for it gives a portrayal of moods rather than of objects; it is, as Beethoven once said of a similar movement: "Mehr ein Bild der Empfindungen als Malerei." It might picture King Lear, or a Roosevelt oration, or anything else that is strenuous. The second movement is entitled "Spring." We generally look with suspicion on spring chickens, spring medicines and spring symphonies, but this dainty Scherzo bears minute scrutiny. It is the most graceful and most effective part of the symphony. Was it Tennyson who wrote:—

> In the spring the dove is burnished;
> Every zephyr is a good wind.
> In the spring composer's fancies
> Lightly turn to thoughts of woodwind.

Of course there are pipings and flutings, tinklings of Glockenspiel and other touches of light happiness, and the movement is not too long.

In the third movement ("Summer") the composer is definitely launched in picture-painting, and bids us think of a mountain lake at midnight. Cowen did this sort of water romance better, in his Scandinavian symphony, in the movement called "On the Fjord"; but Mr. Hadley has some beautiful points, too, especially in his chief figure, which is an Indian theme, whether aboriginal or not we do not know,—nor care—since it is attractive and works up well.

There is a gradual falling-off in power after the first 2 movements of the work, and the finale is comparatively weak. The composition lacks a true climax, the falling of the leaves (its title is "Autumn") is not very characteristic, and the hunting episode is but a platitude. It may be worth Mr. Hadley's while, some day, to write a stronger finale to this symphony. It is certainly a sterling work and deserves an effective finale. It is a matter of felicitation that our young American composer has not tried to out-Wagner Wagner, or to invent new dissonances, or to give a musical puzzle-picture, as some modern composers with fewer ideas than he are constantly doing.

Mr. Van Hoose was in excellent voice, and made a fine effect in Alain's aria from "Griselida," his notes even in highest register, both chest and demi-falsetto, were perfectly intoned and excellent in quality. He was at his best in Massenet's aria, and was also commendable in the "Lohengrin" number, although a little more of massive power might have been demanded at the climax of the latter. He was recalled twice, with much heartiness.

The Brahms variations were a good intellectual exercise, but not of a character to arouse enthusiasm. We doubt if Mr. Hess brought out all that was in the work. But in the last number the new conductor shone resplendent. It is by no means the best of Liszt's symphonic poems, this picture of festivity, for in it Liszt becomes a diluted Wagner. He has built a magnificent portico to a peasant's hut; the lofty phrases that seem to herald mighty deeds, dissolve into dance rhythms, so that at times the work becomes a symphonic quadrille. For all that, it was delightful to note the freedom and heartiness with which Mr. Hess invested it; it became a veritable feast-clangor; it almost persuaded the auditor that it was great music.

Louis C. Elson.

SUNDAY HERALD

Published Every Day in the Year.
VOL. CXVII., NO. 106.

SUNDAY, APRIL 16, 1905.

HADLEY'S FRANK SYMPHONY HEARD

It Is Feature of the 22d Symphony Concert—Mr. Hess Conducts Owing to Slight Indisposition of Mr. Gericke.

The programme of the 22d Symphony concert, given last night in Symphony Hall, was as follows:

Symphony No. 2, in "The Four Seasons".. Hadley
Alain's Air from the opera "Griselda".... Massenet
Variations on a Theme by Haydn.....Brahms
Lohengrin's Narrative from "Lohengrin".. Wagner
Symphonic Poem, "Fest-Klaenge".....Liszt

The feature of the concert was the production of Mr. Hadley's symphony, which took two prizes in 1901, one offered in competition by Mr. Paderewski, the other by the New England Conservatory of Music. The symphony has been played by the leading orchestras of New York, Chicago and Pittsburg. Mr. Lang purposed to produce it here last season at a Chickering concert; and now in 1905 it is heard at last in Boston. It would be a pleasure to discuss the work at length, but the pressure on the columns of The Herald of today forbids anything more than a note.

Mr. Hadley is a believer in programme music, but he himself has not written an elaborate argument of the whole work. The first two movements, "Winter" and "Spring," are portrayals of moods, and the poetic mottoes added by Mr. Krehbiel probably serve as well as any others that might be taken from an anthology. The third and fourth movements admit of a more detailed programme, but the music would make its way without any allusion to "midnight scene on a lake surrounded by mountains" or to "the falling of thousands of leaves in a forest."

The musical thoughts are frank in themselves, and they are not tortured in the expression. At its best the work has pleasing buoyancy and enthusiasm. The scherzo "Spring" is delightfully fresh throughout, and there are poetic passages in "Summer." The opening of "Winter" has distinctive force, though the movement as a whole is not on so high a plane as that of the two that follow. The finale is the weakest in its structure; nor is the chief theme one that we should associate naturally with "destiny." The symphony is scored effectively, at times brilliantly, and it may be said that it is interesting as absolute music, without any reference to a programme. The movements in turn were heartily applauded, and the applause was an expression of honest enjoyment; it was not merely perfunctory or complimentary. This must suffice for the present. We hope to refer to the symphony next Sunday.

Mr. Van Hoose sang Alain's air from Massenet's "Griselda" for the first time at these concerts. He was in excellent voice, and the voice itself again had the beautiful quality which characterized it when he first came before the Boston public. There was a period after his return from Paris when he seemed to have gained in brilliance at the expense of tonal richness. The air is in Massenet's later style—that is, there is his well known formula of passionate expression—but the passion is a semblance without true sensuousness or fire. Yet, as sung by Mr. Van Hoose, the air is an effective concert piece.

Mr. Hess conducted with success the concerts of Friday and last night, in consequence of Mr. Gericke's slight indisposition. In the aria by Massenet the orchestra overpowered the singer at times; but was the instrumentation that of Massenet? It did not have his characteristic stamp.

Boston Sunday Globe.

SUNDAY, APRIL 16, 1905.

SYMPHONY CONCERTS.

The 23d Symphony program began with the first performance in this city of the "Four Seasons" symphony, the work of the young American composer, Mr Henry K. Hadley, which, in 1901, was awarded two first prizes in competitions established by the N. E. conservatory of Music and Mr Paderewski. Mr Ellison Van Hoose was the soloist in vocal selections from Massenet's "Griselda" and Wagner's "Lohengrin." Brahms' variations on a theme by Haydn and Liszt's symphonic poem, "Fest Klange," were the other numbers. Mr Hadley, who is a Somerville boy and well known hereabouts, has written a dignified and ambitious work which shows that he has clear ideas regarding musical expression and color, excellent knowledge of instrumentation and an originality in some of the combinations which emphasize his right to rank high as a composer of serious works.

The title, "The Four Seasons," is explanatory of the four movements of the symphony, which are called "Winter," "Spring," "Summer" and "Autumn." The influence of other composers is shown in the composition, but the suggestions are not unduly prominent and the "pictures" find apt illustrations in forms in which Mr Hadley's creative abilities are to be acknowledged.

"Winter" shows the desolation, austerity and wildness of that season of the year. "Spring," the most delightful of the four parts, is a cleverly orchestrated scherzo in which elves dance and romp in the moonlight. In "Summer" is heard the Indian love song, then a touch of the mystic, in which the full orchestration is impressively employed at first and finally fades away into pianissimo. "Autumn" has a very pretty idea in staccato figures by the violins, suggesting falling leaves, a hunting theme and a sad refrain which closes the movement with a motif symbolizing destiny. Throughout the work the contrasts are managed quite smoothly, and although some of the thematic material is familiar in treatment the symphony is effective, very interesting as a whole, scholarly and a credit to American music.

The turbulence of the first part was given with good results and the charming "Spring" melodies, mainly voiced by the flute, went as trippingly and daintily as its elfin atmosphere suggested. In the "Summer" movement there was much to enjoy in the splendid work of the wood winds, in the fortissimo passages by the whole orchestra and in the closing measures in pianissimo by the harp and lighter strings against a sustained background by the other instruments. The features of the last movement were the charming staccato reiteration by the strings in unison and the hunting music in which the horns were heard to good advantage.

Mr Van Hoose, tenor, sang with his usual skill of expression and sweetness of tone, being specially pleasing in the "Griselda" aria, which was somewhat better suited to his vocal style than was the excerpt from "Lohengrin." The orchestra played the Brahms variations well enough and showed its ability to compass easily the harmonic difficulties of a selection that isn't particularly interesting. The Liszt "Festival Echoes," with its gradations from the pomp of a ceremonial to those of holiday festivities, was interpreted admirably. Mr Hess conducted in place of Mr Gericke, who was ill.

This week's rehearsal will take place Thursday afternoon and Paderewski will be the soloist. The program will be as follows: Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Chopin's F minor concerto for piano, Gustav Strube's symphonic poem, "Longing," and Sgambati's D major symphony.

Boston Transcript

Symphony Hall: Symphony Orchestra

Mr. Gericke not being well, the twenty-second public rehearsal and concert by the Boston Symphony Orchestra were conducted by Mr. Willy Hess. The soloist was Mr. Ellison Van Hoose, tenor, and this was the programme:

Hadley: Symphony No. 2, "The Four Seasons," F minor, Op. 30.
Massenet: Air of Alain, "Open, ye Gates of Paradise," from the Opera "Griselda."
Brahms: Variations on a theme of Josef Haydn, Op. 56A.
Wagner: Lohengrin's Narrative, from the Opera "Lohengrin," Act III., Scene 3.
Liszt: Symphonic Poem, No. 7, "Fest-Klänge."

The chief feature of the concert was the production, for the first time in Boston, of Mr. Henry K. Hadley's symphony, "The Four Seasons," which, in the autumn of 1901, secured two prizes for orchestral compositions, one offered by Mr. Paderewski, the other by the New England Conservatory of Music. The work has already been played in New York, Chicago and Pittsburg, and last year Mr. Lang was prepared to bring it out at one of the Chickering Orchestral Concerts, but was prevented.

The symphony by Mr. Hadley was a comfort to hear, inasmuch as it is not painfully academic, as those written with a view to gaining the approval of a dry old professor of a German conservatory, nor yet far-fetched and unnatural, like the work of some young composers who have been led to imitate the peculiar idioms of modern French writers. Mr. Hadley's composition, on the contrary, is entirely frank and simple, comprehensible, melodious and yet modern in spirit. Above all else, it has the merit of actually saying something, in place of toying with a series of formulas; its composer is clearly a man of musical ideas.

Although the symphony is furnished with a somewhat elaborate programme, it appears that the programme was imagined rather by Mr. Krehbiel than by Mr. Hadley. Be this as it may, the titles of the four movements, Winter, Spring, Summer, Autumn, answer every purpose, without further indications of the composer's meaning. The first movement, Winter, considered as programme music, seems the least picturesque of the four. As absolute music, on the other hand, it can be called a remarkably well-written movement of stormy, passionate character, with a first theme that commands attention. The picture of spring, in the form of a scherzo, is delightful, conceived and executed with an admirable lightness of touch. And still more attractive is the summer episode, a musical picture, according to Mr. Krehbiel, of a mountain lake under the full moon, with an Indian love song, etc. The programme is scarcely necessary. Without it, Mr. Hadley's impression of summer is imaginative and suggestive, with a wealth of sensuous melody most beautifully orchestrated. As for the finale, it is a weak illustration of Mr. Krehbiel's programme, but, in itself, it is a poetical and tenderly felt sketch of the autumn mood which is rife when the leaves fall and all the world is brown. The first episode, developed at length, is pervaded with a spirit of gentle melancholy, interrupted only by a charming hunting scene, and then resumed, to be continued to a quiet close. This ending is unusual for that of a symphony, but how, logically, could a movement termed "Autumn" end otherwise than quietly? Mr. Hadley is to be congratulated on his symphony not only on what he has accomplished but also on what he has refrained from attempting. His composition most assuredly shows technical skill, a certain gift of poetry, and, above all, the rare disposition to write simply and naturally, without a violent effort to avoid the commonplace at whatever cost. The symphony, which was very heartily applauded, deserves to be heard again in Boston.

Since Mr. Gericke was absent and Mr. Hess was conducting works not prepared by himself, it is not proper to comment on the concert further than to say that all the compositions went smoothly and nicely. Mr. Van Hoose, in grand voice, sang the pretty aria from Massenet's "Grisélidis" very beautifully, with tasteful phrasing, with admirable tonal quality, and with genuine warmth. The excerpt from "Lohengrin" he also sang well, although not so well as the French piece. He was applauded cordially.

At the coming concert Mr. Paderewski will play, and this will be the programme: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; concerto for pianoforte, No. 2, in F minor, Chopin; symphonic poem, "Longing," Gustav Strube; Symphony No. 1, in D major, Sgambati.

R. R. G.

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SUNDAY HERALD
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VOL. CXVII., NO. 113.
SUNDAY, APRIL 23, 1905.

PRAISE

PLAY STRUBE'S NEW SYMPHONY

Symphony Orchestra, for Its 23d Concert, Produces His "Longing," for Viola and Orchestra, with Wonderful Effect.

THE AUDIENCE WILDLY APPLAUDS PADEREWSKI

He Plays the Concerto and Several Encore Pieces Like the Paderewski of Earlier Years, but Still Has Mannerisms.

The programme of the 23d Symphony concert in Symphony Hall last night, Mr. G. [illegible] conductor, was as follows:

Overture, "Sea-Calm and Prosperous Voyage".....Mendelssohn
Symphonic poem, "Longing" (first time).....Strube
Concerto in F minor, No. 2, for piano.....Chopin
Symphony in D.....Franck
(By request.)

This concert was one of unusual interest to the hearer in search of varied entertainment. There was a familiar and well understood overture by Mendelssohn, there was a new symphonic poem by Mr. Strube which displayed [illegible] of Mr. Ferir as well as the talent of the composer; Mr. Paderewski played a concerto by Chopin and thus turned a symphony concert into a piano recital for a while, and there was the impressive and noble symphony of César Franck. Thus there were exhibitions of personality and of art.

Mendelssohn's musical portraiture of a dead calm at sea is still expressive even to those who have heard the music of Rimsky-Korsakoff, who knew the ocean as a professional, not as an English channel amateur. It is the painting of the prosperous voyage that now seems hopelessly old-fashioned, fit to be classed with "Moonlight on the Hudson" and other "musical sketches."

In the Russian's "Scheherazade" and "Sadko," there is the sea, with the sight and the sound and the foam of it. In Mendelssohn's music there is the return of a Nantasket boat, on time, with whooping friends on the wharf and a suggestion of the rush to the street cars. There is more of the thought of the sea in the same composer's "Hebrides" overture, which makes no such a direct challenge to attention. Still, the first section, the sea calm, is worthy of the composer, who, after the worst has been said in praise or in blame, remains a charming melodist, if not a marine painter of indisputable power.

Mr. Strube's symphonic poem, "Longing," was [illegible] early this year. It was suggested by a poem in free verse by Mr. William Lyman Johnson of this city, and according to the poet's short analysis of the work, the music should remind one of "tenderest nightfall, filled with peace and fragrant sounds. The solo viola expresses the longing for the peace and hope that mournful mothering night brings to him, who is tired of the clamor, din and gossip of the day and all that the struggle for existence suggests. There is the longing, to quote from Mr. Johnson's poem, for

"The twilight—calm and rest,
Of moonlight on a field of lilies,
And Jesus walking in their midst."

Without any knowledge of the poem the music would be poetic, and the [illegible] would furnish a clew. With a knowledge of the poem it is illustrative as well as the music is poetic. The Herald earlier in the season called attention to the fact that Mr. Strube, a musician of [illegible] talent and versatility, had fallen into the way of using a musical speech that did not seem natural to him. This symphonic poem is free from the mannerisms. The music is here the natural, inevitable expression of spontaneous thought, and this thought is continuous, not merely episodic.

To use a phrase that has been sadly [illegible], this music came from the composer's heart, not merely from the brain, and although in the expression there is a free use of ultra-modern harmonies and orchestral devices, there is not for a moment any suggestion of experimentation, nor is the composer discovered as one wishing to make the bourgeois sit up. The thought is not frittered away in the telling, and technical ingenuity is used only to point the musical message.

Mr. Strube has profited by the inventions of d'Indy and Debussey et al, and their superior refinements of instrumentation, but he has made them his own, so that they do not interrupt as orchestral or harmonic quotations what he himself has to say. The symphonic poem is, on the whole, the clearest, sanest, most truly emotional and imaginative of Mr. Strube's later works. He conducted, and he was indeed fortunate in his interpreters. Mr. Ferir played with wonderfully beautiful tone and the finest feeling; the men of the orchestra were in full sympathy with their colleague.

The Herald [illegible] on certain injurious [illegible] that marred sadly the performance of Mr. Paderewski at his recital, it is a pleasure to say that in his performance of the concerto last evening he was for the most part the Paderewski of earlier years, sympathetic, emotional, brilliant, hypnotic. Whether Chopin himself would know this concerto as it is orchestrated and played today by any distinguished pianist is a question that need not be discussed at this moment; it is not easy to imagine Chopin playing in any huge modern concert hall. Mr. Paderewski's performance abounded in tonal contrasts and in haunting cantabile; it was apparently spontaneous and yet cunningly prepared and finished. In the performance of the second movement the pianist reached his height.

The wildly applausive audience insisted on encore pieces. Mr. Gericke, who has so often forbidden these additions to a programme, yielded, and Mr. Paderewski played an etude by Chopin (E major), the waltz in C sharp minor by the same composer and the arrangement of Schubert's Erl King. In the etude there was a tendency to sentimentalize. The performance of the waltz was mannered in the extreme, and the liberties in rhythm were extravagant and ineffective. The performance of the Erl King was thunderously undistinguished.

The performance of the orchestra was of the highest order. Frank's great symphony was played not long ago with such effect that the request for a repetition was not surprising. All in all, a concert to be remembered.

BOSTON DAILY ADVERTISER

THE SYMPHONY CONCERT.

Mendelssohn. Overture, "Sea-Calm and Prosperous Voyage."
Strube. Symphonic Poem, "Longing," first time. Viola, Mr. E. Ferir.
Chopin. Concerto No. 2, for Pianoforte, in F Minor.
Soloist, Mr. Ignaz Paderewski.
Caesar Franck. Symphtony in D Minor. By request.

The concert of last Saturday was passionate in character, even to the verge of strenuousness. Mendelssohn's overture, if not wildly turbulent, presented a voyage of some animation and spirit, with enough of drum and trumpet in its finale to make it suggest a triumphal entry by Rodzhestvensky into Kamranh Bay. The Strube number added its share of emotional and harmonic excitement, and if Chopin's tonal poetry was of a quieter nature, the insistent power of the final symphony brought a stirring close to the evening.

Mendelssohn's work suggests the inevitable comparison with his great "Hebrides" overture, and its wonderful rhythmic echo of the waves. Beside it the "Sea-Calm" seems faded and conventional, but the work is not without instrumental touches that must have been effective in their day. The sustained high notes on the violin still depict a solitude scarcely less impressive than that of Borodin's Steppes or the Campagna of Richard Strauss; and the prosperous voyage, though lacking the wind-machine and other accessories of modern realism, gave an adequate picture of fair weather and smooth sailing.

Mr. Gustave Strube's symphonic poem, like his previous works, showed him as a member of the ultra-modern school, and a seeker after strange harmonies. In this number, however, he did not allow the search after novelty to draw him away from the beautiful, and the composition contained many passages of effective charm. The orchestration, too, deserves praise for its mastery of delicate effects. Mr. Ferir's solo work was altogether commendable, and fully up to the high standard that his hearers always expect from him.

In discussing this work and its school, the reviewer may well hesitate before expressing any adverse opinion. Over a century ago, Benjamin Franklin, in his autobiography, lamented the discords that were creeping into music, and pleaded for the simpler style of his youth. Beethoven, in his day, was looked upon as a wild radical, and Wagner shared the same fate half a century later.

It may be that those men of today who seem merely ingenious harmony-jugglers will at some time be looked on as the pioneers of a future school. To the present writer, however, their work seems incoherent. The endless melodic recitative of Wagner is not the strongest point in his works, but it allowed him to develop the full richness of his harmonic effects. Now, however, the radicals go still further, and give us disjointed harmonies, and create a musical kaleidoscope of jumbled chords, apparently without any underlying plan.

It was natural that the lion's share of the evening's applause should be devoted to the great and only Paderewski. Once again he proved himself the incomparable artist that we have known of old, and the enthusiasm over his performance included shouts and handkerchief-wavings that seemed strange in the staid symphonic precincts. De Pachmann may at times equal him in emotional power, Busoni may sometimes surpass him in intellectual force, but he remains the broadest and most versatile of all the living pianists.

His rendering of the Chopin concerto was a delight from first note to last, and resulted in the forcing of an encore, in defiance of symphonic precedent. The beautiful E-major Etude and dainty C-sharp minor valse continued the Chopin mood, while the brilliant "Erl-King" transcription won further laurels. It is easy to predict that the coming pension fund concert, April 30, with Paderewski as soloist, will prove a complete success.

Franck's great symphony lost nothing in power and earnestness because of its repetition from a recent concert. It is massive in its solidity, possessing an enduring strength that his pupils have as yet failed to equal, in spite of their many efforts. Its themes are clear and well-marked, its development logical, its harmonies sane and unforced, and its interest well sustained until the final climax. It certainly proves that Franck must not be held responsible for the unclear work of some of his followers.

The next programme includes Schumann's second symphony, the "Don Juan" of Strauss, the Prelude to "Die Meistersinger," and a Fantasie by Guy-Ropartz as the inevitable novelty.

Arthur Elson.

The Boston Post

The Representative Democratic Paper of New England

PADEREWSKI THE SOLOIST

Mr. Paderewski was the soloist at the Symphony concert last evening and the programme was as follows:

Overture, "Sea-Calm and Prosperous Voyage".....Mendelssohn
Symphonic poem, "Longing".....Strube
Concerto for pianoforte No. 2.....Chopin
Symphony, D minor.....Franck

The novelty of the evening was Gustav Strube's symphonic poem, "Longing," for viola and orchestra, dedicated to E. Ferir, who played the solo instrument on this occasion. The work was suggested by William Lyman Johnson's poem and the performance last evening was the first.

Mr. Strube's thoughts in this latest effort are not quite so vague and meaningless as in some of his previous works, and the poem is pictured with considerable imaginative ideas which are very effectively scored. Mr. Ferir played the solo viola part admirably, and the work was well received. Whether it would gain in interest with another hearing may, however, be questioned.

Mendelssohn's early overture proved pleasing to the audience and it was superbly performed. The great symphony of Cesar Franck improves upon acquaintance, and it would have been even better appreciated if it had not come at the end of a concert already over-extended as to time.

Mr. Paderewski was naturally the "feature" for a large portion of the audience. In the Chopin F minor concerto he indulged in less pounding than at his recent recital, and for this relief one is truly grateful. The interpretation of this most poetic of concertos was at times admirable, with other moments that were marked by coarseness of tone and more or less exaggeration. The first movement proved the best on the average. The pianist received his usual ovations and the "extras" included the Chopin study in E, from Op. 10; the C sharp minor waltz, Op. 64, No. 2, and Liszt's transcription of Schubert's "Erl King." The Chopin numbers were enjoyable, but the last number was a piece of noise to "catch the gallery," as it were, but in no sense an artistic effort.

The last rehearsal and concert of the present season will be this coming week.

Boston Sunday Globe.

SUNDAY, APRIL 23, 1905.

SYMPHONY CONCERTS.

The appearance of Paderewski at the Symphony concert was marked by scenes of enthusiasm on the part of the auditors exceeding that shown at any previous time this season. The program comprised Chopin's second pianoforte concerto, with Paderewski as soloist; Mendelssohn's overture, "Sea-calm and Prosperous Voyage"; Strube's symphonic poem, "Longing," for viola and orchestra, E. Fevir soloist, and Cesar Franck's D minor symphony. Mr Strube's work was dedicated to Mr Fevir and was suggested by a poem by Mr William Lyman Johnson of this city. The music expresses the calm and rest of the twilight hours and nightfall, free from the din and clamor of the day. The flowing legato melodies given to the viola are very sweet and significant in their suggestions of the poetic subject, and the orchestral background is splendidly outlined and developed by the composer, whose skill in instrumentation is so well and favorably known to concert patrons. Mr Fevir played the viola part with great delicacy and beauty of tone. Mr Strube conducted this number and at the close he and Mr Fevir were greeted with very hearty tributes of applause.

It is almost useless to criticise Paderewski's performance, for, to use a current phrase, "the audience fairly went wild" over him. At the close of his playing he was obliged to return again and again to the platform, and finally, to still the tumult, added encore numbers, an unusual thing at a Symphony concert, and more journeying to the stage midst applause which continued until Mr Gericke took up the baton preparatory to beginning the Franck symphony. There was no trace of the "pounding" with which Paderewski has been charged this season. On the contrary, the interpretation was of wonderful beauty, impeccable in execution and exquisite in finish and tonal coloring. A superb performance in which the orchestra deserves to share in praise, especially for the work in the second movement in which occurs the charming accompaniment by muted strings.

The Mendelssohn overture was as delightfully restful in a musical way as one would wish and the peculiar and somewhat startling features of the Franck symphony were brought out vividly by the orchestra, both pieces being up to the usual standard of execution. It is doubtful though if any number on the program received its fair share of appreciation, for Paderewski appeared to be the magnet, all else was but secondary.

The Symphony season will close this week with the following program: Schumann's second symphony, a fantasy in D-major by Guy-Ropartz, "Don Juan," symphonic poem by Richard Strauss, and an excerpt from Wagner's opera, "Die Meistersinger."

Boston Transcript

MONDAY, APRIL 24, 1905

Symphony Hall: Symphony Orchestra

The Symphony concert of Saturday evening was in many ways a notable event, the occasion being distinguished by the production of a new work of consequence, by the repetition of César Franck's noble symphony, and by the presence of Mr. Paderewski, as soloist. This was the programme:

Mendelssohn: Overture, "Sea-calm and Prosperous Voyage," Op. 27.
Strube: Symphonic Poem, "Longing," for Viola and Orchestra.
(First performance.)
Viola, Mr. E. Ferir.
Chopin: Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21.
César Franck: Symphony in D minor.
(By request.)

Mr. Strube's orchestral poem "Longing" was inspired by some verses of Mr. William Lyman Johnson, one stanza of which should be quoted:

Give me the twilight—calm and rest,
When fading day has hushed its crimson fires;
Give me the twilight—calm and peace,
That quiets my intolerable hope and longing.
Give me the peace when purple—priested eve
Hushes, with incensed benediction,
The clamor, din and gossip of the day,
And gathering dews come like a mist of slumber
Upon the fevered forehead of the staring day.
Give me the holy and heart—resting peace
Of moonlight on a field of lilies,
And Jesus walking in their midst.

Mr. Strube's music sympathetically suggests the spirit of the poem. Written in the idiom of modern French composers, it none the less seems natural and facile, free from the sense of effort that surrounds the attempts of most non-Gallic writers, who try to be like Debussy and Vincent d'Indy. Mr. Strube, on the contrary, has made this style his own. He remains individual, however, for, above all else, he is sincere, and sincerity is bound always to result in individuality. This latest composition of Mr. Strube's has more in its favor than a manifest sincerity; it is also genuinely poetic. In its pages there is expressed a strong feeling for the quiet and mystery of night. As programme music this piece by Mr. Strube is highly successful; without more of a programme than the mere title, it would still make an appeal, for it is melodious, imaginative, beautiful in color and atmospheric. The exquisite use of the viola makes one wonder that this instrument should be so neglected for solo work. The viola part was very beautifully played by Mr. Ferir, a rare artist, and the orchestra, under the composer's direction, gave a very beautiful performance of the new poem. Both composer and performers were heartily applauded.

And then came Mr. Paderewski, who played the Chopin F minor concerto wonderfully, as only he himself can play, when he chooses to take sufficient pains. With only very occasional blemishes of harsh tone, Mr. Paderewski's performance will long be remembered as standard-setting in pianoforte playing, so rhythmical was it, so remarkable for song, so varied in color, so warmly emotional and so poetic. After the concerto the applause would come to no end, and at last Mr. Paderewski sat himself down to the instrument and played, before he was allowed to leave, three encores—a Chopin study, the Chopin C-sharp minor waltz and a version of the "Erl King." In these solo pieces Mr. Paderewski's art was of a less exalted quality than was that shown in the concerto, over-sentimentality and distorted rhythm coming to the fore. The "Erl King," however, was effective.

All musical people must have been pleased with the opportunity to hear the César Franck symphony again, before they had had time to forget its wondrous beauties. If the symphony seemed, two months ago, almost more beautiful than one has a right to expect of the product of a merely mortal brain, last Saturday it seemed a hundred fold greater than it did before. With such music it is necessary to become thoroughly acquainted, if not familiar, and the quickest way to acquaintance lies through two successive performances with a short interval between them. The reading of the symphony on Saturday, in sympathy, in finesse and in lofty grandeur, surpassed anything Mr. Gericke has done here this season. Both for his splendid performance and for his wise move in bringing out the symphony once more is he to be warmly thanked and congratulated.

At the coming concert, the last of the season, there is to be another repetition, Richard Strauss's "Don Juan" coming to a second hearing this season. The programme will be as follows: Schumann, Symphony No. 2, in C major; Guy-Ropartz, Fantasy in D major, first time; Richard Strauss, symphonic poem, "Don Juan," by request; Wagner, Vorspiel to "Die Meistersinger."

R. R. G.

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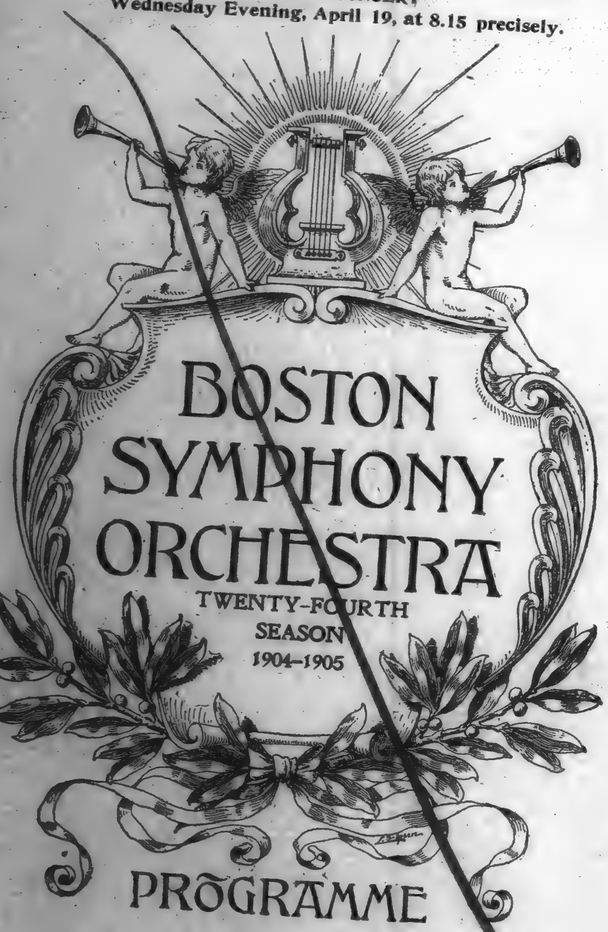
SMITH COLLEGE, DEPARTMENT OF MUSIC

EIGHTH CONCERT

Wednesday Evening, April 19, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON

1904–1905

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

IX. CONCERT.

[Last of the Season.]

THURSDAY, APRIL 27, AT 7.45, P. M.

Programme.

MENDELSSOHN, OVERTURE, "Sea-Calm and Prosperous Voyage,"

CHOPIN, CONCERTO in E minor, for PIANOFORTE and ORCHESTRA, op. 11.
I. Allegro maestoso.
II. Romance: Larghetto.
III. Rondo: Vivace.

BRAHMS, SYMPHONY No. 1, in C minor, op. 68.
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso. L'istesso tempo.
IV. Adagio; Allegro non troppo, ma con brio.

Soloist:

Mme. ANTOINETTE SZUMOWSKA.

The Pianoforte is a Mason and Hamlin.

[90]

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Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

VIII. CONCERT.

THURSDAY, APRIL 6, AT 7.45, P. M.

Programme.

BEETHOVEN, OVERTURE to "Leonore" No. 3, op. 72.

L. SPOHR, CONCERTO for VIOLIN, in D minor, No. 9.
I. Allegro.
II. Adagio.
III. Allegretto.

WAGNER, INTRODUCTION to Act III. of "Lohengrin."

TSCHAIKOWSKY, SYMPHONY No. 6, "Pathetic," in B minor, op. 74.
I. Adagio: Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Soloist:

Professor WILLY HESS.

Ninth and last concert of the season Thursday, April 27.

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Court Square Theatre . . . Springfield

Monday Evening, March 27, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1904-05.

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WILHELM GERICKE, Conductor.

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II. Adagio
III. Allegro

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III. Allegro molto vivace
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BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

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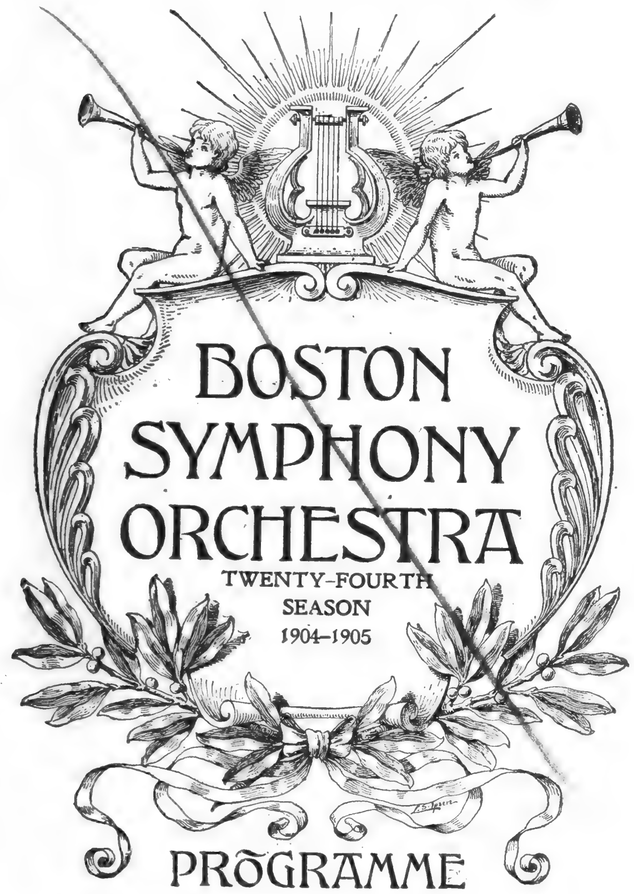
WOOLSEY HALL . . . NEW HAVEN

Monday Evening, March 20, at 8.15 precisely



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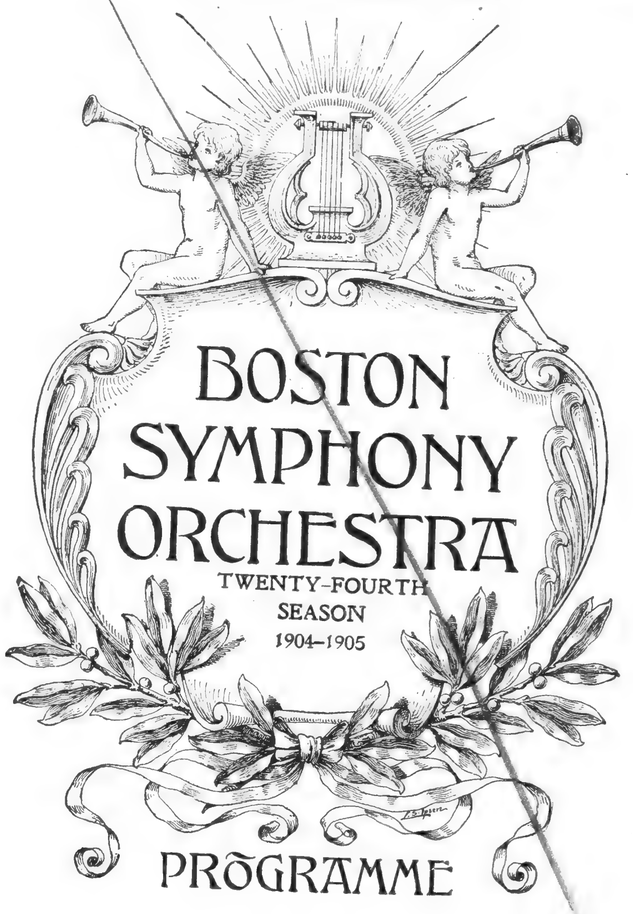
FOOT-GUARD HALL . . . HARTFORD

Tuesday Evening, March 21, at 8.15



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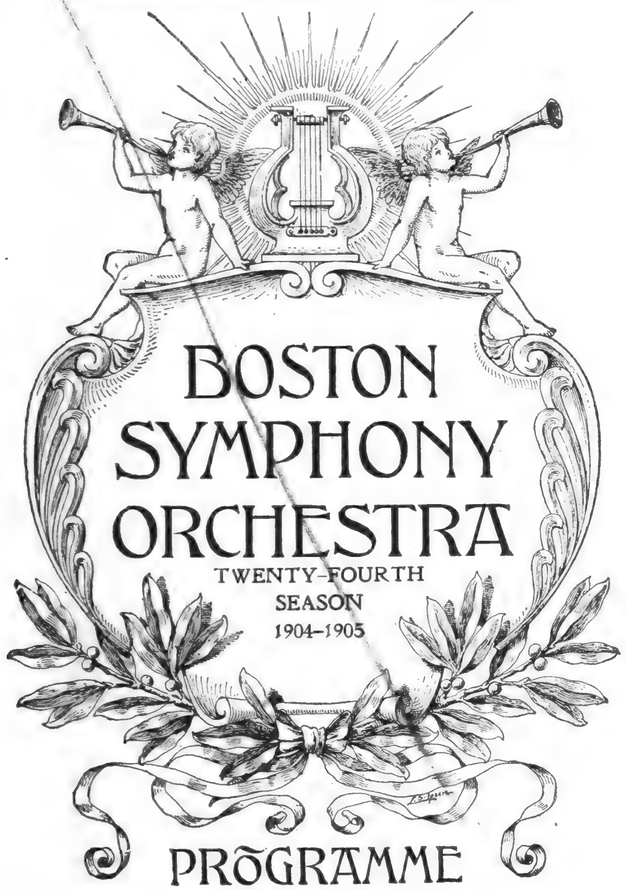
CARNEGIE HALL . . . NEW YORK

Thursday Evening, March 16, at 8.15 precisely.
Saturday Afternoon, March 18, at 2.30 precisely.



PROGRAMME

C. A. ELLIS, Manager. 5 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

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BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, March 17, at 8.25 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

PROGRAMME

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ACADEMY OF MUSIC . . PHILADELPHIA

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SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

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THE LYRIC . . . . . BALTIMORE

Tuesday Evening, March 14, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

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SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
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ACADEMY OF MUSIC . . PHILADELPHIA

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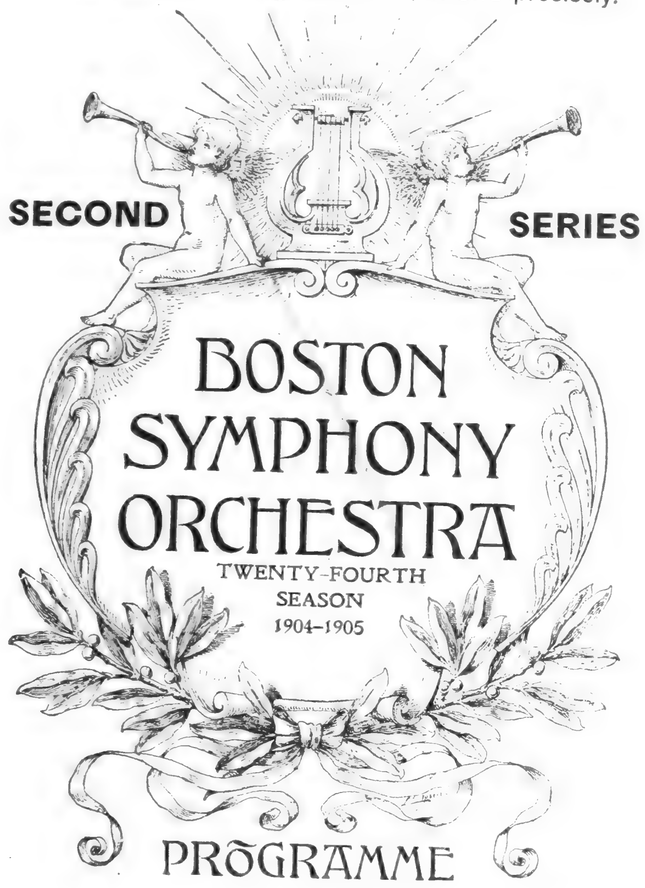

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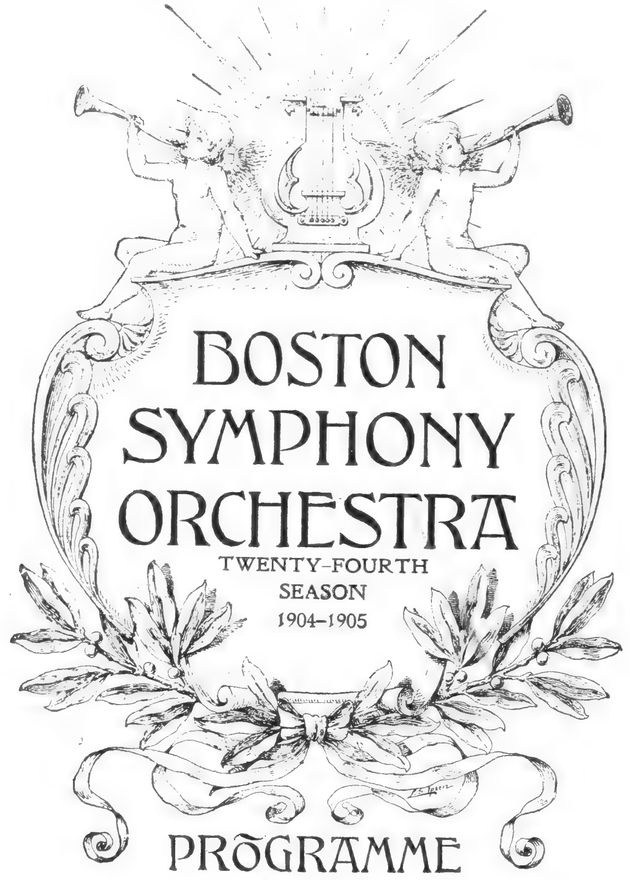

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets, with reserved seats, on
sale at Albaugh's,
15 North Charles Street.

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Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, MARCH 9, AT 7.45. P. M.

Programme.

SINDING,	"EPISODES CHEVALERESQUES," SUITE in F major for ORCHESTRA, op. 35. I. Tempo di marcia. II. Andante funebre. III. Finale. Allegro moderato. (First time at these concerts.)
HAYDN,	ARIA, from "The Seasons."
WEBER,	"Invitation to Dance."
	SONGS with PIANOFORTE.
a) SCHUBERT,	"AUFENTHALT."
b) LEONCAVALLO,	"NUIT EN DÉCEMBRE."
c) MRS. H. H. A. BEACH,	"JUNI."
RIMSKY-KORSAKOFF,	SYMPHONIC SUITE, "Scherezade," op. 35, (After "The Thousand Nights and a Night.") I. The Sea and Sinbad's Ship. II. The Story of the Kalander Prince. III. The Young Prince and the Young Princess. IV. Festival at Bagdad. The Sea. The Ship goes to pieces against a Rock surmounted by a brouze warrior. Conclusion.

Soloist:

Mme. EVTA KILESKI-BRADBURY.

The Pianoforte is a Steinway.

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ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, March 13, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

5

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

[95]

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, MARCH 9, AT 7.45 P. M.

Programme.

SINDING. "EPISODES CHEVALERESQUES," SUITE in F major for ORCHESTRA, op. 35.
I. Tempo di marcia.
II. Andante funebre.
III. Finale: Allegro moderato.
(First time at these concerts.)

HAYDN. ARIA, from "The Seasons."

WEBER. "Invitation to Dance."

SONGS with PIANOFORTE.

a) SCHUBERT. "AUFENTHALT."
b) LEONCAVALLO. "NUIT EN DÉCEMBRE."
c) MRS. H. H. A. BEACH. "JUNI."

RIMSKY-KORSAKOFF. SYMPHONIC SUITE, "Scheherazade," op. 35.
(After "The Thousand Nights and a Night.")
I. The Sea and Sinbad's Ship. II. The Story of the Kalander Prince. III. The Young Prince and the Young Princess. IV. Festival at Bagdad. The Sea. The Ship goes to pieces against a Rock surmounted by a bronze warrior. Conclusion.

Soloist:

Mme. EVTA KILESKI-BRADBURY.

The Pianoforte is a Steinway.

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ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, March 13, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

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[95]

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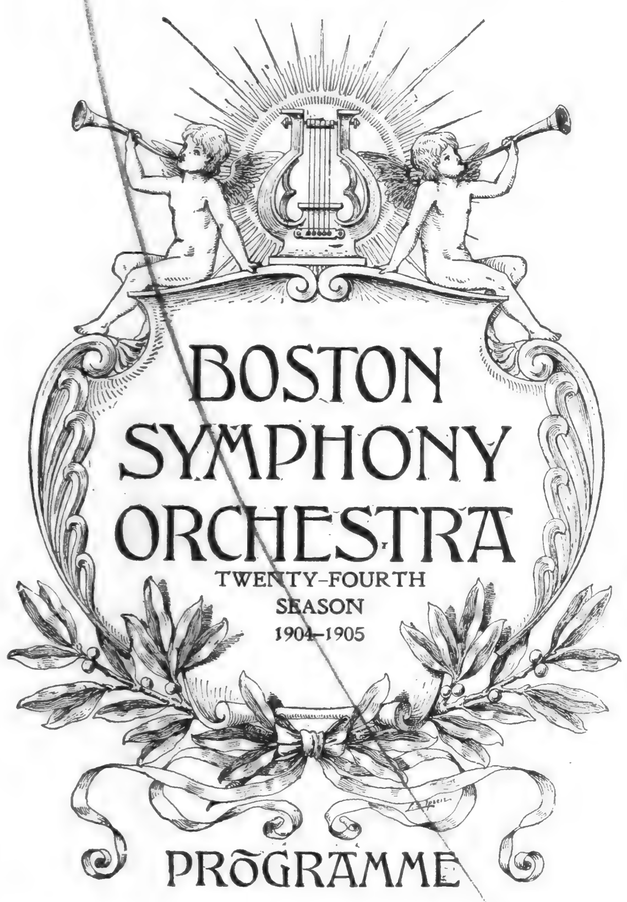
ELSEWHERE IN ARCHIVES

FOOT-GUARD HALL . . . HARTFORD

Monday Evening, January 16, at 8.15



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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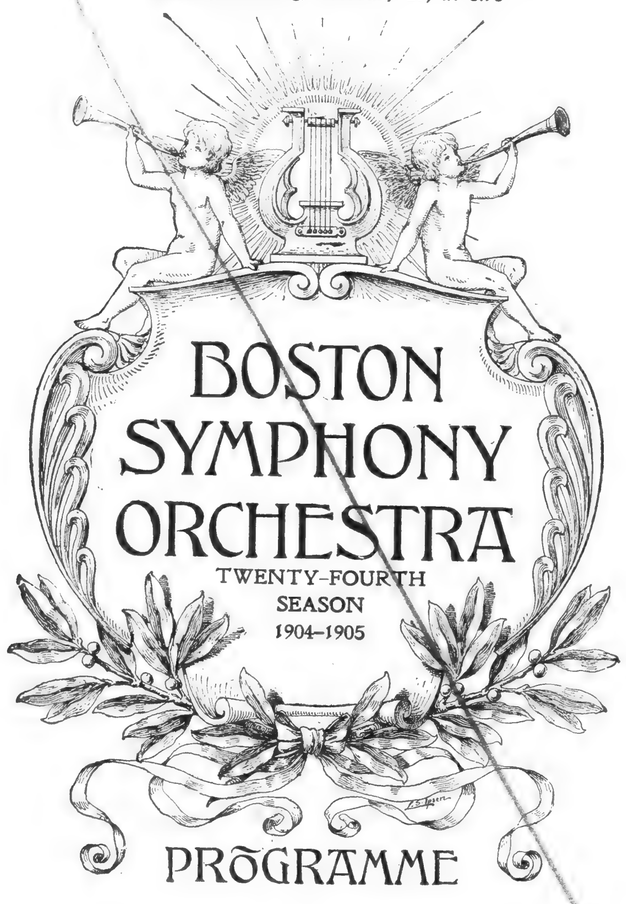
HARMANUS BLEECKER HALL . . . ALBANY

Monday Evening, February 27, at 8.15



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, February 17, at 8.25 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Tuesday Evening, February 21, at 8.15.

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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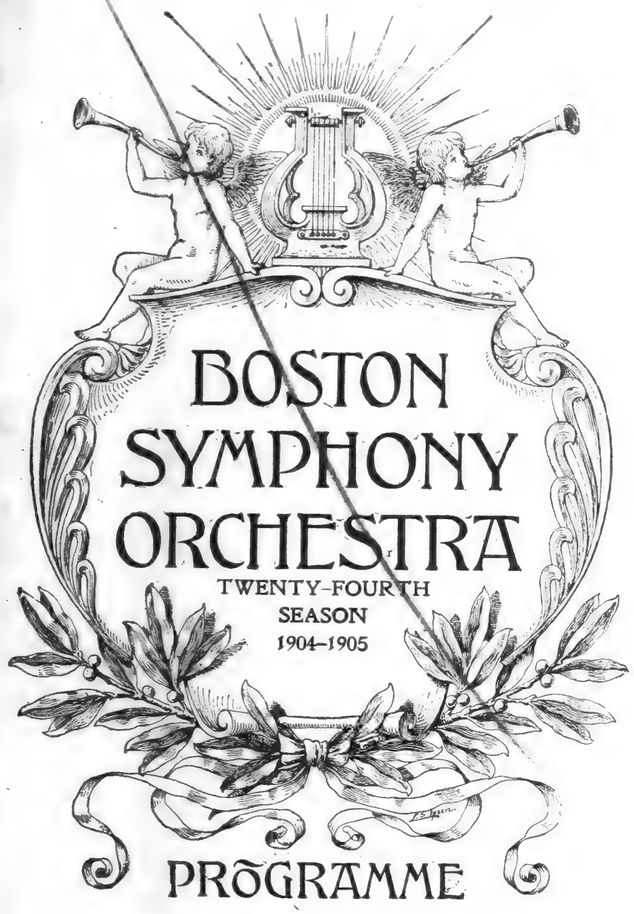
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Tuesday Evening, February 14, at 8.15 precisely.



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

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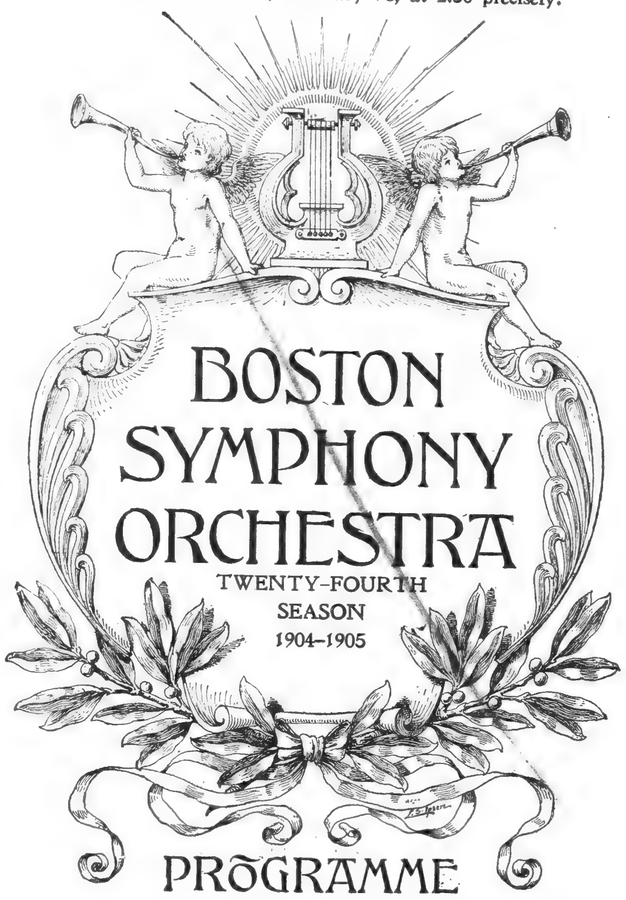
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL . . . . NEW YORK

Thursday Evening, February 16, at 8.15 precisely.
Saturday Afternoon, February 18, at 2.30 precisely.



C. A. ELLIS, Manager.

4

F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

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ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, February 13, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 26, AT 7.45, P. M.

Programme.

BRAHMS, SYMPHONY in F major No. 3, op. 90.
I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

RACHMANINOFF, CONCERTO for PIANOFORTE and ORCHESTRA, in F sharp minor, No. 1, op. 1.
I. Vivace, moderato, vivo, etc.
II. Andante cantabile.
III. Allegro scherzando; Andante espressivo; Allegro scherzando: maestoso: piu vivo.

DEBUSSY, PRELUDE to Stéphanie Mallarmé's Ellogue, "The Afternoon of a Faun."

GOLDMARK, OVERTURE, "Sappho."

Soloist:

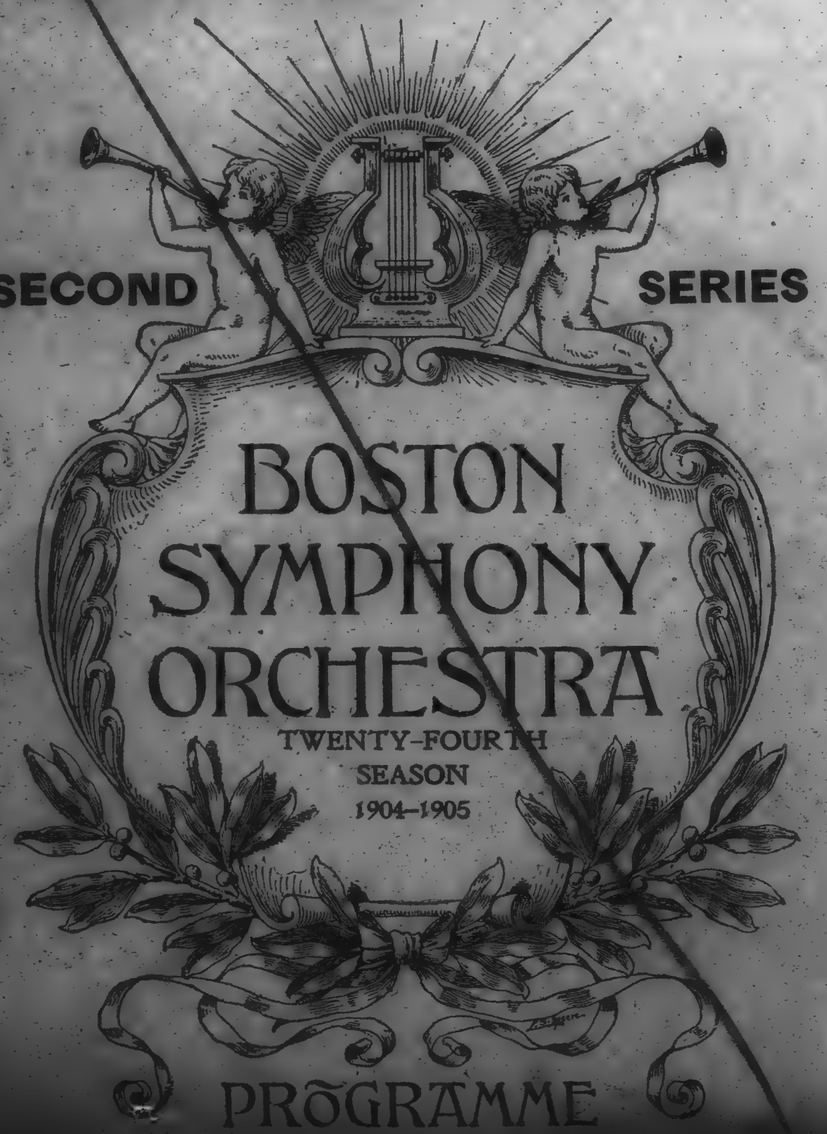
Mr. CARLO BUONAMICI.

The Pianoforte is a Steinway.

Sixth Concert, Thursday Evening, February 9.

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, February 15, at 8.15 precisely.



SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 9, AT 7.45, P. M.

Programme.

DVOŘÁK, OVERTURE, "Carneval," op. 92.

WIENIAWSKI, CONCERTO in D minor, No. 2, for VIOLIN and ORCHESTRA, op. 22.
I. Allegro moderato.
II. Romance: Andante non troppo.
III. Allegro con fuoco; Allegro moderato (à la Zingara.)

BERLIOZ, SECOND MOVEMENT from FANTASTIC SYMPHONY, No. 1, in C major, op. 16a.
II. A BALL. Waltz: Allegro non troppo.

BEETHOVEN, SYMPHONY in C minor, No. 5, op. 67.
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Soloist:

Mr. T. ADAMOWSKI.

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ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, February 13, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 26, AT 7.45 P. M.

Programme.

BRAHMS, SYMPHONY in F major No. [illegible]
I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

RACHMANINOFF, CONCERTO for PIANOFOR[illegible] sharp minor, No. 1, op. 1.
I. Vivace moderato vivo, etc.
II. Andante cantabile.
III. Allegro scherzando. Andante scherzando. Maestoso. più [illegible]

DEBUSSY, PRELUDE to Stéphanie "Afternoon of a Faun."

GOLDMARK, OVERTURE, "Sappho."

Soloist:

Mr. CARLO BUONAMICI

The Pianoforte [illegible]

Sixth Concert, Thursday Evening, February [illegible]

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, February 15, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 9, AT 7.45 P. M.

Programme.

DVOŘÁK, OVERTURE, "Carneva[illegible] Op. 92.

WIENIAWSKI, CONCERTO in D minor, No. 2, for VIOLIN and ORCHESTRA, op. 22.
I. Allegro moderato.
II. Romance: Andante non tr[illegible]
III. Allegro con fuoco: Allegro [illegible]

BERLIOZ, SECOND MOVEMENT from FANTASTIC SYMPHONY, No. 1, in C major, op. [illegible]
II. A BALL. Waltz: Allegro non [illegible]

BEETHOVEN, SYMPHONY in C minor, No. [illegible]
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Soloist:

Mr. T. ADAMOWSKI.

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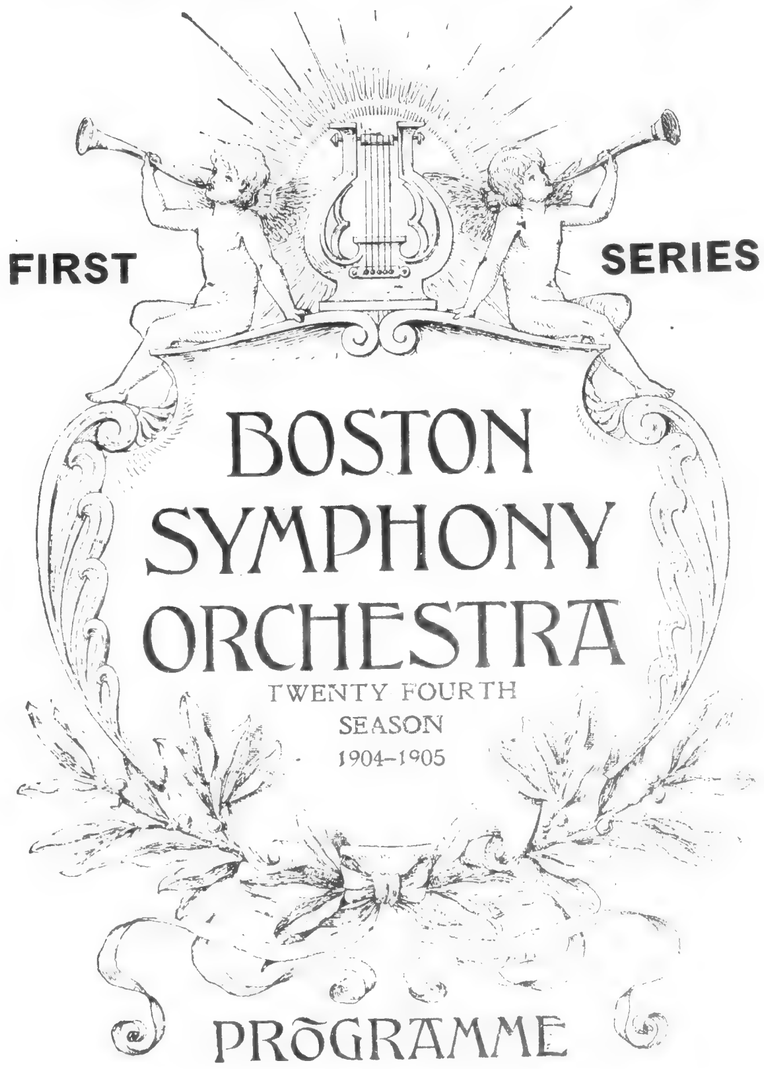
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, February 13, at 8.15 precisely,



FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets on sale at
The Heppe Piano Rooms
1115 Chestnut Street

Sanders Theatre, Cambridge.

SEASON 1904-05

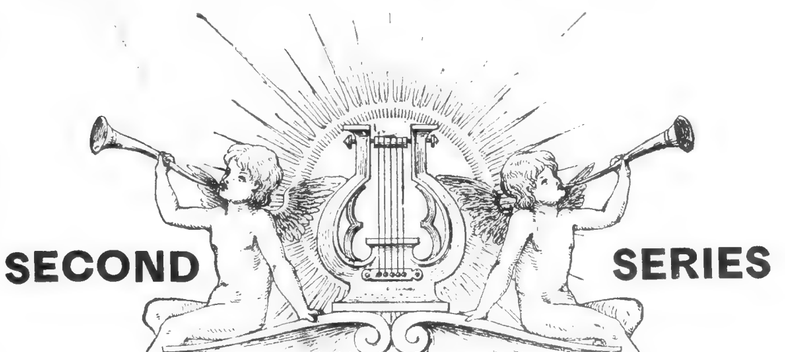
BOSTON SYMPHONY ORCHESTRA

WILHELM GERICKE, Cond.

V. CONCERT.

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, February 15, at 8.15 precisely.



SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

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Tickets on sale at
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1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1904-05

BOSTON SYMPHONY ORCHESTRA

WILHELM GERICKE, Conductor.

VI. CONCERT.

TUESDAY EVENING, FEBRUARY 21,

Programme.

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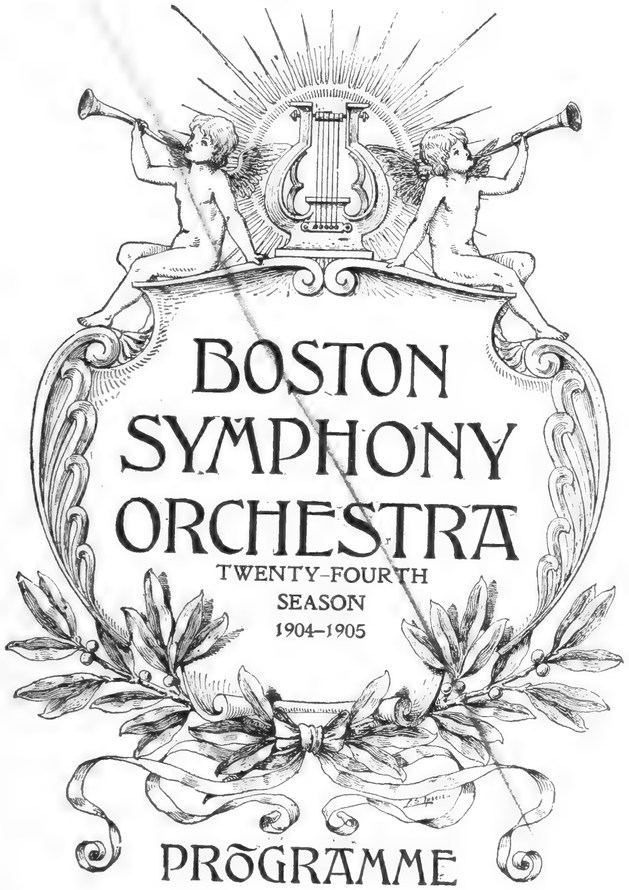
ELSEWHERE IN ARCHIVES

FOOT-GUARD HALL . . . HARTFORD

Monday Evening, January 16, at 8.15



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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Court Square Theatre . . . Springfield

Tuesday Evening, January 17, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904–1905

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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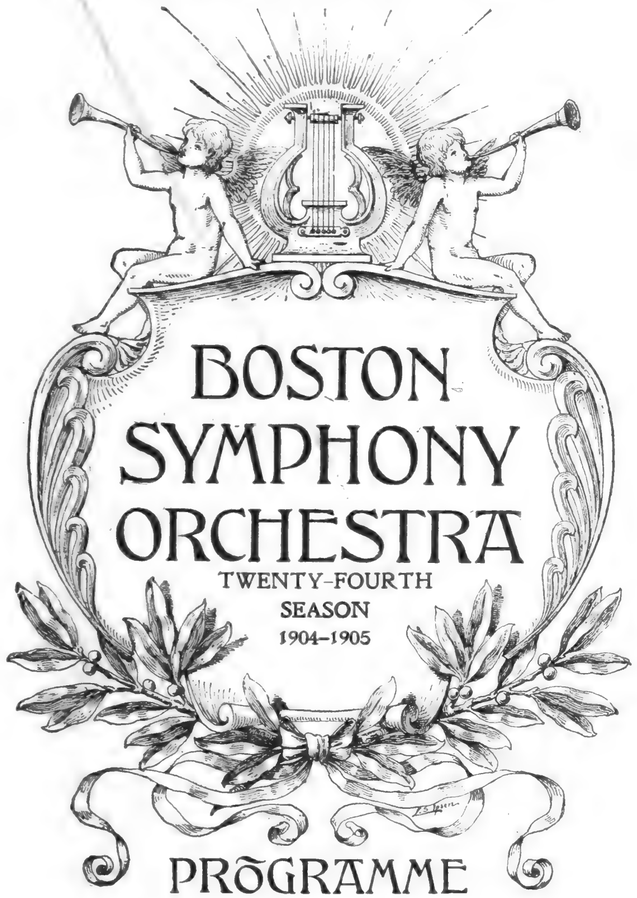
CARNEGIE HALL . . . NEW YORK

Thursday Evening, January 12, at 8.15 precisely.
Saturday Afternoon, January 14, at 2.30 precisely.



C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

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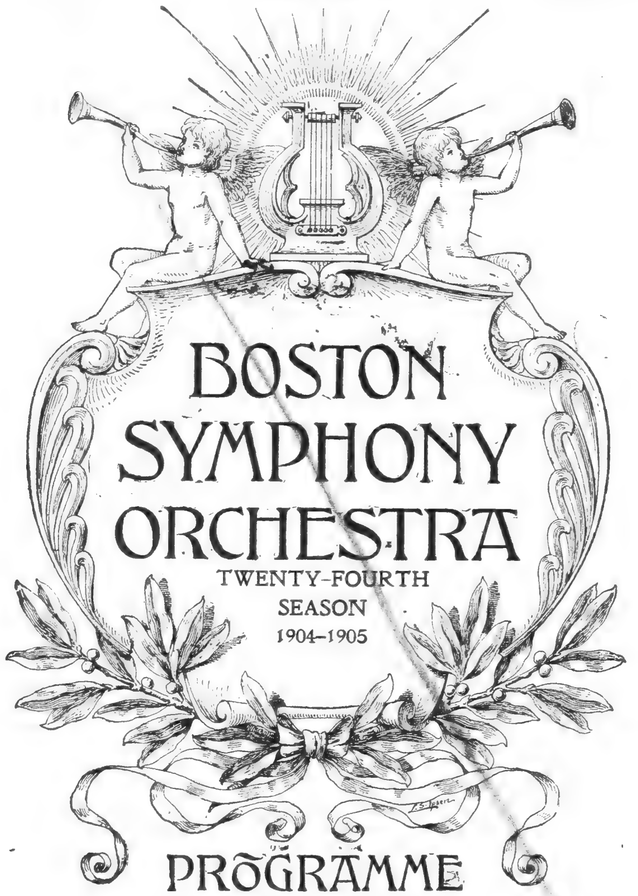
BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, January 13, at 8.25 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager. 3 F. R COMEE, Asst. Manager.

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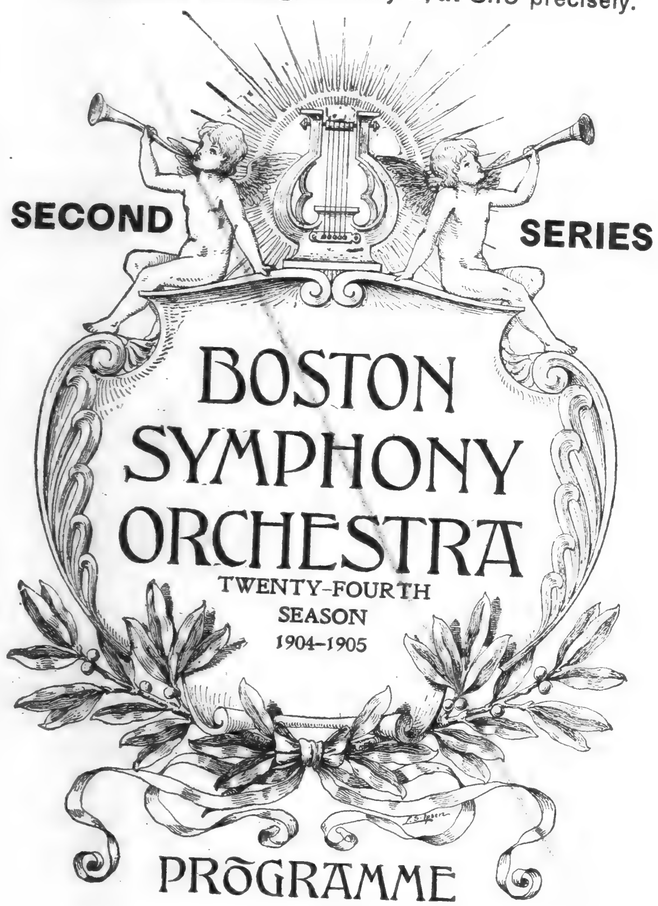
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, January 11, at 8.15 precisely.



SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

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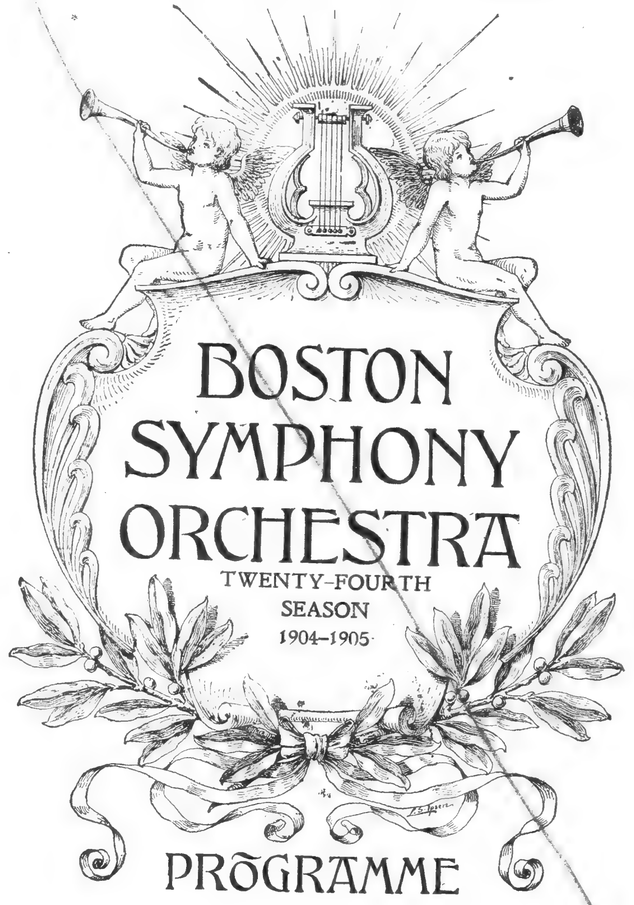
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Tuesday Evening, January 10, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

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ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, January 11, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

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CONTENTS AVAILABLE
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THE LYRIC . . . . . BALTIMORE

Tuesday Evening, January 10, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

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sale at Albaugh's,
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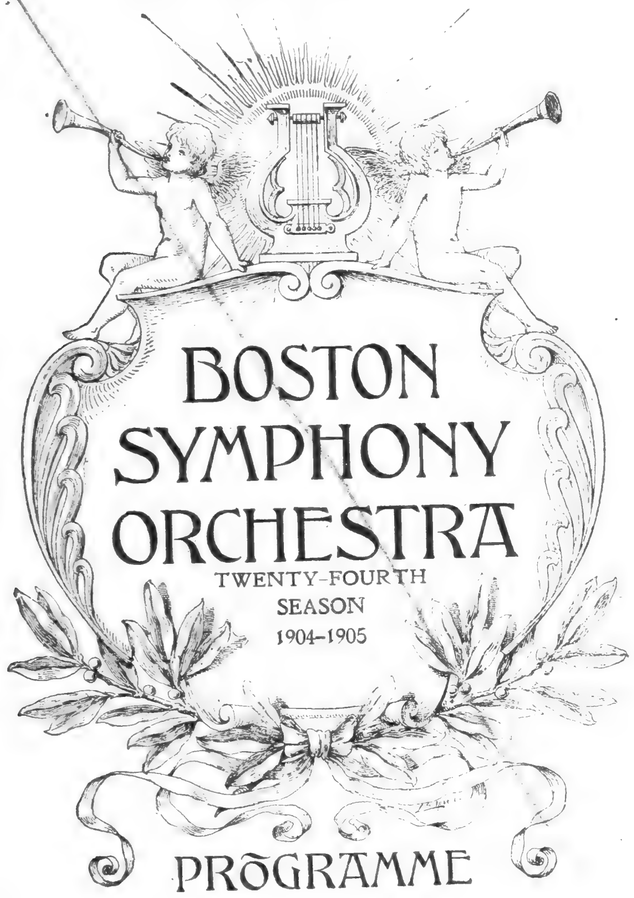
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Tuesday Evening, January 3, at 8.15.



C. A. ELLIS, Manager.

2

F. R. COMEE, Asst. Manager.

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ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, January 9, at 8.15 precisely.

FIRST SERIES

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

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CONTENTS AVAILABLE
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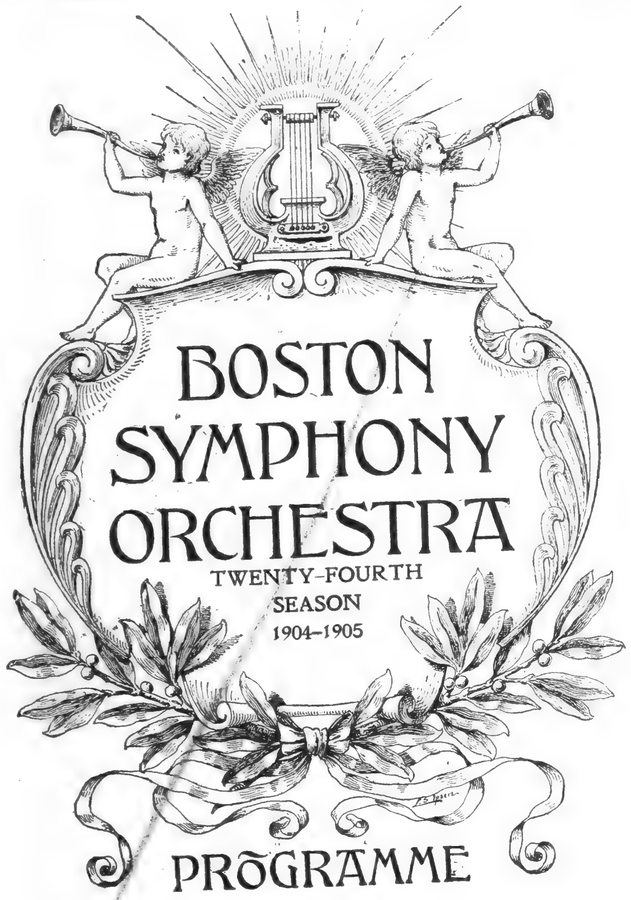
CITY HALL . . . . . PORTLAND

Tuesday Evening, December 20, at eight precisely



C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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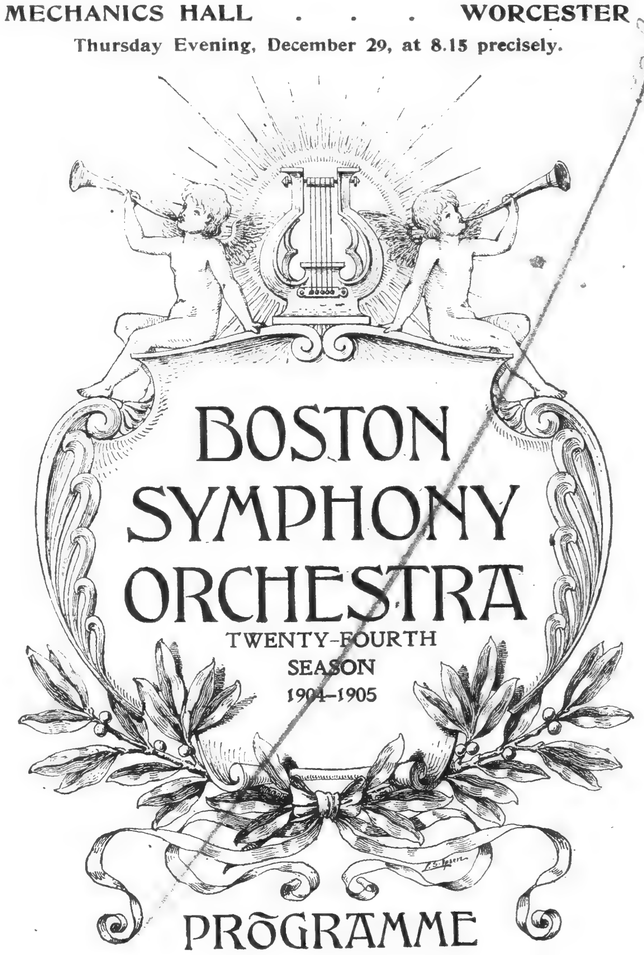
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS HALL . . . WORCESTER

Thursday Evening, December 29, at 8.15 precisely.



C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

[10

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 15, AT 7.45, P. M.

Programme.

HAYDN, SYMPHONY in E flat major, (B. & H. No. 1.)
I. Adagio: Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

MASSENET, ARIA from "Griselidis."

LISZT, LEGEND: "The Sermon of St. Francis of Assisi to the Birds," transcribed for ORCHESTRA by FELIX MOTTL.

WAGNER, WALTHER'S PREISLIED, from "Die Meistersinger."

SCHUMANN, SYMPHONY in E flat major, No. 3, Rhenish, op. 97
I. Lebhaft.
II. Scherzo: Sehr mässig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

Soloist:

Mr. ELLISON VAN HOOSE.

Fifth Concert, Thursday Evening, January 5.

[501]

FIRST ANNUAL CONCERT

BY THE

MUSICAL CLUB

OF THE

DEPARTMENT OF MUSIC

HARVARD UNIVERSITY

MONDAY EVENING, DECEMBER 19, 1904, AT EIGHT,

IN THE FOGG LECTURE HALL, CAMBRIDGE.

Programme.

BRAHMS,	FIRST MOVEMENT from SONATA for PIANO and VIOLIN in A. op. 100. *G. R. JONES, '05.* *A. W. LOCKE, '05.*
a) BRAHMS,	DIE MAINACHT.
b) LASSEN,	DU MEINER SEELE SCHÖNSTER TRAUM.
c) CLAYTON JOHNS,	IF LOVE WERE NOT.
d) LEONCAVALLO,	PROLOGUE to "I. Pagliacci." *JOHN S. CODMAN, '90.*
a) PERCY LEE ATHERTON, '93,	ROMANZA in A flat. op. 24.
b) TSCHAIKOWSKY,	HUMORESKE in G. *LEO MAYER, '05.*
a) BACH,	PRELUDE and FUGUE in F minor.
b) BRAHMS,	RHAPSODIE in D minor. op. 79, No. 2.
c) CHOPIN,	IMPROMPTU in F sharp. op. 36.
d) CHOPIN,	BALLADE in A flat. op. 47. *LELAND B. HALL, 05.*
ARENSKY,	TRIO in D minor for PIANO, VIOLIN and 'CELLO. op. 32. *G. R. JONES, '05.* *P. M. BROWN, '02.* *A. W. LOCKE, '05.*

Tickets with reserved seats, One Dollar, are on sale at Sever's Book Store, Harvard Square.

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CARNEGIE HALL . . . NEW YORK

Thursday Evening, December 8, at 8.15 precisely.
Saturday Afternoon, December 10, at 2.30 precisely.

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall.

- COVER ONLY -
CONTENTS AVAILABLE
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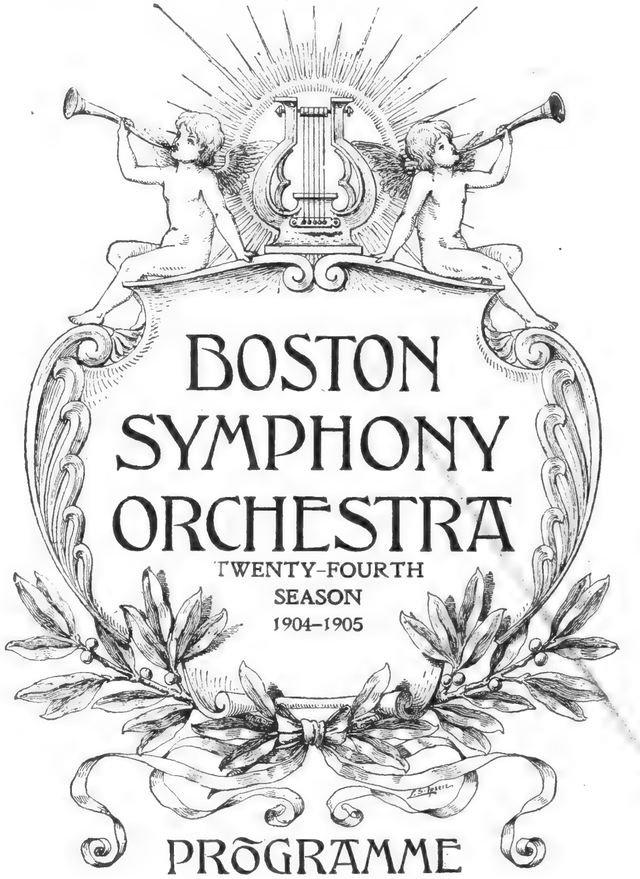
BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, December 9, at 8.25 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

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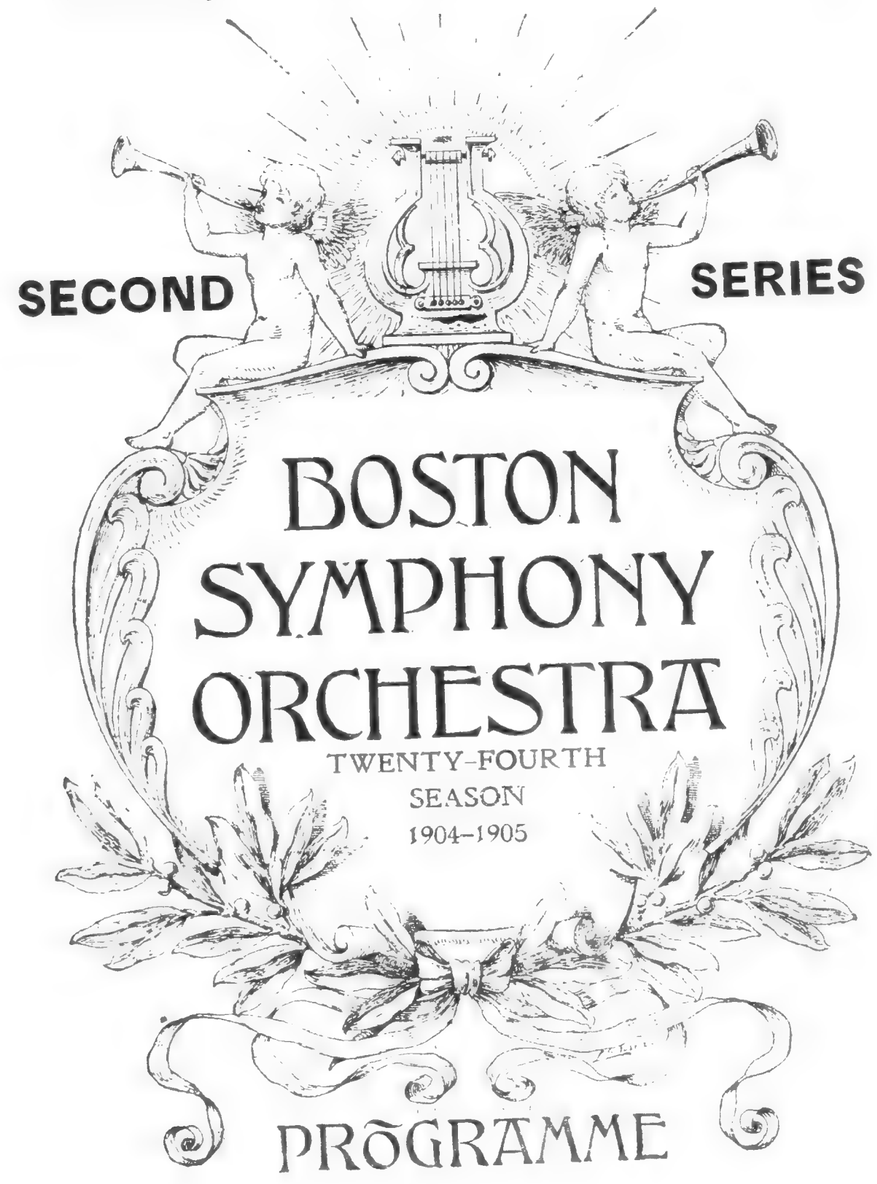
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, December 7, at 8.15 precisely.



SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA
Monday Evening, December 5, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE
Tuesday Evening, December 6, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904–1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

[801]

SYMPHONY HALL

Sunday Evening, November 27, at eight

Pension Fund Concert

BY THE

BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor

ASSISTED BY

De PACHMANN

WALLACE GOODRICH, Organist
and Vocal Artists to be announced

PROGRAM

1. OVERTURE, "Star of the North" . . . Meyerbeer
2. CONCERTO in E-flat major, for Piano and Orchestra, Liszt
3. HUNGARIAN SCENE (*First time*) . . Massenet
4. SELECTIONS FROM "HANSEL AND GRETEL," for Voices and Orchestra . . . Humperdinck
5. PIANO SOLO
6. TE DEUM LAUDAMUS, for Strings and Organ, Sgambati
7. CAPRICCIO ITALIEN . . . . Tschaikowsky

TICKETS, $2.00, $1.50, and $1.00, on sale at Symphony Hall, Monday, November 21.

Symphony Hall . Sunday Evening, November 27
at eight

Pension Fund Concert

BY THE

BOSTON SYMPHONY ORCHESTRA

WILHELM GERICKE, Conductor

ASSISTED BY

De PACHMANN

MRS. GRACE B. WILLIAMS, Soprano
MRS. HELEN ALLEN HUNT, Contralto
WALLACE GOODRICH . Organist

PROGRAM

1. OVERTURE, "Star of the North" . . . . Meyerbeer
2. CONCERTO in E-flat major, for Piano and Orchestra, Liszt
3. HUNGARIAN SCENES . . . . . J. Massenet
   SECOND SUITE (First time).
   I. Allegro risoluto.
   II. Allegretto leggiero.
   III. Andantino, tr s calme.
   IV. Allegro risoluto; Andante molto sostenuto religioso; Allegro risoluto.
4. SELECTIONS FROM "HANSEL AND GRETEL," for Voices and Orchestra . . . . . Humperdinck
5. PIANO SOLO . . . . . Chopin
   a. Nocturne in F minor, Op. 55, No. 1
   b. Berceuse in D-flat, Op. 57
   c. Etude in A-flat, Op. 25, No. 1
6. TE DEUM LAUDAMUS, for Strings and Organ . Sgambati
   (First time.)
7. CAPRICCIO ITALIEN . . . . . Tschaikowsky

THE PIANO IS A BALDWIN

SYMPHONY HALL

Sunday Evening, November 27, at eight

Pension Fund Concert

BY THE

BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor

ASSISTED BY

De PACHMANN

WALLACE GOODRICH, Organist
and Vocal Artists to be announced

PROGRAM

1. OVERTURE, "Star of the North" . . . Meyerbeer
2. CONCERTO in E-flat major, for Piano and Orchestra, Liszt
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5. PIANO SOLO
6. TE DEUM LAUDAMUS, for Strings and Organ, Sgambati
7. CAPRICCIO ITALIEN . . . . Tschaikowsky

TICKETS, $2.00, $1.50, and $1.00, on sale at Symphony Hall, Monday, November 21.

Symphony Hall . Sunday Evening, November 27
at eight

Pension Fund Concert

BY THE

BOSTON SYMPHONY ORCHESTRA

WILHELM GERICKE, Conductor

ASSISTED BY

De PACHMANN

MRS. GRACE B. WILLIAMS, Soprano
MRS. HELEN ALLEN HUNT, Contralto
WALLACE GOODRICH . Organist

PROGRAM

1. OVERTURE, "Star of the North" . . . . Meyerbeer
2. CONCERTO in E-flat major, for Piano and Orchestra. Liszt
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   SECOND SUITE (First time).
   I. Allegro risoluto.
   II Allegretto leggiero.
   III. Andantino, tr s calme.
   IV. Allegro risoluto; Andante molto sostenuto religioso; Allegro risoluto.
4. SELECTIONS FROM "HANSEL AND GRETEL," for Voices and Orchestra . . . . . Humperdinck
5. PIANO SOLO . . . . . Chopin
   a. Nocturne in F minor, Op. 55, No. 1
   b. Berceuse in D-flat, Op. 57
   c. Etude in A-flat, Op. 25, No. 1
6. TE DEUM LAUDAMUS, for Strings and Organ . Sgambati
   (First time.)
7. CAPRICCIO ITALIEN . . . . . Tschaikowsky

THE PIANO IS A BALDWIN

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Tuesday Evening, November 22, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904-1905

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 1, AT 7.45, P. M.

Programme.

WEBER, — OVERTURE to "Oberon."

VOLKMANN, — SERENADE No. 3, in D minor, op. 69.
Mr. RUDOLF KRASSELT, Solo Violoncello.

BACH, — THREE MOVEMENTS.
Orchestrated by W. GERICKE.

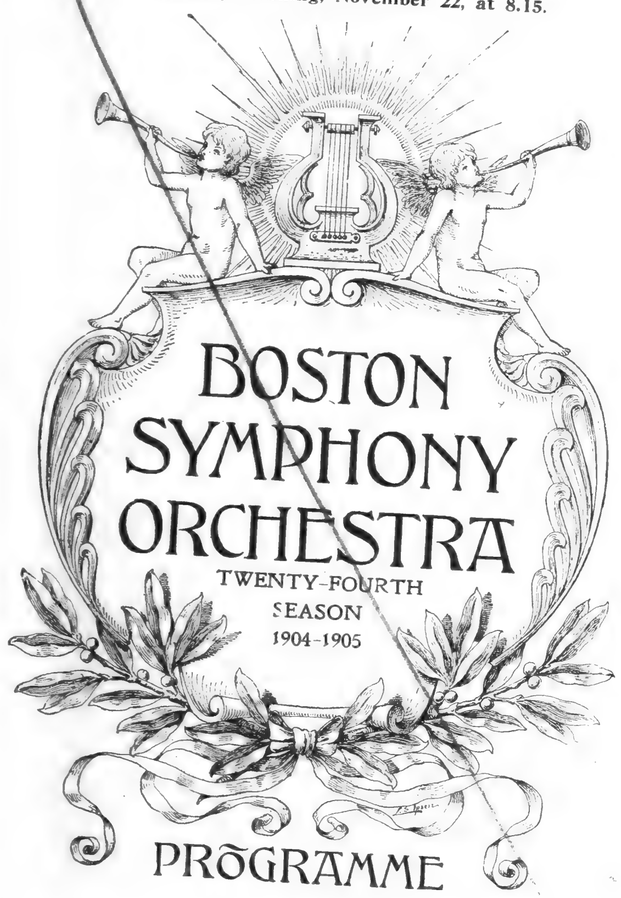
JOSEPH SUK, — SYMPHONY in E major, op. 14.
I. Allegro ma non troppo.
II. Adagio.
III. Allegro vivace.
IV. Allegro.

Fourth Concert, Thursday Evening, December 15.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Tuesday Evening, November 22, at 8.15.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904-1905

PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 1, AT 7.45, P. M.

Programme.

WEBER. OVERTURE to "Oberon."

VOLKMANN. SERENADE No. 3, in D minor, op. 69.
Mr. RUDOLF KRASSELT, Solo Violoncello.

BACH. THREE MOVEMENTS.
Orchestrated by W. GERICKE.

JOSEPH SUK. SYMPHONY in E major, op. 14.
I. Allegro ma non troppo.
II. Adagio.
III. Allegro vivace.
IV. Allegro.

Fourth Concert, Thursday Evening, December 15.

[10]

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 10, AT 7.45, P. M.

Programme.

BEETHOVEN.	SYMPHONY No. 4, in B flat major, op. 60. I. Adagio Allegro vivace. II. Adagio. III. Allegro vivace Trio: Un poco meno allegro. IV. Finale: Allegro ma non troppo.
SAINT-SAËNS.	CONCERTO for PIANOFORTE, No. 2, in G minor, op. 22. I. Andante sostenuto. II. Allegretto scherzando. III. Presto.
DUKAS.	SCHERZO, "The Sorcerer's Apprentice." (After a ballad by Goethe.)
WAGNER.	OVERTURE to "Tannhaeuser."

Soloist:

Mr. LOUIS BACHNER.

The Pianoforte is a Mason and Hamlin.

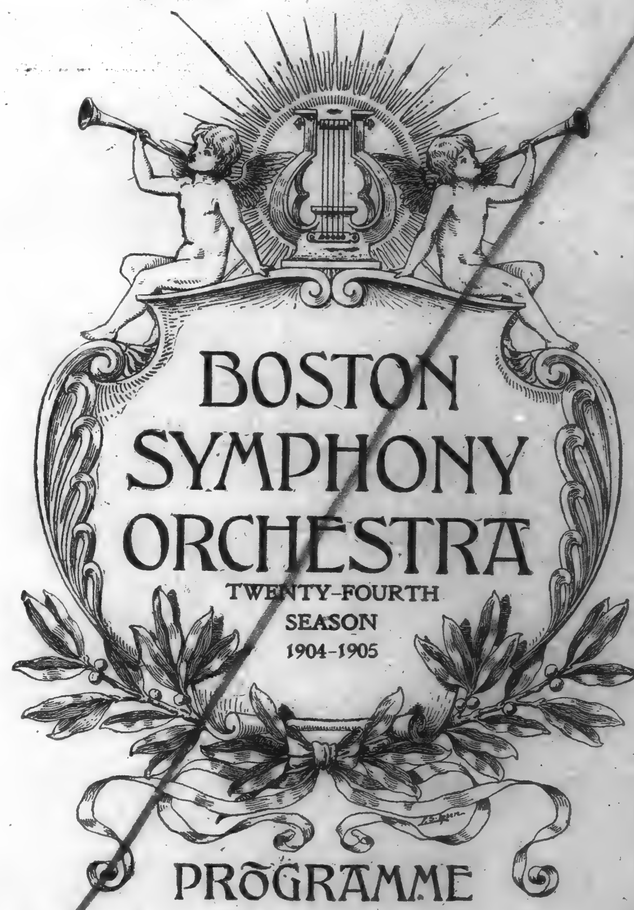
Third Concert, Thursday Evening, December 1.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

R. L. Flanders

MUSIC HALL . . . . . TROY

Monday Evening, November 14, at 8.15.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904-1905

PROGRAMME

C. A. ELLIS, Manager. **F. R. COMEE, Asst. Manager.**

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conducter.

II. CONCERT.

THURSDAY, NOVEMBER 10, AT 7.45, P. M.

Programme.

BEETHOVEN. SYMPHONY No. 4, in B flat major, op. 60
I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace. Trio. Un poco meno Allegro.
IV. Finale: Allegro ma non troppo.

SAINT-SAËNS. CONCERTO for PIANOFORTE, No. 2, in C minor, op. 22.
I. Andante sostenuto.
II. Allegretto scherzando.
III. Presto.

DUKAS. SCHERZO, "The Sorcerer's Apprentice."
(After a ballad by Goethe.)

WAGNER. OVERTURE to "Tannhaeuser."

Soloist:

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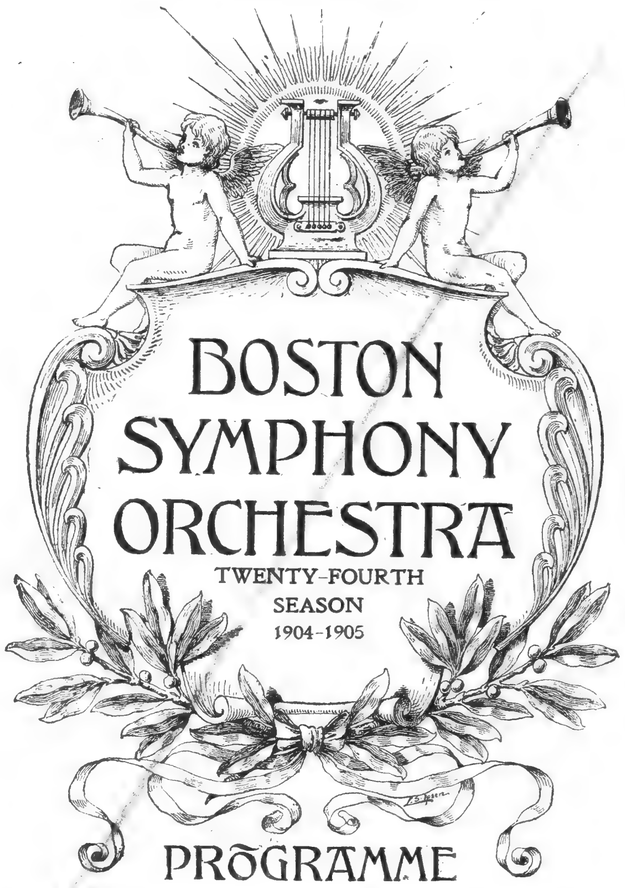
Third Concert, Thursday Evening, December 1

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL . . . . . TROY

Monday Evening, November 14, at 8.15.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON 1904-1905

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL . . . NEW YORK

Thursday Evening, November 3, at 8.15 precisely.
Saturday Afternoon, November 5, at 2.30 precisely.

C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

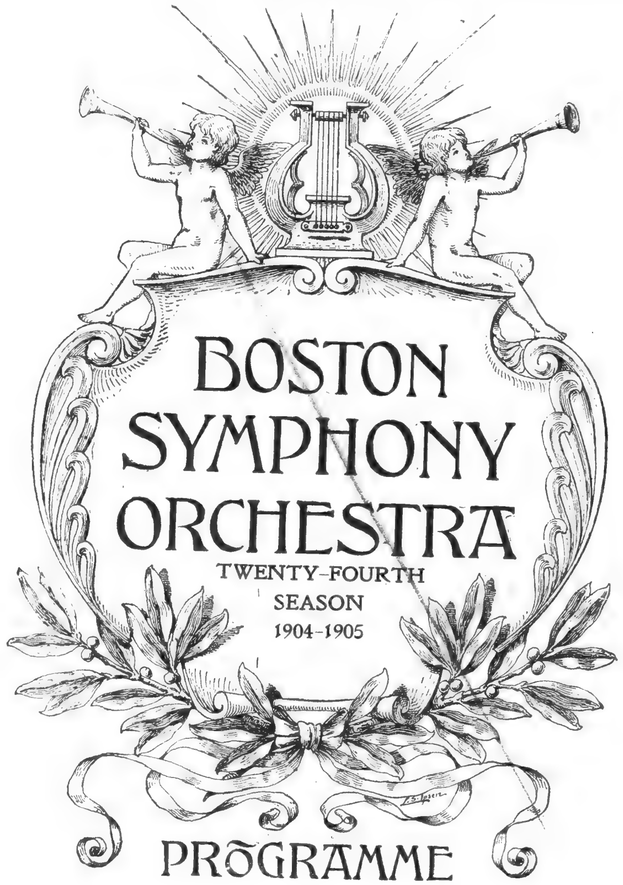
Tickets at Carnegie Hall.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, November 4, at 8.25 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

[12]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Tuesday Evening, November 1, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904-1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets, with reserved seats, on sale at Albaugh's, 15 North Charles Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, November 2, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH
SEASON
1904-1905

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets on sale at The Heppe Piano Rooms, 1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Tuesday Evening, November 1, at 8.15 precisely.

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

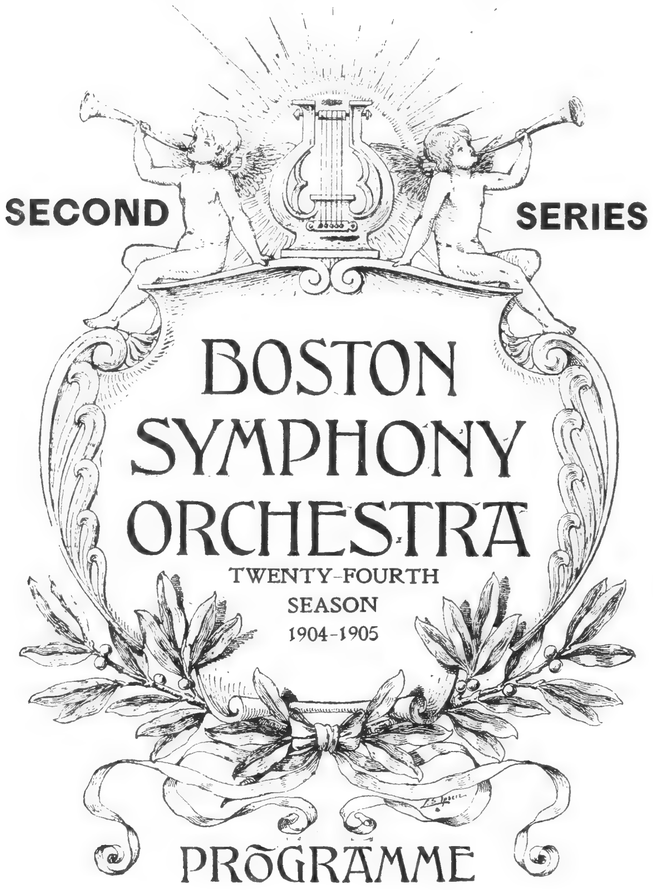
Tickets, with reserved seat , ot.
sale at Albaugh's,
15 North Charles Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Wednesday Evening, November 2, at 8.15 precisely.

SECOND SERIES



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

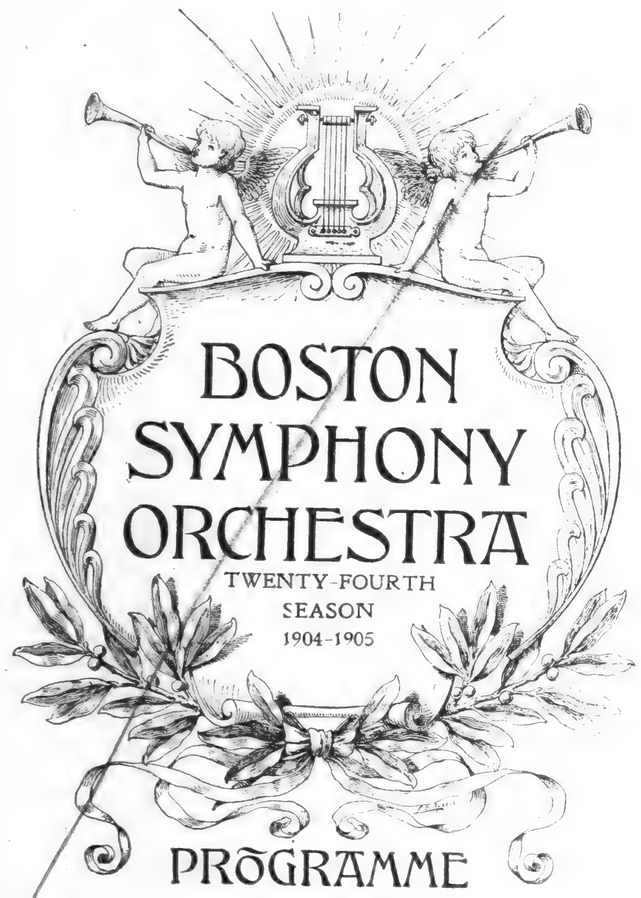
1

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

FOOT-GUARD HALL . . . HARTFORD

Monday Evening, October 17, at 8



BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904-1905

PROGRAMME

C. A. ELLIS, Manager

1

F. R. COMEE, Asst. Manager

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, October 31, at 8.15 precisely

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

TWENTY-FOURTH SEASON
1904-1905

PROGRAMME

C. A. ELLIS, Manager
F. R. COMEE, Asst. Manager

1

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street

Carnegie Hall
New York

Twenty-fourth Season
Nineteen Hundred Four and Five

The BOSTON SYMPHONY ORCHESTRA

NINETY-FOUR PERFORMERS

MR. WILHELM GERICKE
CONDUCTOR

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Carnegie Hall

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

FIVE CONCERTS
THURSDAY EVENINGS AT 8.15

NOVEMBER 3
DECEMBER 8
JANUARY 12
FEBRUARY 16
MARCH 16 and

FIVE MATINEES
SATURDAY AFTERNOONS AT 2.30

NOVEMBER 5
DECEMBER 10
JANUARY 14
FEBRUARY 18
MARCH 18

Season tickets, with reserved seats for the series of five matinees or five concerts, **$7.50, $6, $5,** and **$3,** and boxes **$50** and **$40,** according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

☞ **The programmes for the afternoon and evening series will be entirely different.**

SOLO ARTISTS

Miss MURIEL FOSTER
Miss EDITH WALKER
Mr. D'ALBERT
Mr. DE PACHMANN
Mr. RAFAEL JOSEFFY
Mr. SCHELLING
Mr. YSAYE
Mr. FRITZ KREISLER
Miss MARIE NICHOLS
Mr. WILLY HESS

[511]

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

Carnegie Hall

Carnegie Hall

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

The novelties to be played will be chosen from the following list:—

Hugo Wolf	Symphonic Poem, "Penthesilea"
Liszt	Symphony No. 1
J. Fauré	"Vogelpredigt des heiligen Franz von Assisi"
Van Der Stucken	"Pellias and Mellisande"
Debussy	"Pax Triumphans"
Converse	Prelude, "L'Après-midi d'une Faune"
R. Caetani	Two Pieces for Piano and Orchestra
C. Goldmark	Prélude Symphonique, Op. 11
Sinding	Overture
Rimsky-Korsakoff	Suite, Op. 35
Hadley	"Sadkow"
Gluck (Mottl)	Symphony
Guy Ropartz	Ballet Music from Suite II.
Schillings	Fantasie in D major
	"Der Vespertag"

Sea
five
corc
worl
purc

Carnegie Hall
New York

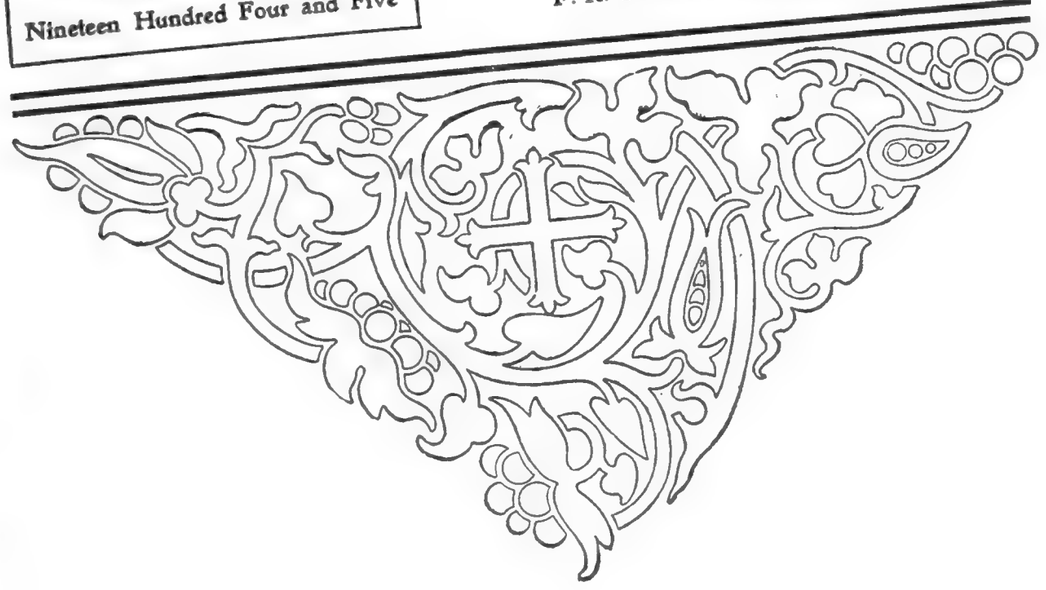
Twenty-fourth Season
Nineteen Hundred Four and Five

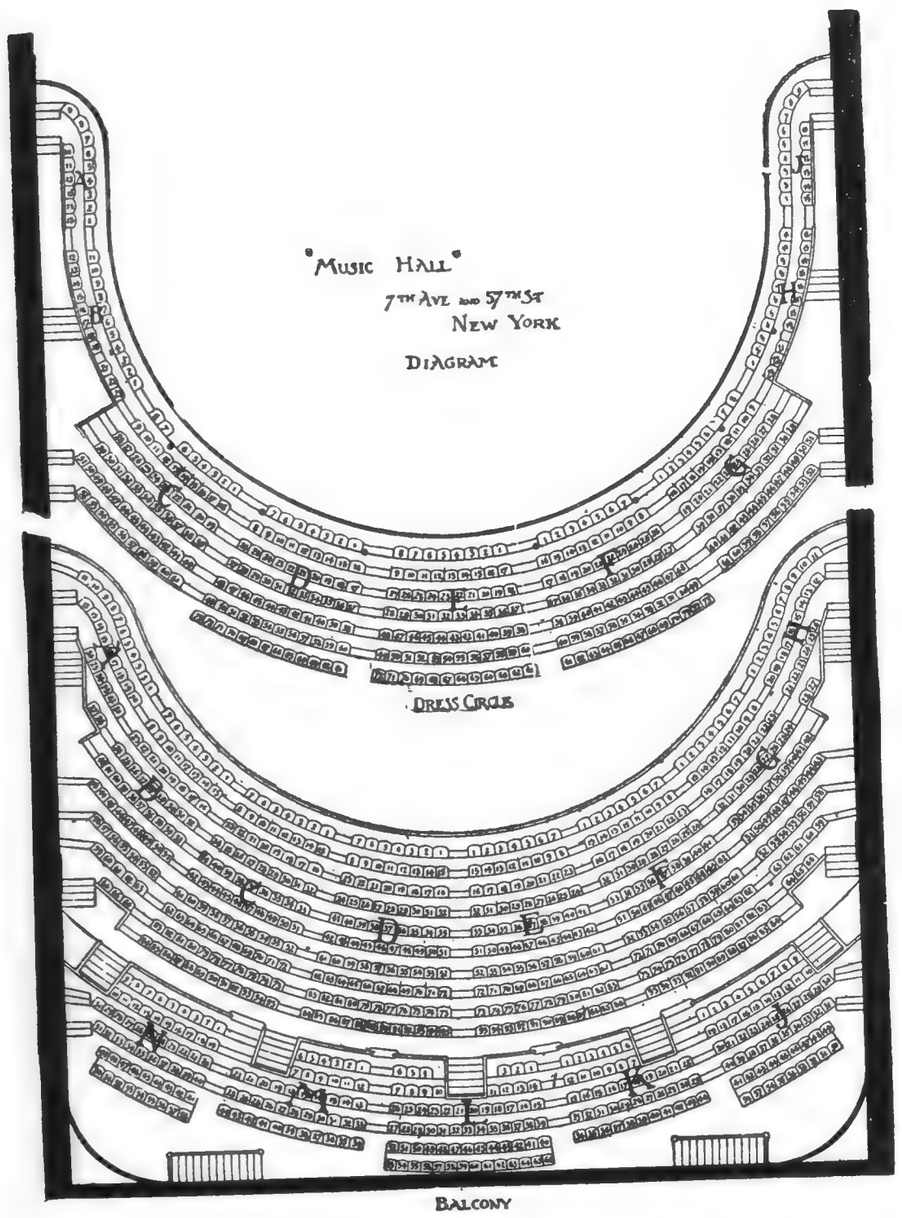
The BOSTON SYMPHONY ORCHESTRA

NINETY-FOUR PERFORMERS
MR. WILHELM GERICKE
CONDUCTOR

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager





(Over)

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston.

Dear Sir:

As a subscriber to the concerts by the Boston Symphony Orchestra at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. Ellis, *Manager.*
F. R. Comee, *Assistant Manager.*

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, Conductor

Symphony Hall, Boston.

Dear Madam:

As a subscriber to the concerts by the Boston Symphony Orchestra at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. Ellis, *Manager.*
F. R. Comee, *Assistant Manager.*

Carnegie Hall
New York

The BOSTON SYMPHONY ORCHESTRA

NINETY-FOUR PERFORMERS
MR. WILHELM GERICKE
CONDUCTOR

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Twenty-fourth Season
Nineteen Hundred Four and Five

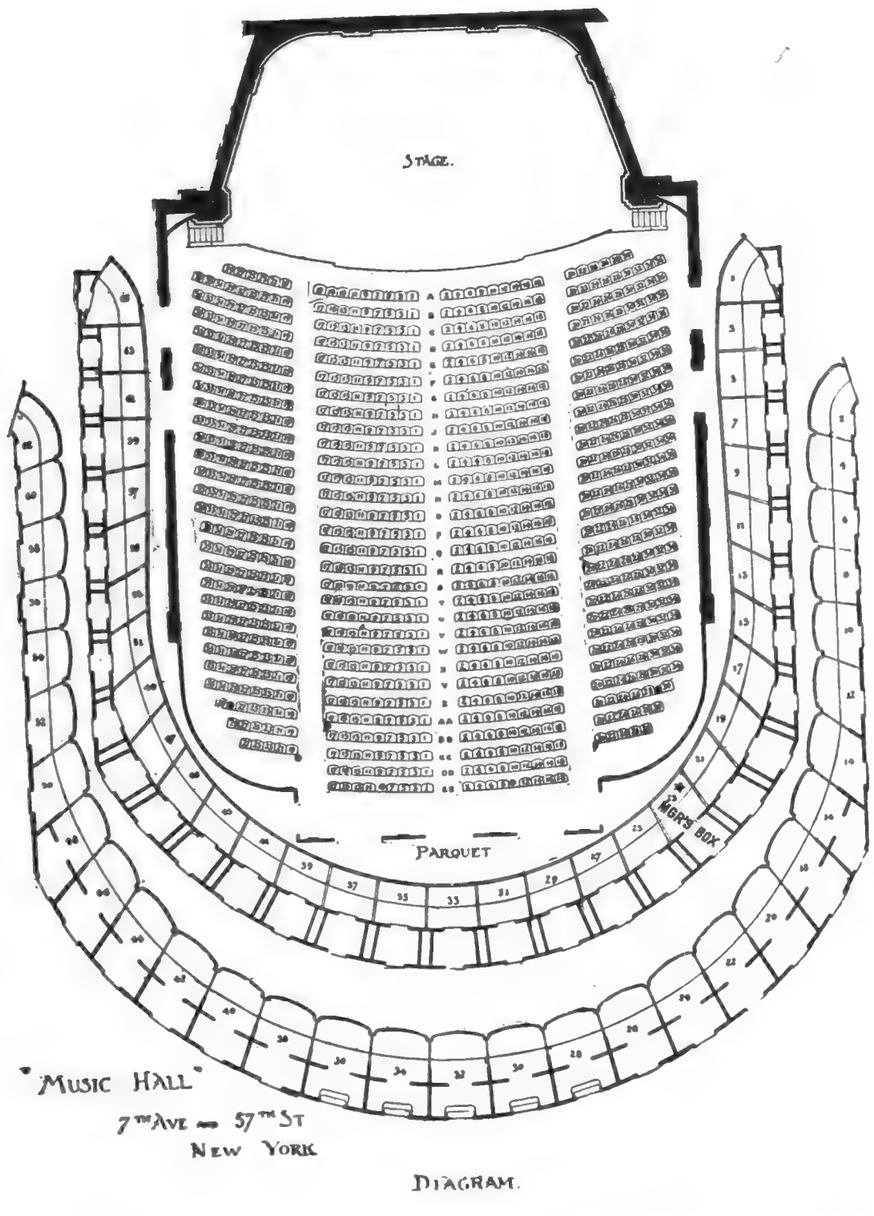


DIAGRAM.

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

Hall

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 15, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

[911]

The Lyric
Baltimore

Twenty-fourth Season
Nineteen Hundred Four and Five

The BOSTON SYMPHONY ORCHESTRA

NINETY-FOUR PERFORMERS
MR. WILHELM GERICKE
CONDUCTOR

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

BALTIMORE, October 1, 1904.

I hereby subscribe for season tickets for the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at The Lyric.

Location of seats last season .....

.....

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at The Lyric last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 8, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

The Lyric

[911]

FIVE CONCERTS

TUESDAY EVENINGS AT 8.15 O'CLOCK

NOVEMBER 1
DECEMBER 6
JANUARY 10
FEBRUARY 14
MARCH 14

Boxes seating six, $60 each, for the series of five concerts.

Season tickets, with reserved seats, for the series of five concerts, $7 and $5, according to location.

The sale of tickets will open Monday morning, October 10, at Albaugh's, 201 North Charles Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

SOLO ARTISTS

Mme. LOUISE HOMER
Mr. YSAYE
Miss MURIEL FOSTER
Mr. D'ALBERT
Mr. WILLY HESS

BALTIMORE, October 1, 1904.

I hereby subscribe for ..... season tickets for the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at The Lyric.

Location of seats last season .....

.....

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the BOSTON SYMPHONY ORCHESTRA at The Lyric last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 8, indicating the location of seats.

Yours respectfully,

The Lyric

Boston Symphony Orchestra

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Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

BALTIMORE, October 1, 1904.

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.....

.....

Location of seats last season .....

.....

[911]

The Lyric

following list:—

Hugo Wolf	Symphonic Poem, "Penthesilea"
Saint-Saëns	Symphony No. 1
Liszt	"Vogelpredigt des heiligen Franz von Assisi"
	"Pellias and Mellisande"
J. Fauré	"Pax Triumphans"
Van Der Stucken	Prelude, "L'Après-midi d'une Faune"
Debussy	Two Pieces for Piano and Orchestra
Converse	Prélude Symphonique, Op. 11
R. Caetani	Overture
C. Goldmark	Suite, Op. 35
Sinding	"Sadkow"
Rimsky-Korsakoff	Symphony
Hadley	Ballet Music from Suite II.
Gluck (Mottl)	Fantasie in D major
Guy Ropartz	Fantasie in D major
Schillings	"Der Vespertag"

[116]

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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F. R. COMEE, *Assistant Manager.*

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Location of seats last season.....

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The Lyric

THE NOVELTIES [illegible] ONE

following list: —

Hugo Wolf	Symphonic Poem, "Penthesilea"
Saint-Saëns	Symphony No. 1
Liszt	"Vogelpredigt des heiligen Franz von Assisi"
J. Fauré	"Pellias and Mellisande"
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Rimsky-Korsakoff	"Sadkow"
Hadley	Symphony
Gluck (Motti)	Ballet Music from Suite II.
Guy Ropartz	Fantasie in D major
Schillings	"Der Vespertag"

[11]

Academy of Music
Philadelphia

Twenty-fourth Season
Nineteen Hundred Four and Five

The BOSTON SYMPHONY ORCHESTRA

NINETY-FOUR PERFORMERS
MR. WILHELM GERICKE
CONDUCTOR

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

PHILADELPHIA, September 28, 1904.

I hereby subscribe for ..... season tickets for the second series of five Wednesday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.

.....

.....

Location of seats last season .....

.....

SYMPHONY HALL, BOSTON,
October 20, 1904.

Boston Symphony Orchestra

PHILADELPHIA CONCERTS

We beg to courteously remind you that we have not received a renewal of your last season's subscription. Will you kindly send your decision at your earliest convenience, and oblige

Cordially yours,

CHARLES A. ELLIS, *Manager.*
FREDERIC R. COMEE, *Assistant Manager.*

[11]

Academy of Music
Philadelphia

Twenty-fourth Season
Nineteen Hundred Four and Five

The BOSTON SYMPHONY ORCHESTRA

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F. R. COMEE, Assistant Manager

PHILADELPHIA, September 28, 1904.

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Location of seats last season

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October 20, 1904.

Boston Symphony Orchestra

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Cordially yours,

CHARLES A. ELLIS, *Manager.*
FREDERIC R. COMEE, *Assistant Manager.*

[211]

TWO SERIES OF

FIVE CONCERTS EACH

First Series Monday Evenings at 8.15		Second Series Wednesday Evenings at 8.15	
October	31	November	2
December	5	December	7
January	9	January	11
February	13	February	15
March	13	March	15

The scale of prices will be the same for each series.

Proscenium boxes seating eight, and boxes seating six and four, will be sold at **$75, $63,** and **$42,** respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, **$7, $5,** and **$3.50,** according to location.

The public sale of tickets for the first series will open Monday morning, October 10, and for the second series on the following Wednesday morning, October 12, at the Heppe Piano Rooms, 1115 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

SOLO ARTISTS

Miss MURIEL FOSTER
Miss EDITH WALKER
Mr. D'ALBERT
Mr. DE PACHMANN
Mr. RAFAEL JOSEFFY
Mr. SCHELLING
Mr. YSAYE
Mr. FRITZ KREISLER
Miss MARIE NICHOLS
Mr. WILLY HESS
(His first appearance in Philadelphia)

SPECIAL ANNOUNCEMENT

Both series of concerts will be the same in character and equally attractive, but with different programmes and soloists.

Season ticket holders of last season will be allowed to retain *the same* seats for both the first and second series, payment for the same to be made on or before Saturday, October 8, for the first series, and Monday, October 10, for the second series, by cash, money order, or check, made payable to Miss H. Harris, to whom all renewals of seats should be sent, at 1115 Chestnut Street.

PHILADELPHIA, September 28, 1904.

I hereby subscribe for .....season tickets for the second series of five Wednesday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.

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Location of seats last season .....

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October 20, 1904.

Boston Symphony Orchestra

PHILADELPHIA CONCERTS

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FREDERIC R. COMEE, *Assistant Manager.*

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October 20, 1904.

Boston Symphony Orchestra

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Saint-Saëns	Symphony No. 1
Liszt	"Vogelpredigt des heiligen Franz von Assisi"
	"Pellias and Mellisande"
J. Fauré	"Pax Triumphans"
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	Prélude Symphonique, Op. 11
R. Caetani	Overture
C. Goldmark	Suite, Op. 33
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Rimsky-Korsakoff	Symphony
Hadley	Ballet Music from Suite II.
Gluck (Motti)	Fantasie in D major
Guy Ropartz	"Der Vespertag"
Schillings	

Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the first (Monday evening) series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 8, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

PHILADELPHIA, September 28, 1904.

I hereby subscribe for ..... season tickets for the first series of five Monday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.

Location of seats last season .....

[811]

BOSTON SYMPHONY ORCHESTRA

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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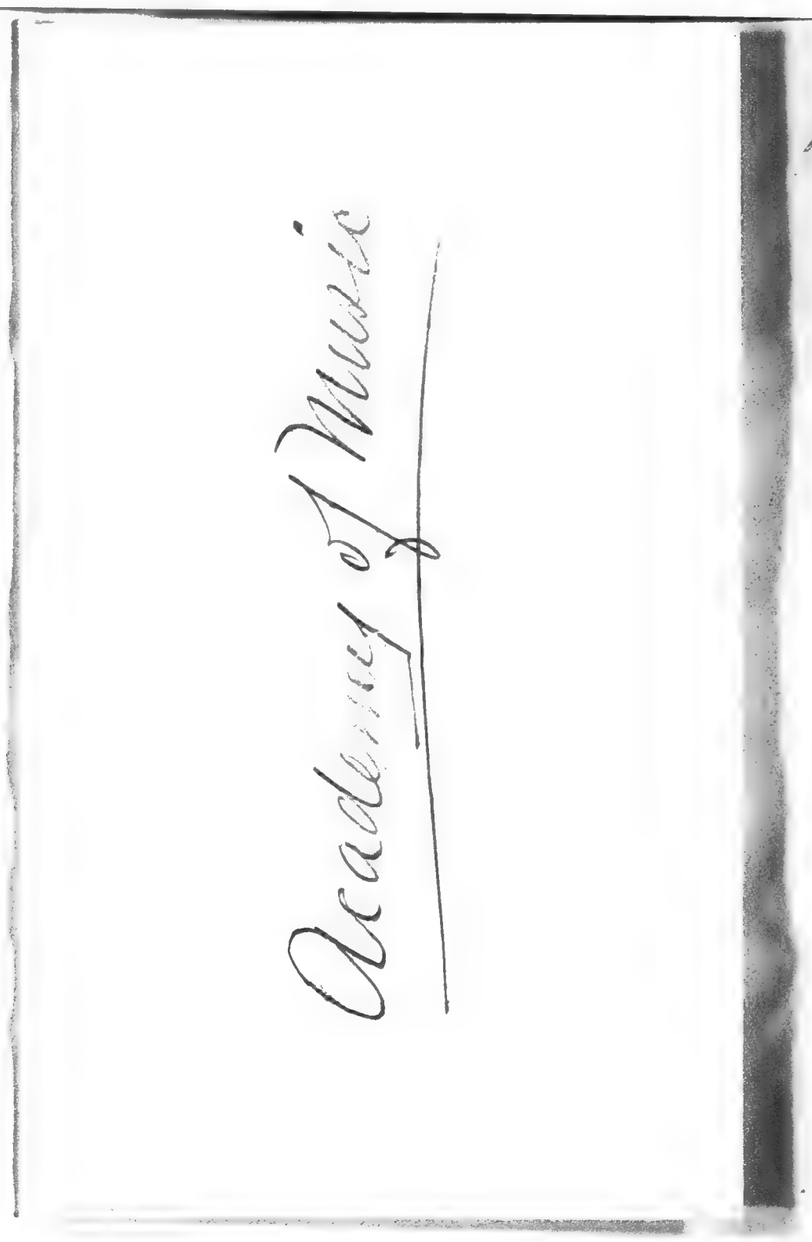
F. R. COMEE, *Assistant Manager.*



Boston Symphony Orchestra

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[811]

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F. R. COMEE, *Assistant Manager.*

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Location of seats last season

BOSTON SYMPHONY ORCHESTRA

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Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

Orch. 1st Mus. A.

Boston Symphony Orchestra

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WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

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F. R. COMEE, *Assistant Manager.*

Boston Symphony Orchestra

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F. R. COMEE, *Assistant Manager.*

[811]

Boston Symphony Orchestra

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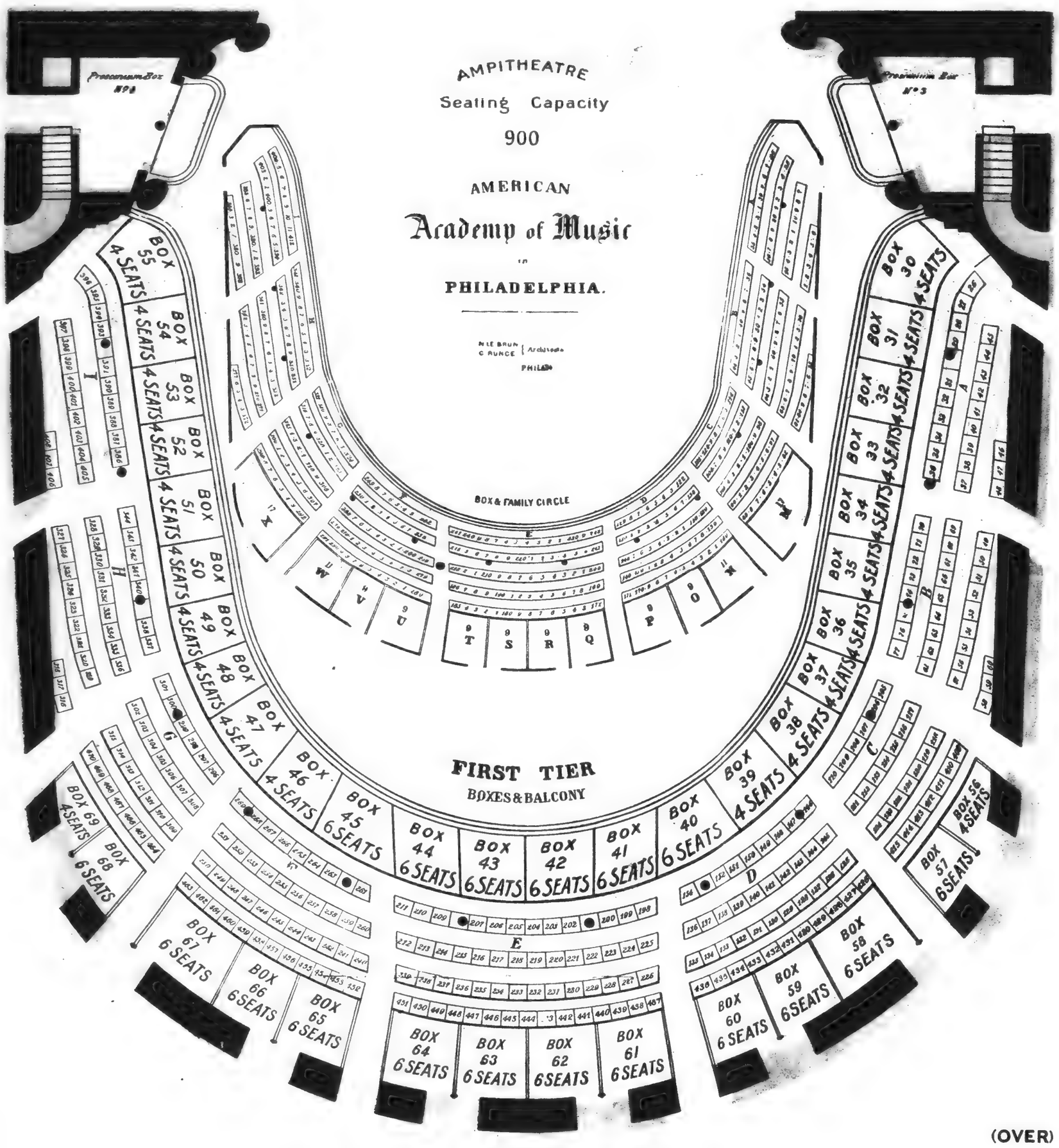

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E, *Assistant Manager.*

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Boston Symphony Orchestra

FOUNDED A.D. EIGHTEEN HUNDRED AND EIGHTY-ONE
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[811]

Boston Symphony Orchestra

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SYMPHONY HALL, BOSTON

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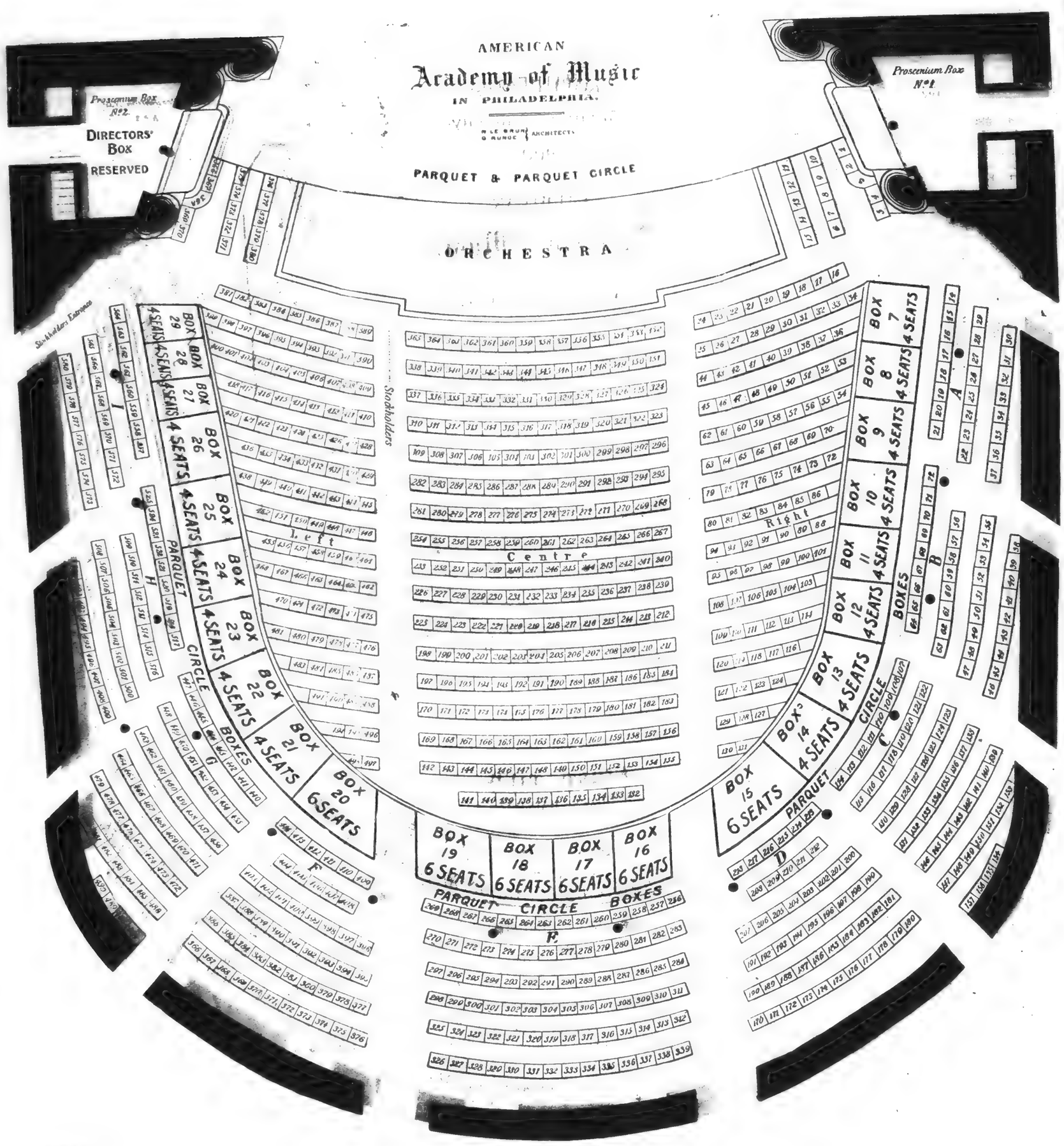

ESTRA
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Assistant Manager.

Boston Symphony Orchestra

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Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

[611]

SOLO ARTISTS

Mrs. METHOD

Mr. LOUIS BACHNER

Mr. BUONAMICI

Mr. WILLY HESS

Mr. T. ADAMOWSKI

Mr. RUDOLF KRASSELT

AND OTHERS TO BE ANNOUNCED

CAMBRIDGE, October 15, 1904.

I hereby subscribe for ..... season tickets for the series of nine Thursday Evening Concerts to be given by the Boston Symphony Orchestra at Sanders Theatre.

.....

.....

Location of seats last season,.....

.....

Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 27, AT 7.45, P. M.

Programme.

DVOŘÁK, OVERTURE to "Othello." op. 93.

MOZART, ARIA, "Deh' Vieni, from "Marriage of Figaro."

DVOŘÁK, SUITE in D major, op. 39.
I. Præludium, (Pastorale).
II. Polka: Trio.
III. Menuett, (Sousedska).
IV. Romanze.
V. Finale, (Furiant).

SONGS with ORCHESTRA.

a) MASSENET, "AIR DE GRISELIDIS."

b) MOSZKOWSKI, "PRES DU BERCEAU."

DVOŘÁK, SYMPHONY No. 5, in E minor, "From the New World." op. 95.
I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

Soloist:

Mrs. MINNIE METHOT.

Second Concert, Thursday Evening, November 10.

CAMBRIDGE, October 15, 1904.

I hereby subscribe for ..... season tickets for the series of nine Thursday Evening Concerts to be given by the Boston Symphony Orchestra at Sanders Theatre.

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Sanders Theatre, Cambridge.

SEASON 1904-05.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

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II. Polka: Trio.
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IV. Romanze.
V. Finale, (Furiant).

SONGS with ORCHESTRA.

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Saint-Saëns	Symphony No. 1
Liszt	"Vogelpredigt des heiligen Franz von Assisi"
J. Fauré	"Pellias and Mellisande"
Van Der Stucken	"Pax Triumphans"
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Rimsky-Korsakoff	"Sadkow"
Hadley	Symphony
Gluck (Mottl)	Ballet Music from Suite II.
Guy Ropartz	Fantasie in D major
Schillings	"Der Vespertag"

DECEMBER	5
JANUARY	26
FEBRUARY	9
MARCH	9
APRIL	6
APRIL	27

SPECIAL ANNOUNCEMENT

SEASON TICKETS for the nine concerts, **$7.00.**

The sale will be conducted according to the plan in use last season.

Subscribers of last season may secure the *same seats* by filling out and mailing the enclosed blank, with check payable to C. W. Sever & Co., on or before October 19, 1904. On receipt of check, tickets will be mailed.

The unclaimed seats will be offered for sale in the usual manner at Sever's University Bookstore, Harvard Square, Cambridge, on Saturday morning, October 22, 1904, at 8 o'clock.

A limited number of seats have been reserved for college officers and invited guests.

Twenty-fourth Season
Nineteen Hundred Four and Five

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

END OF VOLUME

REDUCTION

RATIO

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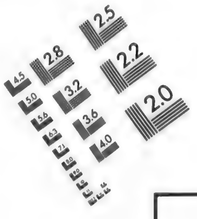

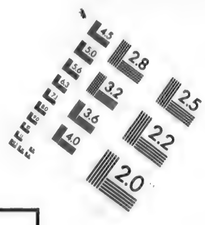

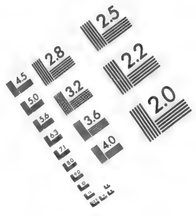

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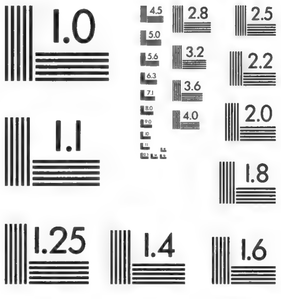

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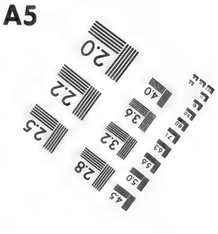

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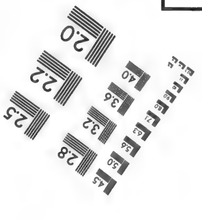
PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119



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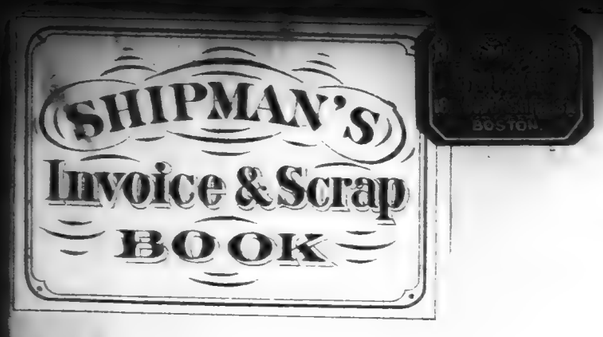
VOLUME 22

Pops

1904 - 1905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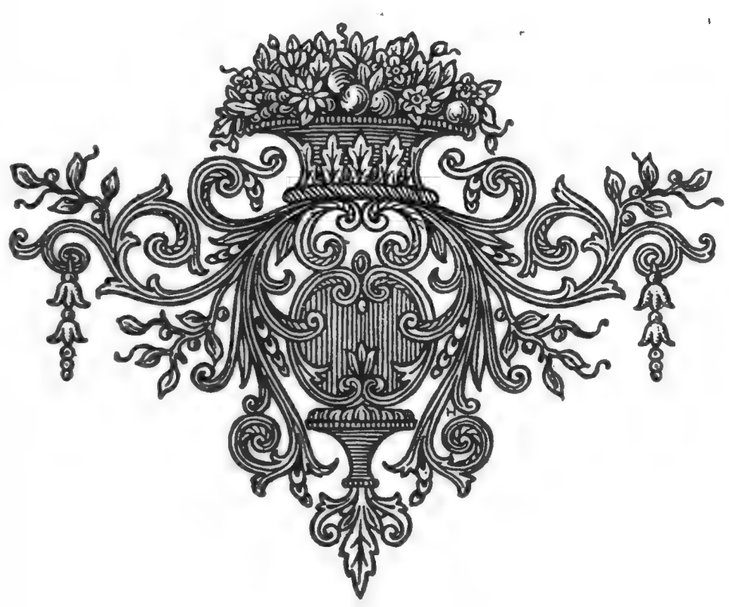
SYMPHONY HALL POPS



NINETEENTH SEASON
Nineteen Hundred & Four

HONY
LL
PS

H SEASON
red & Four

~ ~ BILL OF FARE ~ ~

▲ LUNCH ▲

SANDWICHES.

Ham	10
Tongue	10
Chicken	15
Swiss Cheese	15
Roquefort Cheese	15
Brie Cheese	15
Neufchatel Cheese	15
American Cheese	15
Sardine	15

ICE-CREAM.

Vanilla	20
Strawberry	20
Chocolate	20
Harlequin	25
Cake	15

PER PLATE.

Cold Ham	25
Cold Smoked Tongue	30
Cold Chicken	30
Swiss Cheese and Water Crackers	25
Roquefort " " " "	25
Brie " " " "	25
Sardines	30
Pretzels	10

SALADS.

Lobster	40
Chicken	40

CONFECTIONS.

The Walter M. Lowney Co. Assorted Chocolates.

One pound packages.....75, 60, and 50
One-half pound packages.....35 and 30

Assorted Chocolates and Bonbons.

1 lb. packages, 50. ½ lb. packages, 30

Chocolate Caramels, 1 lb., 50; ½ lb., 30
Chocolate Peppermints.....½ lb., 25

▲ ▲ CIGARS ▲ ▲

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

Marguerite, Conchas	From Estabrook & Eaton.	10c., 3 for 25c.
Marguerite, Panetelas		10c., 3 for 25c.
Salerosa, Ideals		10c. each
E. & E., Invincibles		15c., 2 for 25c.
El Principe de Gales, Londres Grande		10c. each
Manuel Garcia, Conchas Elegante		15c., 2 for 25c.
Lords of England, Delmonte		20c., 3 for 50c.
Bock & Co., Especiales de E. & E.		20c., 5 for $1.00
La Carolina, Perfectos		25c. each
Barrister, Perfecto	From Daniel Frank & Co.	10c., 3 for 25c.
Barrister, Conchas		10c., 3 for 25c.
N. S., Londres		10c., 3 for 25c.
Celebridad, Perfecto		10c. each
The American, Puritanos Finos		15c., 2 for 25c.
The American, Concha Fina Especial		10c., 3 for 25c.
The American, Perfecto Fino		20c., 3 for 50c.
Knight Tempter, Puritanos Finos		15c., 2 for 25c.
Garcia, D. F. & Co., Conchas Especiales		10c. each
El Roble Conchas Especiales		10c., 3 for 25c.
Buscador Rothschild	From S. S. Pierce Co.	15c., 2 for 25c.
Pembina Bouquet		10c., 3 for 25c.
Overland Perfecto		15c., 2 for 25c.
Blason Regalia Chiquita		15c., 2 for 25c.
Iberia Bacheler		15c., 2 for 25c.
Iberia Claveles		15c. straight
Cosmopolitana Perfecto Extra		25c. "
El Blason Bouquet Extra		20c., 3 for 50c.
Iberia Mercedes		20c., 3 for 50c.
Iberia Americans		25c.
Iberia Regalia Fina Especial		20c., 3 for 50c.
Punch Perfectos		25c.
Iberia Emenencia		25c.
Ginita Deliciosos Extra		10c., 3 for 25c.
Matilde Rothschilds	From C. B. Perkins & Co.	15c., 2 for 25c.
Elena Reina Victoria Extra		15c., 2 for 25c.
Matilde Perfecto Finos		20c., 3 for 50c.
Monte Rosa Puritanos Extra		15c. each
Tedesco Exquisites		15c., 2 for 25c.
Toinette Perfecto		10c., 3 for 25c.
Sweet Caporal Cigarettes (Twenties)	15c.	No. 2 Menashi, Plain or Cork Tip.....15c.
Mah Mal No. 5	15c.	No. 2 " " " club size, 20c.
Mah Mal No. 3	25c.	Red Lion, Plain or Cork Tip.....25c.
Mah Mal No. 1	30c.	Mah Mal Gold Tip .....25c.

▲ LIST OF DRINKS ▲

SCHLITZ BREWING CO. Milwaukee Beer on draught.....10
McCORMICK BREWING CO. Triune Ale on draught.....10

Claret	15
Rhine Wine	15
Claret Punch	20
Claret Cobbler	20
Rhine Wine Cobbler	20
Plain Soda	10
Plain Lemonade	10
Lemonade with Wine	15
Soda Lemonade	15
Soda Lemonade with Wine	20
Egg Lemonade	20
Apollinaris Lemonade	20
Pureoxia Soda Lemonade	15
Londonderry Lithia Lemonade	

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25
Bass & Co.'s Pale Ale, White Label	25
" " " Dog's Head	25
Van Nostrand's P. B. Ale	20
Guinness' Stout	25
Muir's Scotch Ale	25
Pilsener Beer	25
Culmbacher Beer	25
Schlitz Milwaukee Beer	20
Schlitz Milwaukee Export Beer	25
Schlitz Milwaukee Pale Beer	25
Schlitz Milwaukee Dark Beer	25
Boston Club Lager (Van Nostrand)	20

	PT.
Norfolk Cabinet Beer	20
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	20
Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	25
King's Bohemian Beer	20
Red Fox Ale	20
Ginger Ale (C. & C.)	25
Cochrane's Belfast Ginger Ale	25
S. S. Pierce's Cider....Half Pints	15
Tally Ho Ginger Ale	15
Pureoxia Dry Ginger Ale ...Pints	15
Pureoxia Dry Ginger Ale, Half Pints	10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895	1.50	.75
Niersteiner, 1893	1.50	.75
Liebfraumilch, 1893	2.00	
Johannisberger Cabinet, Yellow Seal, 1886	2.50	
Sparkling Hock	2.50	1.25
Sparkling Moselle	2.50	1.25
Baron R. de Luze Sparkling Dry Comet	3.00	1.50
Riesling (Wood, Pollard & Co.)	1.50	.75
Zeltinger Moselle, Carl Acker (Wood, Pollard & Co.)	1.50	.75
Laubenheimer, Carl Acker (Wood, Pollard & Co.)	2.00	1.00
Liebfraumilch, Carl Acker (Wood, Pollard & Co.)	2.00	1.00

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	
Zinfandel (Wood, Pollard & Co.)	1.00	.60
Medoc, Couse & Fils (Wood, Pollard & Co.)	1.00	.60
St. Julien, Couse & Fils (Wood, Pollard & Co.)	1.50	.75
Pontet Canet, Couse & Fils (Wood, Pollard & Co.)	1.50	.75
La Rose, Couse & Fils (Wood, Pollard & Co.)	2.00	1.00

SAUTERNES.

	QT.	PT.
Haut Sauterne (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00
California Sauterne (Wood, Pollard & Co.)	1.50	.75
Sauterne, Couse & Fils (Wood, Pollard & Co.)	1.50	.75
Haut Sauterne, Couse & Fils (Wood, Pollard & Co.)	2.00	1.00

MINERAL WATERS.

	QT.	PT.
Apollinaris	35	.20
Apollinaris	Splits	.10
Pureoxia Siphons of Seltzer		.20
Pureoxia Siphons, Carbonic		.20
Pureoxia Club Soda		.20
Londonderry Lithia Water	35	.20
Londonderry Lithia Water	Splits	.10

PATRONS WILL PLEASE PAY WAITERS.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

HONY
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[3]

SYMPHONY HALL

POPS

NINETEENTH SEASON

Nineteen Hundred & Four

~ ~ BILL OF FARE ~ ~

▲ LUNCH ▲

SANDWICHES.

Ham	10
Tongue	10
Chicken	15
Swiss Cheese	15
Roquefort Cheese	15
Brie Cheese	15
Neufchatel Cheese	15
American Cheese	15
Sardine	15

ICE-CREAM.

Vanilla	20
Strawberry	20
Chocolate	20
Harlequin	20
Cake	25
	15

PER PLATE.

Cold Ham	25
Cold Smoked Tongue	30
Cold Chicken	30
Swiss Cheese and Water Crackers	25
Roquefort " " " "	25
Brie " " " "	25
American " " " "	25
Neufchatel " " " "	25
Sardines	20
Pretzels	30

SALADS.

Lobster	40
Chicken	40

CONFECTIONS.

The Walter M. Lowney Co. Assorted Chocolates.

One pound packages.....75, 60, and 50
One-half pound packages.....35 and 30

Assorted Chocolates and Bonbons.

1 lb. packages, 50. ½ lb. packages, 30

Chocolate Caramels, 1 lb., 50; ½ lb., 30
Chocolate Peppermints.....½ lb. 25

▲ ▲ CIGARS ▲ ▲

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

From Estabrook & Eaton.

Marguerite, Conchas	10c., 3 for 25c.
Marguerite, Panetelas	10c., 3 for 25c.
Salerosa, Idea's	10c. each
E. & E., Invincibles	15c., 2 for 25c.
El Principe de Gales, Londres Grande	10c. each
Bock & Co., Reciprocity	15c., 2 for 25c.
Lords of England, Delmonte	20c., 3 for 50c.
Bock & Co., Especiales de E. & E.	20c., 5 for $1.00
La Carolina, Perfectos	25c. each

From Daniel Frank & Co.

Barrister, Perfecto	10c., 3 for 25c.
Barrister, Conchas	10c., 3 for 25c.
N. S., Londres	10c., 3 for 25c.
Celebridad, Perfecto	10c. each
The American, Puritanos Finos	15c., 2 for 25c.
The American, Concha Fina Especial	10c., 3 for 25c.
The American, Perfecto Fino	20c., 3 for 50c.
Knight Tempter, Puritanos Finos	15c., 2 for 25c.
Garcia, D. F. & Co., Conchas Especiales	10c. each
El Roble Conchas Especiales	10c., 3 for 25c.

From S. S. Pierce Co.

Buscador Rothschild	15c., 2 for 25c.
Pembina Bouquet	10c., 3 for 25c.
Overland Perfecto	15c., 2 for 25c.
Blason Regalia Chiquita	10c., 3 for 25c.
Iberia Bacheler	15c., 2 for 25c.
Iberia Claveles	15c., 2 for 25c.
Cosmopolitana Perfecto Extra	15c., 2 for 25c.
El Blason Bouquet Extra	15c. straight
Iberia Mercedes	25c. "
Iberia Americans	20c., 3 for 50c.
Iberia Regalia Fina Especial	20c., 3 for 50c.
Punch Perfectos	25c.
Iberia Emenencia	20c., 3 for 50c.
Ginita Deliciosos Extra	25c.
Matilde Rothschilds	25c.

From C. B. Perkins & Co.

Elena Reina Victoria Extra	10c., 3 for 25c.
Matilde Perfecto Finos	15c., 2 for 25c.
Monte Rosa Puritanos Extra	15c., 2 for 25c.
Tedesco Exquisites	20c., 3 for 50c.
Toinette Perfecto	15c. each
Sweet Caporal Cigarettes (Twenties) 15c.	15c., 2 for 25c.
Mah Mal No. 5 15c.	10c., 3 for 25c.
Mah Mal No. 3 25c.	No. 2 Menashi, Plain or Cork Tip.....15c.
Mah Mal No. 1 30c.	No. 2 " " " club size, 20c.
	Red Lion, Plain or Cork Tip.....25c.
	Mah Mal Gold Tip .....25c.

▲ LIST OF DRINKS ▲

SCHLITZ BREWING CO. Milwaukee Beer on draught	10
McCORMICK BREWING CO. Triune Ale on draught	10
Claret	15
Rhine Wine	15
Rhine Wine and Seltzer	15
Claret Punch	20
Claret Cobbler	20
Rhine Wine Cobbler	20
Plain Soda	10
Plain Lemonade	10
Lemonade with Wine	10
Soda Lemonade	15
Soda Lemonade with Wine	15
Egg Lemonade	20
Apollinaris Lemonade	20
Pureoxia Soda Lemonade	20
Londonderry Lithia Lemonade	15

FOREIGN AND DOMESTIC ALES, LAGER BEER, AND CIDER.

	PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25
Bass & Co.'s Pale Ale, White Label	25
" " " " Dog's Head	25
Van Nostrand's P. B. Ale	20
Guinness' Stout	25
Muir's Scotch Ale	25
Pilsener Beer	25
Culmbacher Beer	25
Schlitz Milwaukee Beer	20
Schlitz Milwaukee Export Beer	25
Schlitz Milwaukee Pale Beer	25
Schlitz Milwaukee Dark Beer	25
Boston Club Lager (Van Nostrand)	20
Norfolk Cabinet Beer	20

	PT.
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	20
Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	25
King's Bohemian Beer	20
Red Fox Ale	20
McCormick Brewing Co. Triune Ale	20
Ginger Ale (C. & C.)	25
Cochrane's Belfast Ginger Ale	25
"Duffy's 1842" Cider, non-alcoholic. Pts.	25
Half Pints	15
S. S. Pierce's Cider....Half Pints	15
Tally Ho Ginger Ale	15
Pureoxia Dry Ginger Ale ...Pints	15
Pureoxia Dry Ginger Ale, Half Pints	10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895	1.50	.75
Niersteiner, 1893	1.50	.75
Liebfraumilch, 1893	2.00	
Johannisberger Cabinet, Yellow Seal, 1886	2.50	
Sparkling Hock	2.50	1.25
Sparkling Moselle	2.50	1.25
Baron R. de Luze Sparkling Dry Comet	3.00	1.50
California Riesling (Wood, Pollard & Co.)	1.50	.75
Zeltinger Moselle, Carl Acker (Wood, Pollard & Co.)	1.50	.75
Laubenheimer, Carl Acker (Wood, Pollard & Co.)	2.00	1.00
Liebfraumilch, Carl Acker (Wood, Pollard & Co.)	2.00	1.00
Rudesheim (Deinhard & Co)	1.50	.75
Niersteiner Riesling (Deinhard & Co.)	1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	80	.40
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	
Zinfandel (Wood, Pollard & Co.)	1.00	.60
Medoc, Cruse & Fils (Wood, Pollard & Co.)	1.00	.60
St. Julien, Cruse & Fils (Wood, Pollard & Co.)	1.50	.75
Pontet Canet, Cruse & Fils (Wood, Pollard & Co.)	1.50	.75
La Rose, Cruse & Fils (Wood, Pollard & Co.)	2.00	1.00

SAUTERNES.

	QT.	PT.
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00
California Sauterne (Wood, Pollard & Co.)	1.50	.75
Sauterne, Cruse & Fils (Wood, Pollard & Co.)	1.50	.75
Haut Sauterne, Cruse & Fils (Wood, Pollard & Co.)	2.00	1.00

MINERAL WATERS.

	QT.	PT.
Apollinaris	35	.20
Apollinaris	Splits	.10
Pureoxia Siphons of Seltzer		.20
Pureoxia Siphons, Carbonic		.20
Pureoxia Club Soda		.20
Londonderry Lithia Water	35	.20
Londonderry Lithia Water	Splits	.10

PATRONS WILL PLEASE PAY WAITERS.

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STAGE.

1	2	3		
4	5	6	7	8
9	10	11	12	13
14	15	16	17	18
19	20	21	22	23
24	25	26	27	28
29	30	31	32	33
34	35	36	37	38
39	40	41	42	43

AISLE.

		1	2	3
4	5	6	7	8
9	10	11	12	13
14	15	16	17	18
19	20	21	22	23
24	25	26	27	28
29	30	31	32	33
34	35	36	37	38
39	40	41	42	43

MASSACHUSETTS AVENUE.

ENTRANCE. AISLE. ENTRANCE.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30

AISLE.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30

HUNTINGTON AVENUE ENTRANCE.

SYMPHONY HALL.

[4]

COLORED PAPER

Symphony Hall "Pops"

SEASON 1904.

C. A. ELLIS,
Manager.

F. R. COMEE,
Assistant Manager.

1351

Admit One

SYMPHONY HALL

Saturday Evening, May. 7

5 "POPS" PRICE 75 CENTS

MAY 7 5 RETAIN CHECK

TABLE B FLOOR

CHA. A. ELLIS, MGR. F. R. COMEE, ASST. MGR.

SYMPHONY HALL

Saturday Evening, May. 7

5 "POPS" PRICE 75 CENTS

MAY 7 5

TABLE C FLOOR

SYMPHONY HALL

Saturday Evening, May. 7

5 "POPS" PRICE 75 CENTS

MAY 7 5 RETAIN CHECK

TABLE D FLOOR

CHA. A. ELLIS, MGR. F. R. COMEE, ASST. MGR.

SYMPHONY HALL

Saturday Evening, May. 7

5 "POPS" PRICE 75 CENTS

MAY 7 5 RETAIN CHECK

CENTRE B Balcony 1

CHA. A. ELLIS, MGR. F. R. COMEE, ASST. MGR.

SYMPHONY HALL

NINETEENTH SEASON.

Commencing MONDAY, MAY 9.

POPS

Grand Orchestra of Fifty

Mr. T. ADAMOWSKI, Conductor

EVERY NIGHT EXCEPT SUNDAY.

Admission, 50 Cents.

Reserved Seats, 25 Cents Extra.

TELEPHONE, 1492 BACK BAY.

Monday, May 9.

1. March. "Pomp and Circumstance" . . . Elgar
2. Overture. "Piccolino" . . . . . Guirod
3. Waltz. "L'Amoureuse" . . . . . Berger
4. Selection. "Mikado" . . . . . Sullivan

5. Overture. "Zampa" . . . . . Herold
6. "Narcissus" . . . . . Nevin
7. Overture. "Fledermaus" . . . . J. Strauss
8. Selection. "Fencing Master" . . . De Koven

9. Intermezzo. "Cavalleria Rusticana" . . . Mascagni
10. Waltz. "New Vienna" . . . . J. Strauss
11. Selection. "Prince of Pilsen" . . . . Luders
12. March. "Up the Street" . . . . . Sousa

Tuesday, May 10.

1. March. "Fatanitza" . . . . . Suppe
2. Overture. "Stradella" . . . . . Flotow
3. Selection. "The Gondoliers" . . . . Sullivan
4. Waltz. "Skaters" . . . . . Waldteufel

5. Overture. "Fra Diavolo" . . . . . Auber
6. Evening Song . . . . . Elgar
7. "Ride of the Walkure" . . . . . Wagner
8. Valse from the Opera, "Eugene Onegin" . Tschaikowsky

9. Overture. "Pique Dame" . . . . . Suppe
10. Waltz. "Kaiser" . . . . . J. Strauss
11. Selection. "Three Little Maids" . . . Rubin
12. March. "Washington Post" . . . . Sousa

Wednesday, May 11.

1. March. "Cruiser Harvard" . . . . . Strube
2. Overture. "Oberon" . . . . . Weber
3. Waltz. "Harlequin en Voyage" . . . . Zach
4. Selection. "Fatanitza" . . . . . Suppe

5. Ballet. "Nut Cracker" . . . . Tschaikowsky
6. "Chanson d'Amour" . . . . . Elgar
7. Selection. "Romeo and Juliet" . . . Gounod
8. Overture. "Semiramide" . . . . Rossini

9. Prelude to "Radcliff" . . . . . Mascagni
10. Waltz. "In Lauschiger Nacht" . . . . Ziehrer
11. Selection. "Yankee Consul" . . . . Robyn
12. March. "Stars and Stripes Forever" . . . Sousa

Thursday, May 12.

1. Persian March . . . . . Strauss
2. Overture. "Les Dragons de Villars" . . Malliard
3. Waltz. "Vienna Blood." . . . . Strauss
4. Selection. "Pinafore." . . . . Sullivan
5. Suite "Peer Gynt." . . . . Grieg
6. Serenade from "Les Contes d'Hoffmann." . Offenbach
7. Bridal Procession from "Lohengrin." . . Wagner
8. Selection from "Traviata." . . . . Verdi
9. Overture. "Pique Dame." . . . . Suppe
10. Valse Bleu. . . . . Berger
11. Selection. "Three Little Maids." . . . Rubin
12. Hungarian March. . . . . Moldauer

Friday, May 13.

1. Coronation March. . . . . Meyerbeer
2. Overture. "Dame Blanche." . . . . Boieldieu
3. Waltz. "Tales from the Vienna Woods." . J. Strauss
4. Selection. "Gondoliers." . . . . Sullivan
5. English Dances. . . . . Cowen
6. Danse Macabre . . . . . Saint-Saens
7. Waltz. "Eugene Onegin." . . . . Tschaikowsky
8. Overture. "Light Cavalry." . . . . Suppe
9. Selection. "Aida." . . . . Verdi
10. Waltz. "Violets." . . . . Waldteufel
11. Selection. "Prince of Pilsen." . . . . Luders
12. March. "King Cotton." . . . . Sousa

Saturday May 14.

1. March. "Tambour Battant." . . . . Messager
2. Overture. "Si j'etais Roi." . . . . Adam
3. Selection. "Toreador." . . . . Caryll
4. Waltz. "Estudiantina." . . . . Waldteufel
5. Ballet Music from "Henry VIII." . . Saint-Saens
6. Largo Solo Violin, Mr. A. Birnbaum. . . . Handel
7. Selection. "Carmen." . . . . Bizet
8. Overture. "Raymond." . . . . A. Thomas
9. Prelude to Act III "Lohengrin." . . . Wagner
10. Waltz. "Grubenlichter." . . . . Zeller
11. Selection. "Peggy from Paris." . . . Loraine
12. March. "Stars and Stripes Forever." . . Sousa

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THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 3, 1904. Nineteenth Season. Summer 1904

Published by C. A. ELLIS. Vol. I. No. 1

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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TUESDAY, MAY 3.

PROGRAMME.

1.	MARCH, "Tannhauser"	Wagner
2.	OVERTURE, "Mignon"	A. Thomas
3.	SELECTION, "Carmen"	Bizet
4.	WALTZ, "In lauschiger Nacht"	Ziehrer
5.	FANTASIA on "I Pagliacci" (First time.)	Leoncavallo
6.	PRELUDE TO ACT III., "Lohengrin"	Wagner
7.	HYMN TO ST. CECILIA Violin solo by Mr. A. BIRNBAUM.	Gounod
8.	COUNTRY DANCE	Nevin
9.	OVERTURE, "Orpheus"	Offenbach
10.	SELECTION, "Prince of Pilsen"	Luders
11.	WALTZ, "Blue Danube"	J. Strauss
12.	MARCH, "El Capitan"	Sousa

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aL 1.00 p.m.	1.04 p.m.	" "	5.57 "
1.03 "	1.07 "	" "	6.58 "
2.00 "	2.04 "	Hartford	7.57 "
b 3.00 "	3.04 "	Shore Line	9.00 "
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b 3.00 "	3.04 "	" "	9.00 "
d 5.03 "	5.07 "	" "	11.00 "
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WEDNESDAY, MAY 4.

PROGRAMME.

1. MARCH, "Tambour-battant" . . . . . Messager
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. SUITE FROM BALLET, "La Belle au Bois Dormant," Tschaikowsky
4. WALTZ, "Gross Wien" . . . . . J. Strauss

5. FANTASIA on "La Bohème" . . . . . Puccini
6. SELECTION, "Faust" . . . . . Gounod
7. "NARCISSUS" . . . . . Nevin
8. BALLET from "Gioconda" . . . . . Poncielli
   (First time.)

9. SELECTION, "Robin Hood" . . . . . De Koven
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. SELECTION, "Peggy from Paris" . . . . . Loraine
12. MARCH, "Tabasco" . . . . . Chadwick

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Boston, Thursday, May 5, 1904. Nineteenth Season. Summer 1904
Published by C. A. ELLIS. Vol. I. No. 3.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

THURSDAY, MAY 5.

PROGRAMME.

1.	MARCH, "Hoch Habsburg"	Kral
2.	OVERTURE, "Zampa"	Hérold
3.	WALTZ, "Éternelle Ivresse"	Ganne
4.	SELECTION, "Pirates of Penzance"	Sullivan
5.	OVERTURE, "Raymond"	A. Thomas
6.	LARGO	Handel
	Violin Solo by Mr. A. BIRNBAUM.	
7.	BALLET MUSIC from "Boabdil"	Moszkowski
8.	VALSE, Op. 96	B. Godard
9.	OVERTURE, "Si j'étais Roi"	Adam
10.	WALTZ, "Wine, Woman, and Song"	J. Strauss
11.	SELECTION, "King Dodo"	Luders
12.	MARCH, "Boccaccio"	Suppé

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SCENE DE ROBERT LE DIABLE, . . *Meyerbeer*
a VALSE INFERNALE
b SCENE ET COUPLETS D'ALICE
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THE "POPS." SYMPHONY HALL.

Boston, Friday, May 6, 1904. Nineteenth Season. Summer 1904
Published by C. A. ELLIS. Vol. I. No. 4.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 6.

PROGRAMME.

1. MARCH, "Prophet" . . . . . Meyerbeer
2. OVERTURE, "Martha" . . . . . Flotow
3. WALTZ, "Violettes" . . . . . Waldteufel
4. SELECTION, "Country Girl" . . . . . Monckton

5. BALLET, "Coppelia" . . . . . Delibes
6. INTERMEZZO, "Contes d'Hoffman" . . . . . Offenbach
7. OVERTURE, "1812" . . . . . Tschaikowsky
8. MORNING SONG . . . . . Elgar

9. OVERTURE, "Galatea" . . . . . Suppé
10. WALTZ, "Artist's Life" . . . . . J. Strauss
11. SELECTION, "Three Little Maids" . . . . . Rubin
12. MARCH, "High School Cadets" . . . . . Sousa

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SYMPHONY HALL "POP" PROGRAMME.

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Boston, Saturday, May 7, 1904. Nineteenth Season. Summer 1904

Published by C. A. ELLIS. Vol. I. No. 5.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SATURDAY, MAY 7.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "William Tell" . . . . . Rossini
   Solo Violoncello, Mr. J. KELLER.
3. SELECTION, "Geisha" . . . . . Jones
4. WALTZ, "Morgenblätter" . . . . . J. Strauss

5. FIRE CHARM, from "Die Walküre" . . . . Wagner
6. PRELUDE, "The Deluge" . . . . . Saint-Saëns
   Violin Solo by Mr. A. BIRNBAUM.
7. MARCH, "Tannhäuser" . . . . . Wagner
8. SELECTION, "Grand Duchess" . . . . . Offenbach

9. OVERTURE, "Poet and Peasant" . . . . . Suppé
10. WALTZ, "España" . . . . . Chabrier
11. SELECTIONS, "Peggy from Paris" . . . . Loraine
12. MARCH, "Stars and Stripes Forever" . . . . Sousa

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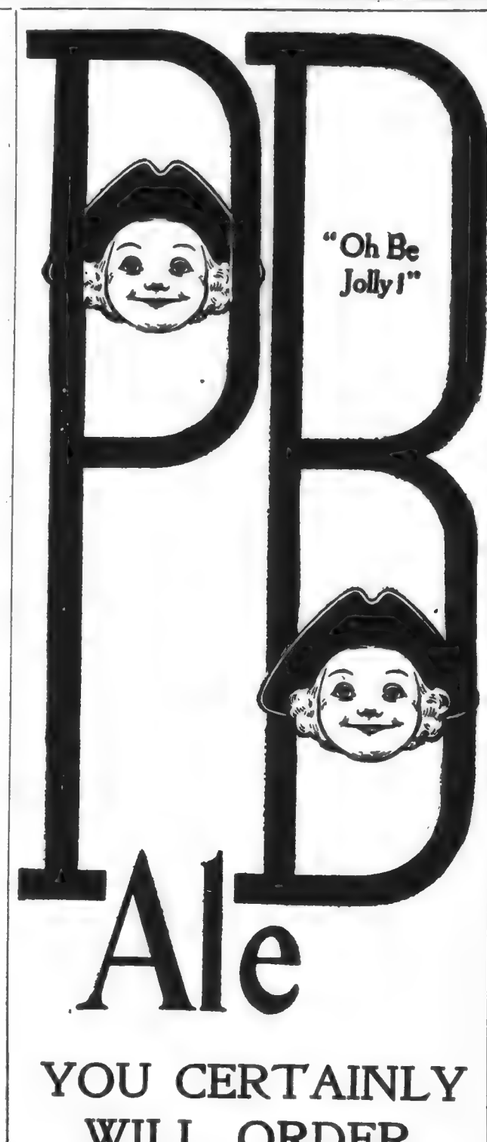

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Boston, Monday, May 9, 1904. Nineteenth Season. Summer 1904

Published by C. A. ELLIS. Vol. I. No. 6.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 9.

PROGRAMME.

1.	MARCH, "Pomp and Circumstance"	Elgar
2.	OVERTURE, "Zampa"	Hérold
3.	WALTZ, "L'Amoureuse"	Berger
4.	SELECTION, "Mikado"	Sullivan
5.	OVERTURE, "Martha"	Flotow
6.	SERENADE	Widor
7.	OVERTURE, "Fledermaus"	J. Strauss
8.	MARCHE HÉROIQUE (First time.)	Lebailly
9.	INTERMEZZO, "Cavalleria Rusticana"	Mascagni
10.	WALTZ, "New Vienna"	J. Strauss
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "Up the Street"	Morse

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THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 10, 1904. Nineteenth Season. Summer 1904

Published by C. A. ELLIS. Vol. I. No. 7.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

TUESDAY, MAY 10.

PROGRAMME.

1.	MARCH, "Fatanitza"	Suppé
2.	OVERTURE, "Stradella"	Flotow
3.	SELECTION, "The Gondoliers"	Sullivan
4.	WALTZ, "Skaters"	Waldteufel
5.	OVERTURE, "Fra Diavolo"	Auber
6.	FANTASIE, "La Bohème"	Puccini
7.	"RIDE OF THE WALKÜRE"	Wagner
8.	VALSE from the Opera, "Eugene Onegin"	Tschaikowsky
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "Kaiser"	J. Strauss
11.	SELECTION, "Three Little Maids"	Rubin
12.	MARCH, "Washington Post"	Sousa

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Boston, Wednesday, May 11, 1904. Nineteenth Season. Summer 1904

Published by C. A. ELLIS. Vol. I. No. 8.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, MAY 11.

PROGRAMME.

1. MARCH, "Cruiser Harvard" . . . . . Strube
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Harlequin en Voyage" . . . . . Zach
4. SELECTION, "Fatanitza" . . . . . Suppé

5. FANTASY, "La Bohème" . . . . . Puccini
6. TANNHAUSER MARCH . . . . . Wagner
7. INTERMEZZO, "Contes d'Hoffman" . . . . . Offenbach
8. OVERTURE, "Semiramide" . . . . . Rossini

9. INTERMEZZO, "Cavalleria Rusticana" . . . . Mascagni
10. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Stars and Stripes Forever" . . . . Sousa

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THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 12, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 9.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

New York, New Haven and Hartford Railroad.

BOSTON TO NEW YORK
VIA RAIL LINES.

Week-day Service.

Leave Boston.	Leave Back Bay.	Via	Due New York.
8.00 a.m.	8.04 a.m.	Hartford	1.59 p.m.
bL 10.00 "	10.04 "	Shore Line	3.00 "
10.03 "	10.07 "	" "	4.28 "
aL 1.00 p.m.	1.04 p.m.	" "	5.57 "
1.03 "	1.07 "	" "	6.58 "
2.00 "	2.04 "	Hartford	7.57 "
b 3.00 "	3.04 "	Shore Line	9.00 "
aL 5.00 "	5.04 "	" "	10.02 "
a 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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Leave Boston.	Leave Back Bay.	Via	Due New York.
c 10.03 a.m.	10.07 a.m.	Shore Line	4.28 p.m.
a 1.03 p.m.	1.07 p.m.	" "	6.58 "
b 3.00 "	3.04 "	" "	9.00 "
d 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

Equipment.

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains noted above: a Boston to New London; b New London to New York; c New London to Stamford; d Providence to New London.

VIA FALL RIVER LINE.

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TICKET OFFICES, BOSTON.
362 Washington Street, South Station, and Back Bay Station.

THURSDAY, MAY 12.

PROGRAMME.

1. PERSIAN MARCH . . . . . Strauss
2. OVERTURE, "Les Dragons de Villars" . . . Malliard
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. SELECTION, "Pinafore" . . . . . Sullivan

5. SUITE, "Peer Gynt" . . . . . Grieg
6. "CHANSON D'AMOUR" . . . . . Elgar
7. BRIDAL PROCESSION from "Lohengrin" . . . Wagner
8. SELECTION from "Traviata" . . . . Verdi

9. OVERTURE, "Banditen Streiche" . . . . . Suppé
10. VALSE BLEU . . . . . Berger
11. SELECTION, "Three Little Maids" . . . . Rubin
12. HUNGARIAN MARCH . . . . . Moldauer

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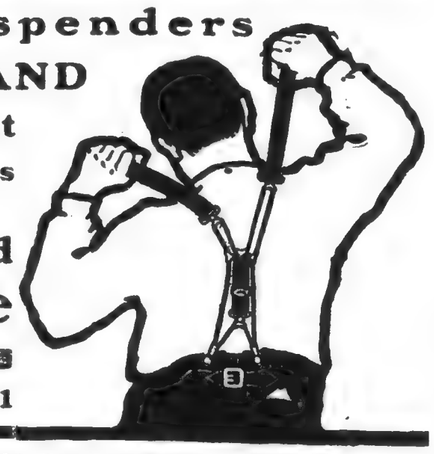

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Boston, Friday, May 13, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 10.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 13.

PROGRAMME.

1.	CORONATION MARCH	Meyerbeer
2.	OVERTURE, "Dame Blanche"	Boieldieu
3.	WALTZ, "Tales from the Vienna Woods"	J. Strauss
4.	SELECTION, "Gondoliers"	Sullivan
5.	ENGLISH DANCES	Cowen
6.	MALAGUENA from "Boabdil"	Moszkowski
7.	WALTZ, "Eugene Onegin"	Tschaikowsky
8.	OVERTURE, "Light Cavalry"	Suppé
9.	SELECTION, "Aïda"	Verdi
10.	WALTZ, "Violets"	Waldteufel
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "King Cotton"	Sousa

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Boston, Saturday, May 14, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 11.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

SATURDAY, MAY 14.

PROGRAMME.

1. MARCH, "Tambour Battant" . . . . . Messager
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. SELECTION, "Toreador" . . . . . Caryll
4. WALTZ, "Estudiantina" . . . . . Waldteufel

5. BALLET MUSIC from "Henry VIII." . . . . Saint-Saëns
6. LARGO . . . . . Handel
   Solo violin, Mr. A. BIRNBAUM.
7. SELECTION, "Carmen" . . . . . Bizet
8. OVERTURE, "Raymond" . . . . . A. Thomas

9. PRELUDE TO ACT III., "Lohengrin" . . . Wagner
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. SELECTION, "Peggy from Paris" . . . . . Loraine
12. MARCH, "Stars and Stripes Forever" . . . . Sousa

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Boston, Monday, May 16, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 12.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 16.

PROGRAMME.

1.	MARCHE MILITAIRE	Ganne
2.	OVERTURE, "Galatea"	Suppé
3.	WALTZ, "Thousand and One Nights"	Strauss
4.	SELECTION, "Faust"	Gounod
5.	SELECTION, "Babes in Toyland"	Herbert
6.	"NARCISSUS"	Nevin
7.	BALLET MUSIC, "Gioconda"	Poncielli
8.	OVERTURE, "1812"	Tschaikowski
9.	SELECTION, "The Brigands"	Offenbach
10.	WALTZ, "Barcarolle"	Waldteufel
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "King Cotton"	Sousa

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Boston, Tuesday, May 17, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 13.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

TUESDAY, MAY 17.

PROGRAMME.

1.	MARCH, "Obersteiger"	Zeller
2.	OVERTURE, "Stradella"	Flotow
3.	SELECTION, "Aïda"	Verdi
4.	WALTZ, "Doctrinen"	Ed. Strauss
5.	BERCEUSE	Clayton Johns
6.	PRELUDE TO ACT III., "Lohengrin"	Wagner
7.	FANTASIE, "La Bohème"	Puccini
8.	VALSE CAPRICE	Rubinstein
9.	SELECTION, "Carmen"	Bizet
10.	WALTZ, "España"	Chabrier
11.	SELECTION, "King Dodo"	Luders
12.	MARCH, "Hoch Habsburg"	Kral

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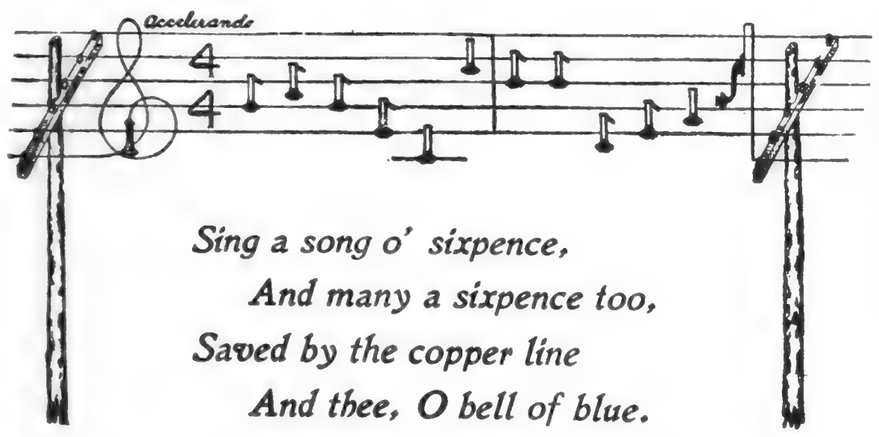

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THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 18, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 14.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, MAY 18.

PROGRAMME.

1. MARCH, "Loraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
   Solo Violoncello, Mr. J. KELLER.
3. WALTZ, "Éternelle Ivresse" . . . . . Ganne
4. SELECTION, "Giroflé-Girofla" . . . . . Lecocq
5. MALAGUENA from "Boabdil" . . . . . Moszkowski
6. SCHERZO AND WEDDING MARCH from "Midsummer Night's Dream" Music . . . . . Mendelssohn
7. OVERTURE, "Raymond" . . . . . A. Thomas
8. SELECTION "Traviata" . . . . . Verdi
9. GRACEFUL DANCE . . . . . Sullivan
10. WALTZ, "Artist's Life" . . . . . Strauss
11. SELECTION, "King Dodo" . . . . . Luders
12. MARCH, "Radetzky" . . . . . Strauss

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THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 19, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 15.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

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THURSDAY, MAY 19.

PROGRAMME.

1. MARCH, "Tambour Battant" . . . . . Messager
2. SUITE, "Peer Gynt" . . . . . Grieg
3. WALTZ, "Roses from the South" . . . . . Strauss
4. SELECTION, "Country Girl" . . . . . Monckton

5. BALLET MUSIC from "Gioconda" . . . . Poncielli
6. HYMN TO ST. CECILIA . . . . . Gounod
   Solo Violin, Mr. A. BIRNBAUM
7. SELECTION, "Carmen" . . . . . Bizet
8. OVERTURE, "Masaniello" . . . . . Auber

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. WALTZ, "España" . . . . . Waldteufel
11. SELECTION, "Three Little Maids" . . . . Rubin
12. MARCH, "King Cotton" . . . . . Sousa

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THE "POPS." SYMPHONY HALL.

Boston, Friday, May 20, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 16.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

New York, New Haven and Hartford Railroad.

BOSTON TO NEW YORK
VIA RAIL LINES.

Week-day Service.

Leave Boston.	Leave Back Bay.	Via	Due New York.
8.00 a.m.	8.04 a.m.	Hartford	1.59 p.m.
bL 10.00 "	10.04 "	Shore Line	3.00 "
10.03 "	10.07 "	" "	4.28 "
aL 1.00 p.m.	1.04 p.m.	" "	5.57 "
1.03 "	1.07 "	" "	6.58 "
2.00 "	2.04 "	Hartford	7.57 "
b 3.00 "	3.04 "	Shore Line	9.00 "
aL 5.00 "	5.04 "	" "	10.02 "
a 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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Sunday Service.

Leave Boston.	Leave Back Bay.	Via	Due New York.
c 10.03 a.m.	10.07 a.m.	Shore Line	4.28 p.m.
a 1.03 p.m.	1.07 p.m.	" "	6.58 "
b 3.00 "	3.04 "	" "	9.00 "
d 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

Equipment.

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains noted above: a Boston to New London; b New London to New York; c New London to Stamford; d Providence to New London.

VIA FALL RIVER LINE.

Steamboat Express Train of Vestibuled Parlor Cars and Coaches leaves South Station daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Plymouth," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON.
362 Washington Street, South Station, and Back Bay Station.

FRIDAY, MAY 20.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Mignon" . . . . . A. Thomas
3. SELECTION, "Fortune Teller" . . . . . Herbert
4. WALTZ, "Violettes". . . . . Waldteufel
5. SUITE FROM BALLET, "La Belle au Bois Dormant," Tschaikowsky
   (*a*) Andante
   (*b*) Valse
6. PRELUDE TO ACT III., "Lohengrin" . . . Wagner
7. SCENE AND WALTZ, "Gretna Green" . . . . Guiraud
8. SELECTION, "Aïda" . . . . . Verdi
9. OVERTURE, "Orpheus" . . . . . Offenbach
10. WALTZ, "Morgenblätter". . . . . J. Strauss
11. SELECTION, "Babes in Toyland" . . . . . Herbert
12. MARCH, "Up the Street" . . . . . Morse

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Boston, Saturday, May 21, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 17.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SATURDAY, MAY 21.

PROGRAMME.

1. MARCH, "Tambour Battant" . . . . . Messager
2. OVERTURE, "Martha" . . . . . Flotow
3. SELECTION, "Faust" . . . . . Gounod
4. WALTZ, "Barcarolle" . . . . . Waldteufel

5. BALLET MUSIC, "Gioconda" . . . . . Ponchielli
6. INTERMEZZO, "Contes d'Hoffman" . . . . Offenbach
7. SUITE from Ballet, "La Belle au Bois Dormant" . Tschaikowsky
8. SELECTION, "Babes in Toyland" . . . . . Herbert

9. OVERTURE, "Poet and Peasant" . . . . . Suppé
   Solo Violoncello, Mr. J. KELLER.
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. SELECTION, "Peggy from Paris" . . . . . Loraine
12. MARCH, "El Capitan" . . . . . Sousa

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THE "POPS." SYMPHONY HALL.

Boston, Monday, May 23, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 18.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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MONDAY, MAY 23.

PROGRAMME.

1.	MARCH, "Zaragoza"	Ortega
2.	OVERTURE, "Phèdre"	Massenet
3.	WALTZ, "Vienna Beauties"	Ziehrer
4.	SELECTION, "Serenade"	Herbert
5.	"AU CLAIR DE LUNE"	Maquarre
6.	POLONAISE	Liszt
7.	"LETTRE DE MANON"	Gillet
8.	SELECTION, "Grande Duchesse"	Offenbach
9.	OVERTURE, "Galatea"	Suppé
10.	WALTZ, "Roses from the South"	Strauss
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "Teufel"	Suppé

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SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Tuesday, May 24, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 19.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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TUESDAY, MAY 24.

PROGRAMME.

1. MARCH, "Vienna always Vienna" . . . . . Schrammel
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. SELECTION, "Babette" . . . . . Herbert
4. WALTZ, "Barcarole" . . . . . Waldteufel

5. OVERTURE, "Euphrosyne" . . . . . Converse
6. INTERMEZZO, "Contes d'Hoffmann" . . . . . Offenbach
7. SELECTION, "Faust" . . . . . Gounod
8. OVERTURE, "Semiramide" . . . . . Rossini

9. CZARINA MAZOURKA . . . . . Ganne
10. WALTZ, "Harlequin en Voyage" . . . . . Zach
11. SELECTION, "King Dodo" . . . . . Luders
12. MARCH, "Serenade" . . . . . Herbert

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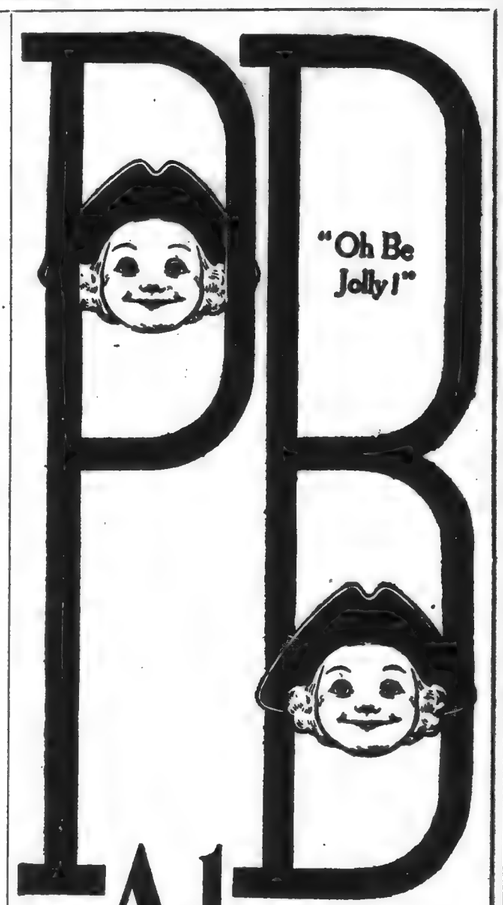

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Boston, Wednesday, May 25, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 20.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, MAY 25.

PROGRAMME.

1.	MARCH, "Stars and Stripes Forever"	Sousa
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	SELECTION, "Carmen"	Bizet
4.	WALTZ, "The Skaters"	Waldteufel
5.	PRELUDE TO ACT III., "Lohengrin"	Wagner
6.	LARGO	Handel
	Solo Violin, Mr. A. BIRNBAUM.	
7.	OVERTURE, "Poet and Peasant"	Suppé
	Solo Violoncello, Mr. J. KELLER.	
8.	SELECTION, "Pinafore"	Sullivan
9.	SELECTION, "Cavalleria Rusticana"	Mascagni
10.	WALTZ, "Grubenlichter"	Zeller
11.	SELECTION, "Faust"	Gounod
12.	MARCH, "Up the Street"	Morse

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4.	WALTZ, "The Skaters"	Waldteufel
5.	PRELUDE TO ACT III., "Lohengrin"	Wagner
6.	LARGO (Solo Violin, Mr. A. BIRNBAUM.)	Handel
7.	OVERTURE, "Poet and Peasant" (Solo Violoncello, Mr. J. KELLER.)	Suppé
8.	SELECTION, "Pinafore"	Sullivan
9.	SELECTION, "Cavalleria Rusticana"	Mascagni
10.	WALTZ, "Grubenlichter"	Zeller
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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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Boston, Thursday, May 26, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 21.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

THURSDAY, MAY 26.

PROGRAMME.

1. MARCH, "Prophet" . . . . . Meyerbeer
2. SUITE from Ballet, "Sylvia" . . . . . Delibes
3. SELECTION, "Aïda" . . . . . Verdi
4. WALTZ, "Vienna Blood" . . . . . Strauss

5. PRELUDE TO ACT III., "Lohengrin" . . . Wagner
6. *a.* MELODIE . . . . . Schmedes
   b. "FROM MY COUNTRY" . . . . . Birnbaum
   Solo Violin, Mr. A. BIRNBAUM.
7. WALTZ CAPRICE . . . . . Rubinstein
8. COUNTRY DANCE . . . . . Nevin

9. OVERTURE, "Orpheus aux Enfers" . . . . Offenbach
10. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
11. SELECTION, "Rounders" . . . . . Erlanger
12. MARCH, "Washington Post" . . . . . Sousa

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Boston, Friday, May 27, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 22.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 27.

PROGRAMME.

1.	MARCH	Magel
2.	OVERTURE, "Si j'étais Roi"	Adam
3.	WALTZ, "Artist's Life"	J. Strauss
4.	SELECTION, "Country Girl"	Monckton
5.	FANTASIA on "I Pagliacci"	Leoncavallo
6.	TANNHAUSER MARCH	Wagner
7.	INTERMEZZO, "Contes d'Hoffmann"	Offenbach
8.	SELECTION, "Romeo and Juliet"	Gounod
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "In lauschiger Nacht"	Ziehrer
11.	SELECTION, "Babette"	Herbert
12.	HUNGARIAN MARCH	Moldauer

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Boston, Saturday, May 28, 1904. Nineteenth Season. Summer 1904.

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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

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TICKET OFFICES, BOSTON.
362 Washington Street, South Station, and Back Bay Station.

SATURDAY, MAY 28.

PROGRAMME.

1.	MARCH, "Radetzky"	Strauss
2.	OVERTURE, "Les Dragons de Villars"	Maillard
3.	SELECTION, "Aïda"	Verdi
4.	WALTZ, "Violettes"	Waldteufel
5.	RAKOCZY MARCH from "La Damnation de Faust"	Berlioz
6.	HYMN TO ST. CECILIA	Gounod
	Violin Solo, Mr. A. BIRNBAUM.	
7.	VALSE CAPRICE	Rubinstein
8.	SELECTION, "Pirates of Penzance"	Sullivan
9.	SELECTION, "Grand Duchess"	Offenbach
10.	WALTZ, "Grubenlichter"	Zeller
11.	SELECTION, "Peggy from Paris"	Loraine
12.	MARCH, "Up the Street"	Morse

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THE "POPS." SYMPHONY HALL.

Boston, Monday, May 30, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 24.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 30

PROGRAMME.

1.	POLONAISE	Chopin
2.	OVERTURE, "Phèdre"	Massenet
3.	SELECTION, "Carmen"	Bizet
4.	WALTZ, "Martin"	Ziehrer
5.	SUITE, "La Belle au Bois Dormant"	Tschaikowsky
6.	PRELUDE, "Lohengrin"	Wagner
7.	OVERTURE, "Orpheus aux Enfers"	Offenbach
8.	BALLET MUSIC, "Coppelia"	Delibes
9.	SELECTION, "Cavalleria Rusticana"	Mascagni
10.	WALTZ, "One Thousand and One Nights"	Strauss
11.	SELECTION, "Babes in Toyland"	Herbert
12.	MARCH, "Washington Post"	Sousa

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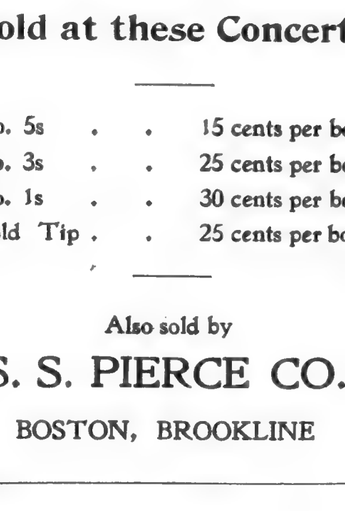

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THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 31, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 25.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

TUESDAY, MAY 31.

PROGRAMME.

1.	TABASCO MARCH	Chadwick
2.	OVERTURE, "Semiramide"	Rossini
3.	WALTZ, "Harlequin en Voyage"	Zach
4.	SELECTION, "Fortune Teller"	Herbert
5.	POLONAISE	Liszt
6.	FANTASIE, "La Bohème"	Puccini
7.	BALLET MUSIC, "Faust"	Gounod
8.	SELECTION, "Traviata"	Verdi
9.	OVERTURE, "Galatea"	Suppé
10.	WALTZ, "The Skaters"	Waldteufel
11.	SELECTION, "King Dodo"	Luders
12.	MARCH, "Cruiser Harvard"	Strube

The Mason and Hamlin Pianoforte.

TECH NIGHT . . . . . Tuesday, June 7

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SYMPHONY HALL "POP" PROGRAMME.

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Boston, Wednesday, June 1, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 26.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, JUNE 1.

PROGRAMME.

1. POLONAISE . . . . . Chopin
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. SELECTION, "Rigoletto" . . . . . Verdi
4. WALTZ, "Roses from the South" . . . . . Strauss

5. FUNERAL MARCH OF A MARIONETTE . . . Gounod
6. PRELUDE TO ACT III., "Lohengrin" . . . . Wagner
7. SELECTION, "Babes in Toyland" . . . . . Herbert
8. DANCES from "Halka" . . . . . Moniuszko

9. OVERTURE, "Martha" . . . . . Flotow
10. WALTZ, "Barcarole" . . . . . Waldteufel
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Rakoczy" . . . . . Berlioz

The Mason and Hamlin Pianoforte.

TECH NIGHT . . . . . Tuesday, June 7

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Boston, Thursday, June 2, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 27.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

THURSDAY, JUNE 2.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Phèdre"	Massenet
3.	SELECTION, "Romeo and Juliet"	Gounod
4.	WALTZ, "Obersteiger"	Ziehrer
5.	FANTASIA on "I Pagliacci"	Leoncavallo
6.	SERENADE, "Contes d'Hoffmann"	Offenbach
7.	MALAGUENA	Moszkowski
8.	SELECTION, "Carmen"	Bizet
9.	OVERTURE, "Si j'étais Roi"	Adam
10.	WALTZ, "Morgenblätter"	Strauss
11.	SELECTION, "Babette"	Herbert
12.	MARCH, "Slave"	Tschaikowsky

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TECH NIGHT . . . . . Tuesday, June 7

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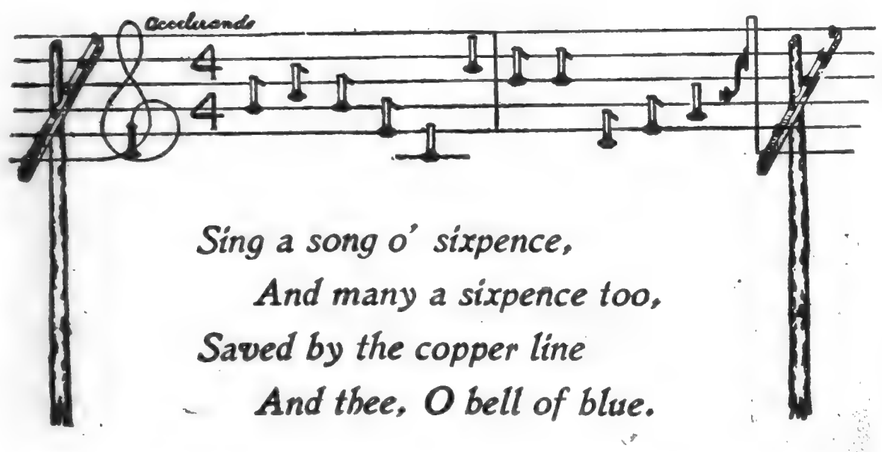

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THE "POPS." SYMPHONY HALL.

Boston, Friday, June 3, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 28.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

FRIDAY, JUNE 3.

PROGRAMME.

1. MARCH, "Teufel" . . . . . Suppé
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. SELECTION, "Erminie" . . . . . Jakobowski
4. WALTZ, "Puppenfee" . . . . . Bayer
5. RAKOCZY MARCH . . . . . Berlioz
6. "THE DELUGE" . . . . . Saint-Saëns
   Solo Violin, Mr. A. BIRNBAUM.
7. BALLET MUSIC, "Gioconda" . . . . . Ponchielli
8. "RIDE OF THE WALKÜRE" . . . . . Wagner
9. OVERTURE, "Raymond" . . . . . A. Thomas
10. WALTZ, "Merry War" . . . . . Strauss
11. SELECTION, "King Dodo" . . . . . Luders
12. MARCH, "El Capitan" . . . . . Sousa

The Mason and Hamlin Pianoforte.

TECH NIGHT . . . . . Tuesday, June 7
WAGNER NIGHT . . . . . Monday, June 13

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Boston, Saturday, June 4, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 29.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SATURDAY, JUNE 4.

PROGRAMME.

1.	MARCH, "Loraine"	Ganne
2.	FUNERAL MARCH OF A MARIONETTE	Gounod
3.	SELECTION, "Traviata"	Verdi
4.	WALTZ, "Blue Danube"	Strauss
5.	OVERTURE, "William Tell" (Violoncello Solo, Mr. J. KELLER.)	Rossini
6.	SELECTION, "Geisha"	Jones
7.	INTERMEZZO, "Contes d'Hoffmann"	Offenbach
8.	TANNHAEUSER MARCH	Wagner
9.	"CZARINA"	Ganne
10.	WALTZ, "Jolly Fellows"	Vollstedt
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "Up the Street"	Morse

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TECH NIGHT . . . . . Tuesday, June 7
WAGNER NIGHT . . . . . Monday, June 13

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THE "POPS." SYMPHONY HALL.

Boston, Monday, June 6, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 30.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

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1.03 "	1.07 "	"	6.58 "
2.00 "	2.04 "	Hartford	7.57 "
b 3.00 "	3.04 "	Shore Line	9.00 "
aL 5.00 "	5.04 "	"	10.02 "
a 5.03 "	5.07 "	"	11.00 "
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c 10.03 a.m.	10.07 a.m.	Shore Line	4.28 p.m.
a 1.03 p.m.	1.07 p.m.	"	6.58 "
b 3.00 "	3.04 "	"	9.00 "
d 5.03 "	5 07 "	"	11.00 "
12.00 n'ht	12.04 a.m.	"	7.12 a.m.

Equipment.

Vestibuled Buffet Parlor Cars and Coaches on Day Trains.
Stateroom and Sleeping Cars on Night Trains.
Dining Cars on trains noted above: a Boston to New London; b New London to New York; c New London to Stamford; d Providence to New London.

VIA FALL RIVER LINE.

Steamboat Express Train of Vestibuled Parlor Cars and Coaches leaves South Station daily, including Sundays, 6.00 p.m., Back Bay 6.04 p.m., connecting at Fall River with steamer "Pilgrim" or "Plymouth," touching at Newport, and due New York, Pier 19, North River, 7.00 a.m.

TICKET OFFICES, BOSTON.
362 Washington Street, South Station, and Back Bay Station.

MONDAY, JUNE 6.

PROGRAMME.

1.	MARCH, "Hoch Habsburg"	Kral
2.	OVERTURE, "Masaniello"	Auber
3.	WALTZ, "Éternelle Ivresse"	Ganne
4.	SELECTION, "Giroflé-Giroflá"	Lecocq
5.	ENTR'ACTE, "Philémon et Baucis"	Gounod
6.	OVERTURE, "Martha"	Flotow
7.	COUNTRY DANCE	Nevin
8.	SELECTION, "Traviata"	Verdi
9.	OVERTURE, "Banditenstreiche"	Suppé
10.	WALTZ, "Seid umschlungen, Millionen"	Strauss
11.	SELECTION, "Babes in Toyland"	Herbert
12.	MARCH, "Teufel"	Suppé

The Mason and Hamlin Pianoforte.

TECH NIGHT . . . . . Tuesday, June 7
WAGNER NIGHT . . . . . Monday, June 13

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Tumble in Trousers
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THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 7, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 31.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SPECIAL ANNOUNCEMENT. Mr. FREDERIC F. BULLARD, Tech '87, was invited by Mr. ADAMOWSKI to conduct the entire programme this evening. By special request of the Executive Committee of the Tech Reunion and Mr. Bullard, Mr. ADAMOWSKI and Mr. BULLARD will appear as associate conductors..

TUESDAY, JUNE 7. Technology Night.

PROGRAMME.

Strube
. F. Bullard
Strauss
Herbert

Bullard, '87

Lang Syne
abrook, '05
t E. Walker
dore Moses

Solomon Levi
Air, *America*
dwards, '98
Bullard, '87

Wagner
Offenbach
Zeller
Kral

cheer Rogers

stage.

, June 13

TECH NIGHT *at the* POPS
TECH REUNION, *June 7, 1904*

PROGRAM No. 6, FIRST GROUP OF TECH SONGS.

("Remember, this is not music.")

I. RETROSPECTION.

FOR OPTIMISTS AND FOR PESSIMISTS.

1

O TECH, as I look back to thee,
My eyes are filled with tears.
I'll ne'er forget the place in which
I spent such { hap-py / wretch-ed } years.
And, as I look upon my life
{ With for-tune at my beck, / Which is a to-tal wreck, }
I { bless with all my heart and soul / wish that I'd been sent to jail
The day / Be-fore } I entered TECH.

2

The old professors { kind and good / sour and cross }
To whom I did recite,
How { grieved / pleased } they'd be when I would fail,
How { glad / sad } when I'd be right.
And as I look (etc.).

3

The Faculty their { kindly note / cursed vote }
With { joy the fact did state, / pain I did receive, }
Informing me in { friendly / gleeful } tones
That I would { graduate / have to leave. }
And as I look (etc.).

4

The things I studied while at TECH,
{ How useful they have been! / Such useless, foolish truck! }
I've used this knowledge { many times / just two times }
{ My way in life to win, / And each time I got stuck. }
And as I look (etc.).

Foster's Bugle Brand Bottling

Bass Ale

Mah Mal

EGYPTIAN CIGARETTES

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BOSTON, BROOKLINE

ON
DER
N Y
. MASS.

e Institute Stairs

THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 7, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 31.

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TUESDAY, JUNE 7. Technology Night.

PROGRAMME.

Strube
. F. Bullard
Strauss
Herbert

Bullard, '87

Lang Syne
tabrook, '05
et E. Walker
odore Moses

Solomon Levi
Air, *America*
Edwards, '98
F. Bullard, '87

Wagner
Offenbach
Zeller
Kral

cheer Rogers

stage.

y, June 13

ON
DER

Y
. MASS.

PROGRAM No. 8. SECOND GROUP OF TECH SONGS.

I. TAKE ME BACK TO TECH!

1

I wish that I were back again
  At the TECH on Boylston Street,
Dress'd in my dinky uniform,
  So dapper and so neat.
I'm crazy after Calculus:
  I never have had enough.
It was hard to be dragged away so young:
  It was horribly, awfully tough!
Oh, give me some 'Ology,
  'Ology, tra-la-la-la!
Any old kind of 'Ology!
  Tra-la-la-la-la-la-la-la-la-la-la-la.

Refrain.

Take me back on a special train
  To the glorious Institute.
I yearn for the inspiration
  Of a Tech-nol-o-gi-cal Toot!
I'd shun the physical, quizzical Prof.
  And Chapel, and all that;
But how I would love again to go
  On a Scientific Bat!

2

Oh, back to the days that were free from care,
  In the 'Ology 'Varsity shop,
With nothing to do but analyze air
  In an an-e-mo-met-ric-al top;
Or the dif-fer-en-ti-a-ti-on
  Of the trig-o-nom-e-tri-cal pow'rs
Of the constant *pi* that made me sigh
  In those happy days of ours.
'Rah for TECH-NOL-O-GY!
  'Ology, 'Ology, oh!
Glorious old TECH-NOL-O-GY!
  'Ology, 'Ology, 'Ology, 'Ology.

Refrain.

II. PREXY FOR AYE!

1

Long live the President!
Cheer for the President!
  Prexy for aye!
Head of TECHNOLOGY,
Leader in knowledge,
He needs no apology,
  Prexy for aye!

2

Wise in the ways of truth,
Wise in the ways of youth,
  Chief of our clan,
Long may he live, to learn
How at his every turn
TECH men in him discern
  TECH's ideal man.

II. ON ROGERS STEPS.

1

When thinking of our years at TECH, the toilsome, busy days
Are those which first come to our minds when her great name we praise;
But all good sons of stern old TECH have other visions dear,
Of hours and troubles smoked away with merry comrades near,

Refrain.

On Rogers steps! what happy mem'ries cheer us,
  Of college chums and friendships made to last!
Years come and go, but still they'll seem as near us
  As when we sat on Rogers steps in the golden, glorious past.

2

To those who win, to those who lose, the end is just the same:
So strive we on, and play our part here in the world's great game;
And side by side we'll always stand and keep TECH to the fore,
And cheer her as we used to do in those fair days of yore.

Refrain.

III. THE BEST SCHOOL OF ALL.

We'll honor yet the school we know,
  The Best School of All!
We'll honor yet the rule we know
  Till the last bell call;
For working days or holidays,
Or glad or melancholy days,
They're great days and jolly days
  In the Best School of All!

It's good to cheer the school we know,
  The land of youth and dream.
It's good to cheer the rule we know
  Before we take the stream.
Though we may miss the sight of her,
  Our hearts will ne'er forget:
We'll keep the old delight of her;
  We'll keep her honor yet.

We'll honor yet the school we know, etc.

The men that are the guide of us,
  Our daily foes and friends,
They shall not lose their pride of us,
  Howe'er our journey ends.
Their voice, to us who sing of it,
  For aye its message bears:
The great, round world shall ring of it,
  And all we are be theirs.

We'll honor yet the school we know, etc.

Mah Mal

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e Institute Stairs

III. THE JANITORS' UNION.

1

Now you may think the king doth rule, but we tell you, "not so";
For many things that happen here the king can never know.
He shivers and he catches cold whene'er we bank the fires;
And, when we wish to waste the coal, Good Lord! how he perspires!

Refrain.

For we belong to the Union, as you may easily see.
All of our walking delegates as busy as union men can be.
Hurrah for the Janitors' Union, that means so much to me!
For tenants and proprietors must humbly bow the knee.

2

We sweep with feather dusters, though the king prefers a mop;
And ev'ry time he sees us, he tries to make us stop.
Do you think we are going to kneel and ossify our knees?
If dust gets in his royal nose, he is allowed to sneeze.

Refrain.

3

In our thermodynamic course they teach us about heat;
On radiators, traps, and pipes, you bet, we can't be beat.
But when we question Peabo hard, and argue to his face,
All we can get from Peabo is,— "Is Miller round the place?"

Refrain.

IV. A STEIN SONG.

1

Give a rouse, then, in the Maytime,
For a life that knows no fear!
Turn night-time into day-time
With the sunlight of good cheer!
‖ For it's always fair weather
When good fellows get together,
With a stein on the table
And a good song ringing clear. ‖

2

Oh, we're all frank-and-twenty
When the spring is in the air;
And we've faith and hope a-plenty,
And we've life and love to spare.
‖ And it's birds of a feather
When good fellows get together,
With a stein on the table
And a heart without a care. ‖

3

For we know the world is glorious,
And the goal a golden thing,
And that God is not censorious
When His children have their fling.
‖ And life slips its tether
When good fellows get together
With a stein on the table
In the fellowship of spring. ‖

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The Mason and Hamlin Pianoforte.

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Refreshments served to balcony patrons in hall in left corridor, first balcony, near stage.

WAGNER NIGHT . . . . . Monday, June 13

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FLORENCE

Climbin' Up the Institute Stairs

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III. THE JANITORS' UNION.

Now you may think the King [illegible], but we tell you, "not so";
For many things that happen [illegible] king can never know.
He shivers and he [illegible] er we bank the fires;
And, when we wish to waste [illegible] Good Lord! how he perspires!

For we belong to the Union, [illegible] may easily see.
All of our working days are [illegible] as union men can be.
Hurrah for the Janitors' Union, [illegible] means so much to me!
For tenants and proprietors [illegible] mbly bow the knee.

We sweep with [illegible] the king prefers a mop;
And every time he sees us [illegible] ake us stop.
Do you think we are going [illegible] ossify our knees?
Of dust gets in his nostrils, [illegible] wed to sneeze.

Some [illegible] h us about heat:
In radiators, steam and [illegible] ve can't be beat.
But when we get to [illegible] argue to his face,
All we can get from [illegible] er round the place?"

IV. A STEIN SONG.

Give a [illegible] Maytime,
For [illegible] fear!
Turn [illegible] time
With [illegible] d cheer!
For [illegible] her
With [illegible] ther,
And [illegible] clear.

[illegible] nty
With [illegible] ai::
With [illegible] plenty,
And [illegible] spare.
With [illegible] ther,
With [illegible] re

For [illegible] rious,
And [illegible] ng,
With [illegible] us
With [illegible] eir fling.
With [illegible] ner

Climbin' Up the Institute Stairs

HOLLON C. SPAULDING, '87

Now, if you'll give attention,
Some trials I will mention—
Climbin' up the Institute stairs;
For mechanics is my grip,—
Though I very often slip,
Climbin' up the Institute stairs;
And the Prof's, so good and kind,
I am sure will never mind—
Climbin' up the Institute stairs—
If I punch them one by one,
Just to make a little fun—
Climbin' up the Institute stairs.

CHORUS:

Then we hear those bells a-ringing,—
We hear, but no one cares,
For the jolly Techs are singing—
Climbin' up the Institute stairs.

Mr. Cross, the physics terror,
Who so seldom makes an error,—
Climbin' up the Institute stairs,—
We will ever hope and pray
That he'll let us through in May—
Climbin' up the Institute stairs.
Webster Wells, in conic sections,
Surely beats the last elections—
Climbin' up the Institute stairs;—
For his head's with knowledge stored
When he sends you to the board—
Climbin' up the Institute stairs.

CHORUS.

Peter Schwamb, with bevel gears,
Fairly moves us all to tears;
And his epicyclic train
Made us nearly all insane—
Climbin' up the Institute stairs.
And, though giving passing notice,
We must say a word of Otis;
For of all the funny Dutch,
The old "Esel" was too much—
Climbin' up the Institute stairs.

CHORUS.

As for Faunce's curves and tangents,
Just imagine, if you can, gents,
That you're ever in a nip;
Then, what good is his descrip'?—
Climbin' up the Institute stairs.
Then there's dear old William's English
(Two whole hours a week of anguish),
When at least we have a rest,
While his lectures we digest—
Climbin' up the Institute stairs.

CHORUS.

Spite of all I've said before,
How professors are a bore,
I assuredly believe
That you wouldn't care to leave—
Climbin' up the Institute stairs.
Now the Class of '87
Is a synonym for heaven;
So enjoy while we may,—
For our life is not all play,—
Climbin' up the Institute stairs.

CHORUS.

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With the sunlight of good cheer!
For it's always fair weather
When good fellows get together,
With a stein on the table
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Oh, we're all frank-and-twenty
When the spring is in the air;
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For we know the world is glorious,
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WEDNESDAY, JUNE 8.

PROGRAMME.

1. MARCH, "Vienna always Vienna" . . . . . Strauss
2. OVERTURE, "Mignon" . . . . . A. Thomas
3. SELECTION, "Rigoletto" . . . . . Verdi
4. WALTZ, "Éternelle Ivresse" . . . . . Ganne

5. TANNHAEUSER MARCH . . . . . Wagner
6. BALLET MUSIC, "Queen of Sheba" . . . . Goldmark
   Violoncello Solo, Mr. J. KELLER.
7. SELECTION, "Babes in Toyland" . . . . . Herbert
8. SERENADE . . . . . Moszkowski

9. OVERTURE, "Orpheus aux Enfers" . . . . Offenbach
10. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
11. SELECTION, "Prince of Pilsen" . . . . . Luders
12. MARCH, "Loraine" . . . . . Ganne

The Mason and Hamlin Pianoforte.

WAGNER NIGHT . . . . . Monday, June 13
TSCHAIKOWSKI NIGHT . . . . Wednesday, June 15
FRENCH COMPOSERS' NIGHT . . . Friday, June 17

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Celebridad Perfecto, 10c. each.
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Knight Tempter Puritanos Finos . . . . . 15c.
2 for 25c.

On sale at the "POPS"

THURSDAY, JUNE 9.

PROGRAMME.

1. MARCH, "Persian" . . . . . Strauss
2. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
3. WALTZ, "Barcarole" . . . . . Waldteufel
4. SELECTION, "Mikado" . . . . . Sullivan

5. "AU CLAIR DE LUNE" . . . . . Maquarre
6. OVERTURE, "Rienzi" . . . . . Wagner
7. SELECTION, "Chinese Honeymoon" . . . . Talbot
8. GRACEFUL DANCE . . . . . Sullivan

9. OVERTURE, "Zampa" . . . . . Hérold
10. WALTZ, "On and On" . . . . . Strauss
11. SELECTION, "King Dodo" . . . . . Luders
12. MARCH . . . . . Nagel

The Mason and Hamlin Pianoforte.

WAGNER NIGHT	Monday, June 13
TSCHAIKOWSKI NIGHT	Wednesday, June 15
FRENCH COMPOSERS' NIGHT . . .	Friday, June 17

COAT ROOM A.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE "POPS." SYMPHONY HALL.

Boston, Friday, June 10, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 34.
C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

FRIDAY, JUNE 10.

PROGRAMME.

1.	MARCH, "Loraine"	Ganne
2.	OVERTURE, "Light Cavalry"	Suppé
3.	WALTZ, "Jolly Fellows"	Vollstedt
4.	SELECTION, "Erminie"	Jakobowski
5.	VALSE LENTE	Hansel
6.	"RIDE OF THE VALKYRIES"	Wagner
7.	"CONTES D'HOFFMANN"	Offenbach
8.	FANTASIE, "La Bohème"	Puccini
9.	OVERTURE, "La Jolie Parfumeuse"	Offenbach
10.	WALTZ, "The Skaters"	Waldteufel
11.	SELECTION, "Toreador"	Caryll
12.	MARCH, "Juanita"	Suppé

The Mason and Hamlin Pianoforte.

WAGNER NIGHT . . . . . Monday, June 13
TSCHAIKOWSKI NIGHT . . . . Wednesday, June 15
FRENCH COMPOSERS' NIGHT . . . Friday, June 17

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Ideals, . . . 10c. each.
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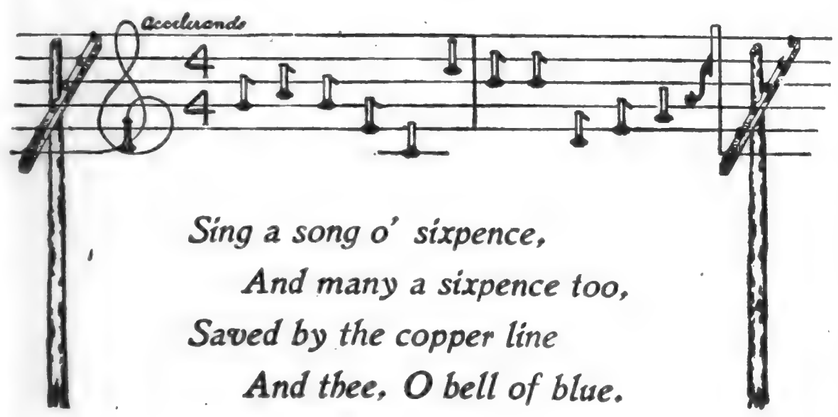

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And many a sixpence too,
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And thee, O bell of blue.

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A. Tickets on sale April 25; return limit December 15.
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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 11, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 35.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

SATURDAY, JUNE 11.

PROGRAMME.

1.	MARCH, "Teufel"	Suppé
2.	OVERTURE, "Mignon"	A. Thomas
3.	SELECTION, "Carmen"	Bizet
4.	WALTZ, "In lauschiger Nacht"	Ziehrer
5.	OVERTURE, "Oberon"	Weber
6.	"LOIN DU BAL"	Gillet
7.	SELECTION, "Geisha"	Johns
8.	BALLET MUSIC, "Gioconda"	Ponchielli
9.	SELECTION, "Faust"	Gounod
10.	WALTZ, "España"	Waldteufel
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "Cruiser Harvard"	Strube

The Mason and Hamlin Pianoforte.

WAGNER NIGHT	Monday, June 13
TSCHAIKOWSKI NIGHT	Wednesday, June 15
FRENCH COMPOSERS' NIGHT	Friday, June 17

TRADE MARK

Wood, Pollard & Co.

Importers and Grocers.

101, 103, 105 Causeway Street
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Compared with any other table water, whether foreign or domestic,

Londonderry Lithia Water

excels in brilliancy and taste, and is universally conceded to be the most satisfactory diluent for wines and liquors: it blends perfectly.
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The sparkling in quarts, pints, and splits. The still in half-gallon bottles.

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THE "POPS." SYMPHONY HALL.

Boston, Monday, June 13, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 36.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, JUNE 13.

Wagner Night.

PROGRAMME.

1. TANNHAEUSER MARCH . . . . . Wagner
2. OVERTURE, "Rienzi" . . . . . Wagner
3. WALTZ, "In lauschiger Nacht" . . . . . Strauss
4. COUNTRY DANCE . . . . . Nevin

5. PRELUDE TO ACT I., "Lohengrin" . . . . Wagner
6. VALSE, "Onegin" . . . . . Tschaikowsky
7. OVERTURE, "Tannhäuser" . . . . . Wagner
8. PRELUDE TO ACT III., "Lohengrin" . . . . Wagner

9. GRACEFUL DANCE . . . . . Sullivan
10. "RIDE OF THE VALKYRIES" . . . . . Wagner
11. WALTZ, "Roses from the South" . . . . . Strauss
12. MARCH, "Teufel" . . . . . Suppé

The Mason and Hamlin Pianoforte.

TSCHAIKOWSKI NIGHT	Wednesday, June 15
FRENCH COMPOSERS' NIGHT . . .	Friday, June 17
HARVARD NIGHT	Monday, June 20
OFFENBACH NIGHT	Tuesday, June 21

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Chocolate Caramels and Chocolate Peppermints in half-pound boxes.

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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

SATURDAY, JUNE 11.
PROGRAMME.

1.	MARCH, "Teufel"	Suppé
2.	OVERTURE, "Mignon"	A. Thomas
3.	SELECTION, "Carmen"	Bizet
4.	WALTZ, "In lauschiger Nacht"	Ziehrer
5.	OVERTURE, "Oberon"	Weber
6.	"LOIN DU BAL"	Gillet
7.	SELECTION, "Geisha"	Johns
8.	BALLET MUSIC, "Gioconda"	Ponchielli
9.	SELECTION, "Faust"	Gounod
10.	WALTZ, "España"	Waldteufel
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "Cruiser Harvard"	Strube

The Mason and Hamlin Pianoforte.

WAGNER NIGHT	Monday, June 13
TSCHAIKOWSKI NIGHT	Wednesday, June 15
FRENCH COMPOSERS' NIGHT	Friday, June 17

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THE "POPS." SYMPHONY HALL.

Boston, Monday, June 13, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 36.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, JUNE 13.

Wagner Night.

PROGRAMME.

1.	TANNHAEUSER MARCH	Wagner
2.	OVERTURE, "Rienzi"	Wagner
3.	WALTZ, "In lauschiger Nacht"	Strauss
4.	COUNTRY DANCE	Nevin
5.	PRELUDE TO ACT I., "Lohengrin"	Wagner
6.	VALSE, "Onegin"	Tschaikowsky
7.	OVERTURE, "Tannhäuser"	Wagner
8.	PRELUDE TO ACT III., "Lohengrin"	Wagner
9.	GRACEFUL DANCE	Sullivan
10.	"RIDE OF THE VALKYRIES"	Wagner
11.	WALTZ, "Roses from the South"	Strauss
12.	MARCH, "Teufel"	Suppé

The Mason and Hamlin Pianoforte.

TSCHAIKOWSKI NIGHT	Wednesday, June 15
FRENCH COMPOSERS' NIGHT	Friday, June 17
HARVARD NIGHT	Monday, June 20
OFFENBACH NIGHT	Tuesday, June 21

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THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 14, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 37.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

New York, New Haven and Hartford Railroad.

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VIA RAIL LINES.

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Leave Boston.	Leave Back Bay.	Via	Due New York.
8.00 a.m.	8.04 a.m.	Hartford	1.59 p.m.
bL 10.00 "	10.04 "	Shore Line	3.00 "
10.03 "	10.07 "	" "	4.28 "
aL 1.00 p.m.	1.04 p.m.	" "	5.57 "
1.03 "	1.07 "	" "	6.58 "
2.00 "	2.04 "	Hartford	7.57 "
b 3.00 "	3.04 "	Shore Line	9.00 "
aL 5.00 "	5.04 "	" "	10.02 "
a 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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Leave Boston.	Leave Back Bay.	Via	Due New York.
c 10.03 a.m.	10.07 a.m.	Shore Line	4.28 p.m.
a 1.03 p.m.	1.07 p.m.	" "	6.58 "
b 3.00 "	3.04 "	" "	9.00 "
d 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

Equipment.

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TICKET OFFICES, BOSTON.
362 Washington Street, South Station, and Back Bay Station.

TUESDAY, JUNE 14.

PROGRAMME.

1. MARCH, "Loraine" . . . . . Ganne
2. OVERTURE, "Martha" . . . . . Flotow
3. SELECTION, "Geisha" . . . . . Jones
4. WALTZ, "Gros Wien" . . . . . Strauss

5. COUNTRY DANCE . . . . . Nevin
6. BALLET MUSIC, "Sylvia" . . . . . Delibes
7. MALAGUEÑA . . . . . Moszkowski
8. SELECTION, "Aïda" . . . . . Verdi

9. OVERTURE, "Fledermaus" . . . . . Strauss
10. WALTZ, "Barcarole" . . . . . Waldteufel
11. SELECTION, "Woodland" . . . . . Luders
12. MARCH, "El Capitan" . . . . . Sousa

The Mason and Hamlin Pianoforte.

TSCHAIKOWSKI NIGHT	Wednesday, June 15
FRENCH COMPOSERS' NIGHT	Friday, June 17
HARVARD NIGHT	Monday, June 20
OFFENBACH NIGHT	Tuesday, June 21

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if you wear anything but

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When you ask for them please be sure you get them

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And every year that passes will add to your contentment.

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SPARKLING HOCK
AND
MOSELLE
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Boston, Wednesday, June 15, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 38.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, JUNE 15.

Tschaikowski Night.

PROGRAMME.

1.	POLONAISE from "Onegin"	Tschaikowski
2.	OVERTURE, "Fledermaus"	Strauss
3.	"LA BELLE AU BOIS DORMANT"	Tschaikowski
4.	WALTZ, "España"	Waldteufel
5.	OVERTURE, "1812"	Tschaikowski
6.	SONG WITHOUT WORDS	Tschaikowski
7.	SELECTION, "Babes in Toyland"	Herbert
8.	BALLET, "The Nut-cracker"	Tschaikowski
9.	VALSE from "La Belle au Bois Dormant"	Tschaikowski
10.	SELECTION, "Yankee Consul"	Robyn
11.	WALTZ, "Jolly Fellows"	Vollstedt
12.	MARCH, "Loraine"	Ganne

The Mason and Hamlin Pianoforte.

FRENCH COMPOSERS' NIGHT	Friday, June 17
HARVARD NIGHT	Monday, June 20
OFFENBACH NIGHT	Tuesday, June 21

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Sparkling. Non-alcoholic
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No. 3s	25 cents per box
No. 1s	30 cents per box
Gold Tip	25 cents per box

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THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 16, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 39.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

THURSDAY, JUNE 16.

PROGRAMME.

1.	MARCH, "Teufel"	Suppé
2.	OVERTURE, "Oberon"	Weber
3.	SELECTION, "Traviata"	Verdi
4.	WALTZ, "Estudiantina"	Waldteufel
5.	CHANT D'AMOUR	John Spencer Camp
6.	SELECTION, "Geisha"	Jones
7.	BALLET MUSIC, "Queen of Sheba"	Goldmark
	Violoncello Solo, Mr. J. KELLER.	
8.	OVERTURE, "Zampa"	Hérold
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "In lauschiger Nacht"	Ziehrer
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "Stars and Stripes Forever"	Sousa

The Mason and Hamlin Pianoforte.

FRENCH COMPOSERS' NIGHT	Friday, June 17
HARVARD NIGHT	Monday, June 20
OFFENBACH AND STRAUSS NIGHT	Tuesday, June 21
ITALIAN COMPOSERS' NIGHT	Wednesday, June 22
REQUEST NIGHT	Thursday, June 23

MENASHI AND RED LION CIGARETTES

Sold at these Concerts

No. 2 Menashi, Plain or Cork Tip, 15c.

No. 2 Menashi, Plain or Cork Tip, club size, 20c.

Red Lion, Plain or Cork Tip, 25c.

Charles B. Perkins & Co.

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PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

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On sale at the "POPS"

Boston, Friday, June 17, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 40.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

FRIDAY, JUNE 17.

French Composers' Night.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. "SCÈNE PITTORESQUE" . . . . . Massenet
3. SELECTION, "Faust" . . . . . Gounod
4. WALTZ, "The Skaters" . . . . . Waldteufel

5. OVERTURE, "Mignon" . . . . . A. Thomas
6. "THE DELUGE" . . . . . Saint-Saëns
   Violin Solo, Mr. A. BIRNBAUM.
7. SELECTION, "Carmen" . . . . . Bizet
8. "L'ARLÉSIENNE" . . . . . Bizet

9. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach
10. WALTZ, "España" . . . . . Chabrier
11. SELECTION, "The Brigands" . . . . . Offenbach
12. MARCH, "Tambour-battant" . . . . . Messager

The Mason and Hamlin Pianoforte.

HARVARD NIGHT	Monday, June 20
OFFENBACH AND STRAUSS NIGHT	Tuesday, June 21
ITALIAN COMPOSERS' NIGHT	Wednesday, June 22
REQUEST NIGHT	Thursday, June 23
SOLOISTS' NIGHT	Friday, June 24

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THE "POPS." SYMPHONY HALL.

Boston, Saturday, June 18, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 41.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

SATURDAY, JUNE 18.

PROGRAMME.

1.	MARCH, "Coronation"	Meyerbeer
2.	OVERTURE, "Martha"	Flotow
3.	WALTZ, "Roses from the South"	Strauss
4.	SELECTION, "Aïda"	Verdi
5.	"RIDE OF THE VALKYRIES"	Wagner
6.	INTERMEZZO, "Contes d'Hoffmann"	Offenbach
7.	SELECTION, "Babes in Toyland"	Herbert
8.	GRACEFUL DANCE	Sullivan
9.	OVERTURE, "Poet and Peasant"	Suppé
	Violoncello Solo, Mr. J. KELLER.	
10.	WALTZ, "Grubenlichter"	Zeller
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "El Capitan"	Sousa

The Mason and Hamlin Pianoforte.

HARVARD NIGHT	Monday, June 20
OFFENBACH AND STRAUSS NIGHT	Tuesday, June 21
ITALIAN COMPOSERS' NIGHT	Wednesday, June 22
REQUEST NIGHT	Thursday, June 23
SOLOISTS' NIGHT	Friday, June 24

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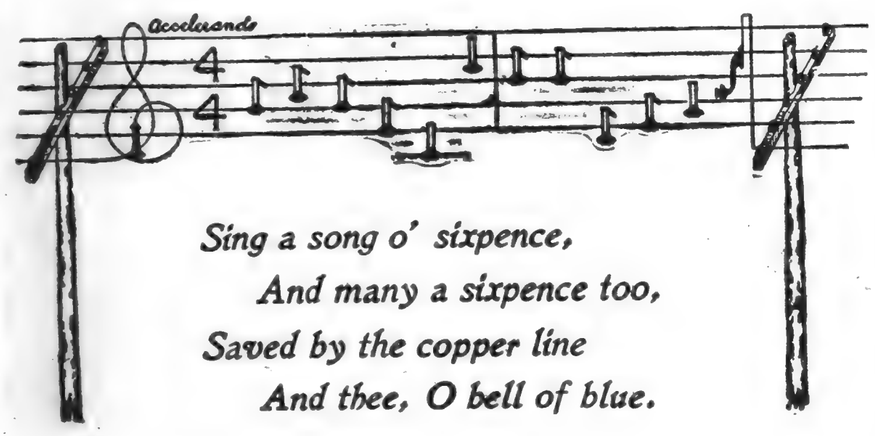

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THE "POPS." SYMPHONY HALL.

Boston, Monday, June 20, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 42.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, JUNE 20. Harvard Night.

PROGRAMME.

1. MARCH, "Cruiser Harvard" . . . . . Strube
2. MALAGUEÑA . . . . . Moszkowski
3. SELECTION, "Peggy from Paris" . . . . . Loraine
4. WALTZ, "Grubenlichter" . . . . . Zeller
5. SELECTION from "Boodle & Co.," Hasty Pudding Production, 1904 . . . . . J. H. Densmore, '04
   Conducted by the composer.
6. TANNHAEUSER MARCH . . . . . Wagner
7. SELECTION, "Babes in Toyland" . . . . . Herbert
8. *a.* SELECTION, "Will-o'-the wisp." Pi Eta Production, 1904 Davison, '06–Grey, '06
   b. MARCH, "Men of Harvard" . . . . . F. H. Grey, '06
   Conducted by the composer.
9. SELECTION, "Grand Duchess" . . . . . Offenbach
10. "RIDE OF THE VALKYRIES" . . . . . Wagner
11. "FAIR HARVARD" . . . . .
12. *a.* MARCH, "Our Director" . . . . . Bigelow
    b. MARCH, "Up the Street" . . . . . Morse, '96

The Mason and Hamlin Pianoforte.

OFFENBACH AND STRAUSS NIGHT	Tuesday, June 21
ITALIAN COMPOSERS' NIGHT	Wednesday, June 22
SOLOISTS' NIGHT	Thursday, June 23
REQUEST NIGHT	Friday, June 24
GRADUATES' NIGHT	Monday, June 27

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THE "POPS." SYMPHONY HALL.

Boston, Tuesday, June 21, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 43.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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TUESDAY, JUNE 21.

Offenbach and Strauss Night.

PROGRAMME.

1.	PERSIAN MARCH	Strauss
2.	SELECTION, "Périchole"	Offenbach
3.	WALTZ, "Roses from the South"	Strauss
4.	OVERTURE, "Orpheus aux Enfers"	Offenbach
5.	OVERTURE, "Fledermaus"	Strauss
6.	INTERMEZZO, "Contes d'Hoffmann"	Offenbach
7.	WALTZ, "Artist Life"	Strauss
8.	SELECTION, "The Brigands"	Offenbach
9.	POLKA MAZOURKA	Strauss
10.	SELECTION, "Grand Duchess"	Offenbach
11.	WALTZ, "Blue Danube"	Strauss
12.	RADETZKY MARCH	Strauss

The Mason and Hamlin Pianoforte.

ITALIAN COMPOSERS' NIGHT	Wednesday, June 22
SOLOISTS' NIGHT	Thursday, June 23
REQUEST NIGHT	Friday, June 24
GRADUATES' NIGHT. Last of the Season	Monday, June 27

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THE "POPS." SYMPHONY HALL.

Boston, Wednesday, June 22, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 44.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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aL 1.00 p.m.	1.04 p.m.	" "	5.57 "
1.03 "	1.07 "	" "	6.58 "
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aL 5.00 "	5.04 "	" "	10.02 "
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b 3.00 "	3.04 "	" "	9.00 "
d 5.03 "	5.07 "	" "	11.00 "
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WEDNESDAY, JUNE 22.

Italian Composers' Night.

PROGRAMME.

1.	MARCH, "Prophet"	Meyerbeer
2.	SELECTION, "Aïda"	Verdi
3.	SELECTION, "La Bohème"	Puccini
4.	WALTZ, "Blue Danube"	Strauss
5.	SELECTION, "Traviata"	Verdi
6.	INTERMEZZO, "Cavalleria Rusticana"	Mascagni
7.	BALLET MUSIC, "Gioconda"	Ponchielli
8.	MARCH, "Tannhäuser"	Wagner
9.	SELECTION, "I Pagliacci"	Leoncavallo
10.	WALTZ, "Barcarole"	Waldteufel
11.	SELECTION, "Babes in Toyland"	Herbert
12.	MARCH, "Tambour-battant"	Messager

The Mason and Hamlin Pianoforte.

SOLOISTS' NIGHT		Thursday, June 23
REQUEST NIGHT		Friday, June 24
GRADUATES' NIGHT.	Last of the Season	Monday, June 27

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THE "POPS." SYMPHONY HALL.

Boston, Thursday, June 23, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 45.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

THURSDAY, JUNE 23.

Soloists' Night.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Mignon"	A. Thomas
3.	SONG, "Rosary"	Nevin
	Solo Trumpet, Mr. KLOEPFEL.	
4.	WALTZ, "Violets"	Waldteufel
5.	*a.* Serenade	Härtel
	b. "Image of the Rose"	Reichardt
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7.	VIOLIN SOLO, "Legende"	Wieniawski
	Mr. A. BIRNBAUM.	
8.	"FIRE CHARM," from "Walküre"	Wagner
9.	OVERTURE, "William Tell"	Rossini
	Solo Violoncello, Mr. J. KELLER.	
10.	SELECTION, "Carmen"	Bizet
11.	WALTZ, "Grubenlichter"	Zeller
12.	MARCH, "Up the Street"	Morse

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REQUEST NIGHT . . . . . Friday, June 24
GRADUATES' NIGHT. Last of the Season . Monday, June 27

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Published by C. A. ELLIS. Vol. I. No. 46.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

FRIDAY, JUNE 24.

Request Night.

PROGRAMME.

1. MARCH, "Loraine" . . . . . Ganne
2. SELECTION, "Carmen" . . . . . Bizet
3. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
4. SELECTION, "Babes in Toyland" . . . . . Herbert

5. PRELUDE TO ACT III., "Lohengrin" . . . Wagner
6. INTERMEZZO, "Contes d'Hoffmann" . . . . Offenbach
7. "LA BELLE AU BOIS DORMANT" . . . Tschaikowski
8. OVERTURE, "Rienzi" . . . . . Wagner

9. OVERTURE, "Poet and Peasant" . . . . . Suppé
   Violoncello Solo, Mr. J. KELLER.
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Stars and Stripes Forever" . . . . Sousa

The Mason and Hamlin Pianoforte.

GRADUATES' NIGHT. Last of the Season. Monday, June 27

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WOODLAND

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Staged under direction of
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SYMPHONY HALL "POP" PROGRAMME.

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On sale at the "POPS"

Boston, Saturday, June 25, 1904. Nineteenth Season. Summer 1904.

Published by C. A. ELLIS. Vol. I. No. 47.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SATURDAY, JUNE 25.

PROGRAMME.

1.	MARCH, "Loraine"	Ganne
2.	OVERTURE, "1812"	Tschaikowski
3.	SELECTION, "Babes in Toyland"	Herbert
4.	WALTZ, "Grubenlichter"	Zeller
5.	SELECTION, "Aïda"	Verdi
6.	INTERMEZZO, "Contes d'Hoffmann"	Offenbach
7.	"CZARINA"	Ganne
8.	OVERTURE, "Tannhäuser"	Wagner
9.	SELECTION, "Carmen"	Bizet
10.	WALTZ, "Jolly Fellows"	Vollstedt
11.	SELECTION, "King Dodo"	Luders
12.	MARCH, "El Capitan"	Sousa

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GRADUATES' NIGHT. Last of the Season . Monday, June 27

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THE "POPS." SYMPHONY HALL.

Boston, Monday, June 27, 1904. Nineteenth Season. Summer 1904.
Published by C. A. ELLIS. Vol. I. No. 48.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

MONDAY, JUNE 27.

Graduates' and Closing Night.

PROGRAMME.

1. MARCH, "Veritas" . . . . . Densmore, '04
2. OVERTURE, "Orpheus aux Enfers" . . . . Offenbach
3. SELECTION, "Prince of Pilsen" . . . . . Luders
4. WALTZ, "Jolly Students" . . . . . Vollstedt

5. PRELUDE TO ACT III., "Lohengrin" . . . . Wagner
6. *a.* MARCH, Dedicated to the Class of 1884 . . P. H. Goepp, '84
   b. SELECTION from "Hernani" . . . . Osborne, '84
   c. GAVOTTE from "His Royal Nibs" . . Shafter Howard, '85
7. SELECTION, "King Dodo" . . . . . Luders
8. "TANNHAEUSER" MARCH . . . . . Wagner

9. WALTZ, "Estudiantina" . . . . . Waldteufel
10. SELECTION, "Yankee Consul" . . . . . Robyn
11. "FAIR HARVARD" . . . . . .
12. MARCH, "Up the Street" . . . . . Morse, '96

The Mason and Hamlin Pianoforte.

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TICKET CONDITIONS.
A. Tickets on sale April 25; return limit December 15.
B. Tickets on sale April 25; return limit 60 days.
C. Tickets on sale April 25; return limit 15 days.
Limits and Stop-overs. Stop-overs will be permitted on fares shown in Classes A and B at such points as may be authorized by roads over which ticket reads, within final limit of ticket.

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VENING TRA...

SATURDAY, APRIL 23,

Again the Pop Concerts

Twenty-three years of Symphony concerts with the imposing total of 1141 performances, and eighteen years of the Pops as summer sequences of the Symphony season, with a total of 939 performances, is fairly satisfying evidence of the demand for good music, both classical and light. It also establishes Boston as one of the most genuinely musical cities in the country, if not in the world.

With the close of the Symphony season next Saturday evening, there follows the commencement of the nineteenth season of the Pops on Tuesday evening, May 3, at Symphony Hall, as usual. There will be the customary eight weeks, closing with Graduates' Night on Monday, June 27. Everything will be conducted on the same general plan as in the past eighteen years, with reserved tables on the floor, reserved seats in the first balcony, and a generous allowance of unreserved tables and balcony seats. There is already assured the usual number of special nights with their characteristic features.

The orchestra of fifty musicians will be chosen from the ranks of the Boston Symphony Orchestra, and Mr. T. Adamowski, who will again conduct the concerts, will make every effort to suit the popular taste and demand. The prices of the past three years will be continued. Tickets will go on sale at Symphony Hall, Monday morning, April 25.

BOSTON HERALD--TUESDAY,

APRIL 26, 1904.

The opening of the season of "Pop" concerts at Symphony Hall one week from this evening will again provide an entertainment which has proved eminently popular for many years. T. Adamowski will be the conductor. The arrangements which have been made for many years to the satisfaction of the public will again be followed, and without doubt the coming season of eight weeks will prove enjoyable to a great public. Many orders for reserved tables and seats were received at Symphony Hall yesterday for the opening nights, and tables and seats may be secured during the present week at the box office.

BOSTON POST. TUESDAY.

APRIL 26. 1904

AGAIN THE "POPS"

The opening of the season of "Pop" concerts at Symphony Hall will occur one week from this evening. It will gratify the regular patrons of these concerts to have Mr. T. Adamowski again as conductor, for few of those who have directed the "Pops" in former years have been more successful than this talented musician. Without doubt the coming season of eight weeks will prove enjoyable to a great public.

BOSTON JOURNAL--TUESDAY,

APRIL 26. 1904

AGAIN THE "POPS."

The opening of the season of "Pop" concerts at Symphony Hall one week from this evening will again provide an entertainment which has proved eminently popular for many years and afforded those with musical and social inclination a delightful meeting place. The arrangements which have been so satisfactory for many years in the direction of these events will again be followed, and without doubt the coming season of eight weeks will prove enjoyable to a great public. Many orders for reserved tables and seats were received at Symphony Hall yesterday for the opening nights, and they may be secured during the present week at the box office.

DAILY ADVERTISER, TUESDAY MORNING,

APRIL 26, 1904

MUSICAL NOTES.

A combination of music and mirth may safely be anticipated at Symphony Hall a week from this evening, when the annual season of "Pop" concerts begins. The arrangements for these musical and social events, which have proved so satisfactory for many years, will again be followed, and every evening from 8 to 11 the "Home of the Symphonies" will again resound with the lighter music of the summer season, played by an orchestra of 50 musicians, under the baton of T. Adamowski.

BOSTON GLOBE--TUESDAY,

APRIL 26, 1904.

Opening of the "Pops."

A combination of music and mirth may safely be anticipated at Symphony hall one week from this evening, when the annual season of "Pop" concerts begins. The arrangements for these musical and social events, which have proved so satisfactory for many years, will again be followed, and every evening from 8 to 11 the "home of the symphonies" will again resound with the lighter music of the summer season played by an orchestra of 50 musicians under the baton of Mr T. Adamowski.

Few conductors of the "Pops" in former seasons have been as successful as Mr Adamowski in catering to the wishes of the patrons of these concerts, and his program for the coming season will undoubtedly contain much that is novel in the line of popular music. Reserved seats at the tables and in the balcony are now on sale.

BOSTON POST. THURSDAY.

APRIL 28. 1904

The unusually large demand for reserved tables and seats for the first of the "Pop" concerts at Symphony Hall, next Tuesday evening, shows again the correct selection of a name for these pleasant events. The return of Mr. T. Adamowski to the director's desk will be the cause of an ovation to this popular musician.

DAILY ADVERTISER, THURSDAY MORNING,

APRIL 28 1904

There is ample evidence that the "Pops" will have a brilliant start at Symphony Hall next Tuesday evening and the assignment of tables and seats already made in response to orders indicates an audience notable from both a musical and social standpoint.

BOSTON GLOBE--SATURDAY,

APRIL 30, 1904.

The first of the season's "Pop" concerts, to be given at Symphony hall next Tuesday evening, will find Mr T. Adamowski again in his old position at the conductor's desk. He has planned an excellent program and will introduce as the evening's soloist Mr A. Birnbaun, the violinist who joined the Symphony orchestra last fall.

DAILY ADVERTISER, SATURDAY MORNING.

APRIL 30, 1904

MUSIC NOTES.

The first of the season's "Pop" concerts, to be given at Symphony hall next Tuesday evening, will find T. Adamowski again in his old position at the conductor's desk. He has planned an excellent programme for the enjoyment of the brilliant audience already assured, and will introduce as the evening's soloist, Birnbaun, the violinist who joined the Symphony orchestra from Vienna last fall.

BOSTON HERALD--SATURDAY,

APRIL 30, 1904.

The first of the "Pop" concerts will be given in Symphony Hall next Tuesday evening. Mr. Timothee Adamowski will be the conductor. The programme will be one to appeal to all classes, and Mr. Birnbaum of the orchestra will play the incidental solo in Gounod's "Hymn to St. Cecilia." Tables and seats are now on sale at Symphony Hall.

BOSTON POST. SATURDAY.

APRIL 30, 1904

The first of the season's "Pop" concerts, to be given at Symphony Hall next Tuesday evening, will find T. Adamowski again in his old position at the conductor's desk. He has planned an excellent programme for the enjoyment of the brilliant audience, already assured, and will introduce as the evening's soloist, A. Z. Birnbaun, the violinist who joined the Symphony orchestra from Vienna last fall.

BOSTON JOURNAL--SATURDAY,

APRIL 30, 1904.

The first of the season's "Pop" concerts, to be given at Symhony Hall next Tuesday evening, will find Mr. T. Adamowski in his old position at the conductor's desk. He has planned an excellent program for the enjoyment of the brilliant audience already assured, and will introduce as the evening's soloist Mr. A. Birnbaum, the violinist who joined the Symphony orchestra from Vienna last fall, and has already established himself as a favorite with the Symphony concert patrons.

EVENING RECORD, SATURDAY,

APRIL 30. 1904.

MUSIC NOTES.

The first of the season's "Pop" concerts, to be given at Symphony hall next Tuesday evening, will find T. Adamowski again in his old position at the conductor's desk. He has planned an excellent programme for the enjoyment of the brilliant audience already assured, and will introduce as the evening's soloist, Birnbaun, the violinist who joined the Symphony orchestra from Vienna last fall.

Boston Transcript

SATURDAY, APRIL 30, 1904

Mr. Adamowski and the "Pops"

The "Pop" concerts, which are to continue at Symphony Hall for eight weeks beginning on Tuesday evening next, give promise of fully maintaining the standard of excellence which has characterized these events in the past. The orchestra of fifty men is again to be directed by Mr. T. Adamowski, who has so well met the demands of the "Pop" patrons in former years. Mr. Adamowski outlines his plans as follows: "I confess it is rather pleasant to me to resume my old duties as director of the orchestra for the 'Pop' concerts. The Boston public has been very kind to me throughout my long residence in this city, and I have a sort of pride in doing what I can to maintain these concerts as one of the 'institutions' of the city. I have grown up with these concerts since I came to Boston, and they have always seemed to me a bit unique in their character. While I was abroad last summer I improved every possible opportunity to visit the concert gardens of the principal continental cities and refresh my acquaintance with the character of the programme which appealed to the audiences. I trust that during the coming concerts the 'Pop' audiences will benefit somewhat by the knowledge I gained in these visits to the foreign concert gardens, and I shall try to present some programmes which shall include selections suited to all classes of music-lovers. Your average Bostonian is inclined to take life rather seriously as compared with the residents of European capitals, and this tendency increases the difficulty of gaining effects which one notes as the result of the concert-garden programmes abroad. I hope to include in the concerts of the present season a sufficient number of selections which shall command the approval of even the most serious-minded 'Pop' patron, and yet make the concerts entertainments in the best sense of the word. I have been fortunate in securing additions to the library which will enable me to present selections from all of the popular musical comedies and light operas of the day, and I hope to add a first hearing in Boston of a number of novelties by prominent composers of all countries. The large number of competent soloists in the ranks of the orchestra will enable me to vary the programmes in an interesting way, and I shall have the pleasure of presenting as soloist on Tuesday, Thursday and Saturday evenings of the coming week Mr. A. Birnbaun, the violinist who joined the Symphony orchestra from Vienna last fall."

For the first night the programme will be as follows:

March, "Tannhauser"	Wagner
Overture, "Mignon"	A. Thomas
Selection, "Carmen"	Bizet
Waltz, "Im Lauschiger Nacht"	Ziehrer
Fantasia on "Il Pagliacci" (First time.)	Leoncavallo
Prelude to Act III., "Lohengrin"	Wagner
Hymn to St. Cecilia (Violin Solo by Mr. A. Birnbaun.)	Gounod
"Country Dance"	Nevin
Overture, "Orpheus"	Offenbach
Selection, "Prince of Pilsen"	Luders
Waltz, "Blue Danube"	J. Strauss
March, [illegible]	Sousa

BOSTON JOURNAL-
-TUESDAY.
MAY 3, 1904.

OPENING OF THE "POPS."

The first concert of the eight weeks' "Pops," at Symphony Hall, to be given this evening, promises to introduce these events in the most auspicious manner. Mr. T. Adamowski returns to his place at the conductor's desk, and the program he has planned for the orchestra of fifty musicians includes many brilliant selections.

The numbers named are the "Mignon" and "Orpheus" overtures, selections from "Carmen," "Lohengrin," and "Prince of Pilsen," a fantasia from "Il Pagliacca," "Im Lauschiger Nacht" and "Blue Danube" waltzes, the "Tannhauser" and "El Capitan" marches, the "Country Dance" by Nevin, and Gounod's "Hymn to St. Cecilia," in which the violin solo is to be played by Mr. A. Birnbaun. The programs for the remaining evenings of the present week have many interesting novelties.

BOSTON POST.
TUESDAY.
MAY 3, 1904

OPENING OF THE "POP" CONCERTS

The first concert of the eight weeks' "Pops" at Symphony Hall, to be given this evening, promises to introduce these events in the most auspicious manner. The demand for reserved seats at the tables and in the balconies has been unusually large, and the audience will be a representative one, both from a musical and social standpoint.

Mr. T. Adamowski returns to his place at the conductor's desk, and the programme he has planned for the orchestra of 50 musicians includes many brilliant selections. The numbers named are the "Mignon" and "Orpheus" overtures, selections from "Carmen," "Lohengrin" and "Prince of Pilsen"; a fantasia on "I Pagliacci," "Im Lauschiger Nacht" and "Blue Danube" waltzes, the "Tannhauser" and "El Capitan" marches, the "Country Dance" by Nevin, and Gounod's "Hymn to St. Cecilia," in which the violin solo is to be played by Mr. A. Birnbaun. The programmes for the remaining evenings of the present week have many interesting novelties.

DAILY ADVERTISER,
TUESDAY MORNING,
MAY 3, 1904

FIRST "POP" TONIGHT.

The opening of the "Pop" concert season at Symphony Hall this evening promises to bring together an audience of immense proportions, the advance demand for seats on the floor and balcony having been largely in excess of that of former seasons. The plans made for these events promise well for their success during the next 8 weeks, and the musical and social features of the season will undoubtedly be fully appreciated by the public seeking entertainment.

BOSTON HERALD-
-TUESDAY.
MAY 3, 1904.

FIRST "POP" CONCERT.

The "Pop" concert season at Symphony Hall will begin this evening. The advance sale of tickets for floor and balcony has been largely in excess of that of former years. The plans for the season promise well for success during the next eight weeks and the musical and social features of the season will undoubtedly be fully appreciated by the public in search of entertainment. This evening, with Mr. T. Adamowski as conductor, the orchestra of 50 musicians will play the "Mignon" and "Orpheus" overtures, selections from "Carmen," "Lohengrin" and "Prince of Pilsen," a fantasia on "Pagliacci," "Im Lauschiger Nacht" and "Blue Danube" waltzes, the "Tannhaeuser" and "El Capitan" marches, the "Country Dance" by Nevin and Gounod's "Hymn to St. Cecilia," in which the violin solo will be played by Mr. Birnbaum. The programmes for the remaining evenings of the present week include interesting novelties.

BOSTON GLOBE-
-TUESDAY.
MAY 3, 1904.

Opening of the "Pop" Concerts.

The first concert of the eight weeks' "Pops" at Symphony hall to be given this evening promises to introduce these events in the most auspicious manner. The demand for reserved seats at the tables and in the balconies has been unusually large and the audience will be a representative one, both from a musical and social standpoint. Mr T. Adamowski returns to his place at the conductor's desk, and the program he has planned for the orchestra of 50 musicians includes many brilliant selections.

The numbers named are the "Mignon" and "Orpheus" overtures, selections from "Carmen," "Lohengrin" and "Prince of Pilsen," a fantasia on "Il Pagliacca," "Im Lauschiger Nacht" and "Blue Danube" waltzes, the "Tannhausser" and "El Capitan" marches. the "Country Dance" by Neven, and Gounod's "Hymn to St Cecilia," in which the violin solo is to be played by Mr A. Birnbaun. The programs for the remaining evenings of the present week have many interesting novelties.

Boston Transcript
TUESDAY, MAY 3, 1904

The opening of the "Pop" concert season at Symphony Hall this evening promises to bring together an audience of immense proportions, the advance demand for seats on the floor and balcony having been largely in excess of that of former seasons. This evening, with Mr. T. Adamowski as conductor, the orchestra of fifty musicians will be heard in the "Mignon" and "Orpheus" overtures, selections from "Carmen," "Lohengrin" and "The Prince of Pilsen," a fantasia on "Il Pagliacci," "Im Lauschiger Nacht" and "Blue Danube" waltzes, the "Tannhäuser" and "El Capitan" marches, the "Country Dance" by Neven, and Gounod's "Hymn to St. Cecilia," in which the violin solo is to be played by Mr. A. Birnbaum. The programmes for the remaining evenings of the week have many interesting novelties.

SUNDAY JOURNAL,
MAY 1, 1904.

Popular Music Will Echo In Symphony Hall At The "Pops"

"Why does the 'Pop' season open on Tuesday?" is the very pertinent question people are asking each other after long years of Monday first nights. "All the fault of the calendar," reply the managers. There are eight weeks of each summer devoted to the "Pops." This year "graduates' night," always the most brilliant sort of a close, comes on June 27, which is Monday. Therefore, to make the eight weeks come out even the start is made on Tuesday.

Programs already announced indicate very plainly that every effort will be made to satisfy the musical palates of those desiring light music of the best kind rather than that which is too classical.

In other words, those who attend the "Pops" this year are apt to come away whistling or humming some popular air to which the Symphony has given a new meaning and fresh beauty.

Special nights already arranged for will include May 25, when the National Electric Societies, then holding a convention in this city, have bought up the entire house; June 7, which is "Tech" night, and, of course, the Harvard nights.

For Tuesday night there have been tables engaged by Mr. and Mrs. Eben Jordan and a party, Mr. and Mrs. S. H. Skinner, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Henry Burnham, Mr. and Mrs. Wallace Goodrich, who, by the way, will meet their friends for the first time since their wedding; Mrs. "Tim" Adamowski, Mr. Otto Roth, Mr. James Forsyth, Mr. Atherton, Dr. Foster Bush, Dr. Bapst Blake and party, Mr. W. P. Blake, Miss Blake, Miss Anne Lyman, Mrs. G. M. Rich, who will have several guests; Mr. Schuyler Bartlett and Mr. Charles F. Dennie.

[...] GLOBE-
-MAY 1, 1904.

"Pop" Concerts Begin Tuesday Night.

The opening of the "Pop" concert season at Symphony hall Tuesday evening brings Mr T. Adamowski back to his old post at the conductor's desk. Mr Adamowski needs no introduction to a Boston audience and with a view to gaining some information as to his plans for the coming season the writer saw him at Symphony hall Friday, and in the course of a pleasant chat about the coming concerts Mr Adamowski said:

"Few of my professional experiences during my long residence in Boston have given me more pleasure than those associated with the direction of the Pop concerts in the old Music hall and in the newer auditorium where they are now given. There is an exhilaration in standing before an orchestra, in the presence of such audiences as assemble at these events, that is indescribable and I think that I voice the sentiments of all the musicians who participate in these events when I say that they are the most enjoyable engagements of any that we participate in during the year. In the coming concerts I hope to catch something of the spirit of those given in the European capitals and afford the patrons of the Boston 'Pops' a hearing of such selections as I found immensely popular at all of the concert gardens I visited during my trip abroad last summer.

"The tendency of the average American to take life seriously makes an obstacle in the conduct of the 'Pop' concerts which can hardly be appreciated. Although I claim to be pretty much of an American myself I realize that there is a tendency on this side of the water to maintain a certain restraint under any and all circumstances even where the foreigner would from second nature abandon himself to the enjoyment of the moment. I hope that I may profit by the experience I have gained in former years in the concerts of the coming season and succeed in presenting such selections as may make the 'Pops' of the present year a source of entertainment to a large public. I have been particularly fortunate in collecting additions to the library which promise to afford a wide variety in the selections to be presented and the popular musical comedies and light operas of the day will find prominence in each week's programs.

"The introduction of solo numbers by prominent members of the orchestra will make one of the features of the season's concerts, and there are so many competent men in the orchestra that I am quite sure these contributions will be eminently pleasing. During the first week Mr A. Birnbaun, the violinist who joined the Symphony orchestra from Vienna last fall, will be heard on Tuesday, Thursday and Saturday evenings, and I need not tell those who heard him at the Boston and Cambridge concerts of his ability as a soloist."

The arrangements for the "pops" during the coming season will be essentially the same as in former years, the main floor of Symphony hall being filled with tables, a certain proportion of which may be reserved in advance, and seats may be had in the first and second balconies by those who prefer to listen to the music away from the more social surroundings of the floor. The usual light refreshments will be served at the tables, and the same care shown as in former seasons to make the "pops" worthy their name.

This is the Tuesday evening program:

March, Tannhauser....................Wagner
Overture, Mignon....................Thomas
Selection, Carmen....................Bizet
Waltz, Im Lauschiger Nacht..........Ziehrer
Fantasia on Il Pagliacci...........Leoncavallo
(First time.)
Prelude to Act III, Lohengrin........Wagner
Hymn to St Cecilia....................Gounod
(Violin solo by Mr A. Birnbaun.)
Country Dance........................Nevin
Overture, Orpheus...................Offenbach
Selection, Prince of Pilsen.............Luders
Waltz, Blue Danube.................J Strauss
March, El Capitan......................Sousa

—The season of Pop concerts opens Tuesday evening at Symphony hall, almost before the echoes of the classical music played Saturday evening by the symphony orchestra have died away. These concerts have come to be a feature in the musical and social life of Boston and its suburbs during the spring season, and have grown more and more popular as the years have gone by. Mr Adamowski will conduct the orchestra, which will be composed of Symphony men, and promises patrons programs that will be truly popular. Already a very large number of tables have been engaged for the opening night, a few who will be there with friends being Dr J. Papst Blake, Mr Eben D. Jordan, Mr A. M. Leland, Mr and Mrs Stephen H. Bennett, Mr and Mrs James Lowell Putnam, Mr and Mrs Arthur Richmond, Mr and Mrs Wallace G. Goodrich, Mr Henry Burnham, Mr and Mrs Kimball, Miss Estelle Kimball, Mr F. W. Allen, Mr Atherton, Mr Schuyler Bartlett, Mr William P. Blake, Mr James Forsythe, Miss Annie Lyman and Mrs G. W. Richardson.

SUNDAY POST.
MAY 1, 1904

FIRST WEEK OF THE "POPS"

The regular season of "Pop" concerts at Symphony Hall will begin on Tuesday evening next and will continue for eight weeks, with much the same arrangements as have proved so satisfactory during the long continuance of these events. Mr. T. Adamowski has been again selected as the conductor for the season and a wiser choice could hardly have been made. In discussing his plans for the coming concerts with a Post man, Mr. Adamowski said:

"I hope that the concerts of the coming season will be accepted by the 'Pop' patrons as an evidence on the part of the management of these events to provide the Boston public with the very best entertainments in this line that can be had anywhere. I certainly shall make every effort to maintain the high reputation the 'Pops' have gained and to present such programmes as will appeal to music lovers of all classes. During my trip through Europe last summer I took particular pains to renew my acquaintance with the concert gardens of the principal cities and to study the class of compositions which found the most general favor. I hope to make use of the knowledge thus gained in preparing the programmes for the coming season. I have been particularly successful in securing a lot of novelties by composers of all nations and have added to the library selections from all of the popular musical comedies and light operas recently produced. I trust that I shall again have the favor of the 'Pop' patrons in occasionally presenting selections which demand a cessation of the confusion naturally attending such events, because I realize that there are many in the audiences who have a taste for the more delicate orchestral compositions which demand unusual attention during their performance.

"There are so many capable solo players in the orchestra that I shall be enabled to introduce solo numbers worthy the attention of the patrons, and during the first week I shall have the pleasure of presenting as soloist Mr. A. Birnbaun, the violinist who joined the Symphony Orchestra from Vienna last fall, and who gained distinct favor with the Symphony audiences of the Boston and Cambridge concerts the last season."

The usual arrangements for tables will be made on the floor of the hall for the coming season's concerts, a certain proportion of which can be engaged in advance. Those desiring to hear the concerts apart from the social surroundings of the floor will find seats in the first and second balconies. The programme announced for the opening night is as follows:

1. March, "Tannhauser".....Wagner
2. Overture, "Mignon".....A. Thomas
3. Selection, "Carmen".....Bizet
4. Waltz, "Im Lauschiger Nacht".....Ziehrer
5. Fantasia on "I Pagliacci".....Leoncavallo (First Time.)
6. Prelude to Act 3, "Lohengrin".....Wagner
7. Hymn to St. Cecilia.....Gounod (Violin solo by Mr. A. Birnbaun.)
8. "Country Dance".....Nevin
9. Overture, "Orpheus".....Offenbach
10. Selection, "Prince of Pilsen"...Luders
11. Waltz, "Blue Danube".....J. Strauss
12. March, "El Capitan".....Sousa

BRILLIANT MUSICAL EVENT

A splendid programme has been arranged for the initial Pop concert of the season, on Tuesday evening next, in Symphony Hall, and there will be a fairly record breaking attendance. Among the many who have taken tables for that occasion are Mr. and Mrs. Wallace Goodrich (Madeleine Boardman), who will return from their bridal tour for the concert, Dr. J. Babst Blake and party, Dr. J. Foster Bush and guests, Mr. and Mrs. Eben D. Jordan, Mr. and Mrs. Stephen H. Bennett. Mr. and Mrs. James Lovell Putnam, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Henry Burnham, Mr. William P. Blake, Mr. Otto Roth, Miss Estelle Kimball, Mr. Schuyler S. Bartlett, Mr. and Mrs. James B. Forsyth. Captain and Mrs. William H. Alline, Mr. F. W. Allen and Miss Anna Lyman. It is a pleasure to state that the programmes will be less classical than they were last year, and will be liberally interspersed with numerous selections from the favorite light operas.

HEARST'S BOSTON AMERICAN
WEDNESDAY, MAY 4, 1904

BEAUTY AND FASHION AT 'POP' CONCERT

Symphony Hall Bright With Exquisite Costumes of Smart Set.

SOCIETY OUT IN FORCE

Society will flock to Symphony Hall tonight when the second of the "Pop" concerts will be given. But little change has been made in the personnel of the orchestra. The program arranged for this evening is as follows:

March, "Tambour-Battant".....Messager
Overture, "Light Cavalry".....Suppe
Suite from Ballet.....Tschaiowsky
Waltz, "Gross Wien".....J. Strauss
Fantasia on "La Boheme".....Puccini
Selection, "Faust".....Gounod
"Narcissus".....Nevin
Ballet from "Gioconda".....Poncielli
Selection, "Robin Hood".....De Koven
Waltz, "Grubenlichter".....Zeller
Selection, "Peggy from Paris".....Loraine
March, "Tobasco".....Chadwick

The opening concert was one of the most brilliant first nights at a Pop concert in years. Among the many handsomely gowned women were noted:

MISS ELLEN ATHERTON—Cafe-au-lait veiling gown closely tucked, dark blue lace, and sash and deep crush girdle of cafe-au-lait silk.

MRS. WILLIAM ARMSTRONG—Pale blue crepe-de-chine, light blue moire stock and girdle, and skirt with circular bands of moire and Irish lace insertion.

MISS ASPINWALL—Narrow black and white striped silk, skirt in narrow bands of jet and black silk fringe.

MISS HELEN APPLETON—Pink and blue changeable taffeta silk, bodice in white Russian in jabot effect.

MRS. HENRY HARRIS—Black satin and jet.

MISS DOROTHY JORDAN—Pale blue crepe de chine and lace, large white hat.

MISS HENRIETTA STEVENSON—White lace with white satin wrap; white picture hat.

MRS. JAMES PUTNAM—Black muslin, embroidered in large conventional flowers in purple shades, white lace; large, flat lavender straw hat, trimmed in orchids.

MRS. GOODRICH—Brown chiffon and cloth, white turban trimmed in pansies.

MRS. TIM ADAMOWSKI—Black veiling and lace, large black picture hat.

MISS BONNIE LYMAN—Pale gray silk.

MISS BLAKE—Pale gray, violet turban.

MRS. JOSEF ADAMOWSKI (Mme. Szumowska)—Black satin, gray trimming of silk and lace.

MISS ESTELLE KIMBALL—White net over white satin, with touches of light blue silk passementerie on the bodice.

MME. ALEXANDER MARIUS—Mode silk skirt, red and white silk bodice, black velvet ribbon and cream lace.

MRS. HENRY L. HIGGINSON—Dull gray cloth and white lace.

MISS JULIET HIGGINSON, in gray crepe de chine, bodice in white lace, large black straw picture hat.

MISS ALISON HAUGHTON—Black veiling, black hat.

MRS. FRED CONVERSE—Pale gray veiling, gray lace.

MRS. FRANK MOSELEY—Pale gray silk, flower bonnet.

MISS MAY MOSELEY—Pale pink satin, with large pale pink straw picture hat.

MISS SARA DAGGETT, with her fiance, Dr. Beattie, of London—Pale gray cloth, trimmed in white lace, picture hat of cream straw.

MRS. FRANCIS S. WATSON—Cream white silk, with a purple velvet hat.

MRS. J. FOSTER BUSH (with Dr. Bush)—White satin waist, with black veiling skirts.

MISS BUSH—Black and white.

MRS. FRED COMEE—Black lace.

MRS. L. F. MUDGETT—Cafe-au-lait silk, with cream lace.

MISS KATHERINE FAY—Pale gray veiling, trimmed in pale blue silk.

MISS HENRIETTA SARGENT—Black veiling; pearls.

Others in the hall were Mr. and Mrs. Stephen H. Bennett, Mr. and Mrs. Max Zach, Mr. Charles Gibson, Mr. and Mrs. Charles F. Dennee, Mr. Edward Glazier, Mrs. Louise C. Elson, Miss Amory, Mr. Ingersoll Amory, Miss Aspinwall and Mr. and Mrs. Herbert M. Leland.

Boston Transcript
WEDNESDAY, MAY 4, 1904

Symphony Hall: First "Pop" Concert

The Pops began last night in Symphony Hall, the people seating themselves at their tables to the sound of the very same march that made imposing the entrance of the guests at the Wartburg singing contest in the days of the holy Elizabeth. But not at Vienna, at Berlin or even at Bayreuth, do Elizabeth's guests come in such glory of attire as did the people of Boston last night to what, for the time being, purports to be a beer garden. The ladies were grand—in silks and velvets, not to say satins, and most marvellous hats. Not for "Tristan und Isolde," not for the opening night of "Candida," did the women of Boston make themselves so fine as for the first Pop concert. And the men were not far behind; long tails and white ties were plenty! This being a free country, there is no adequate reason why people should not dress everywhere quite as they choose, yet one must retain the privilege of being amused at seeing a concert in a beer hall made into a fashionable event. From the social standpoint, the Pops are now what the Symphony concerts used to be.

But there were many in the crowded hall yesterday evening who manifestly did not come to feast their eyes on millinery. On the contrary, they came, very evidently, to hear the music, for they sat as bolt upright and with as serious a mein as though they were at a Longy Club concert. Fewest, apparently, entered the hall for the original purpose of light, summer concerts: to have a good time with their friends, sitting comfortably about a table, with something to drink, and agreeable music for a backbround. As Bernard Shaw puts it, Englishmen (consequently Americans, or, at all events, New Englanders) cannot play. He appears to be all right; even a concert ostensibly adapted to sociability and warm weather is treated earnestly.

Looked upon as a "legitimate" concert, that of last night was admirable. The programme was excellent, the players were in good form, and Mr. Adamowski conducted with a warmth of temperature and a keenness of rhythm that were delightful. From a social point of view, the occasion was even more sucessful, the house being quite filled, with very fine people, all in their gladdest garments. That the atmosphere was gay, however, cannot be said, for there was in the air too much of the air of the drawing-room. R. R. G.

DAILY ADVERTISER, WEDNESDAY MAY 4, 1904.

THE "POPS" AT SYMPHONY HALL.

Just as our symphony concerts present the best performances in their field in America, the "Pops" offer to Bostonians a series of smoking concerts that can certainly not be rivalled on this side of the water They form a delightful dessert to our heavy symphonic meal. But it is now the 19th season of these charming musical postscripts, and it is impossible to say anything about them, or about Mr. Ellis, or Mr. Comee, who guide their destinies, that will not come to the reader as an 18 times told tale.

Even the conductor, Mr. Adamowski, is not to be described as a novelty. His beat was as graceful as ever, his manner as earnest as of yore. He insists upon the dignity of the concerts, spite of their cakes and ale, so strenuously that the Harvard boys have altered their Virgil into

"Timeo Adamowski's, et dona ferentes!"

He was greeted with considerable effusion and the applause kept up to a fervid point at almost every number, with many encores during the evening. The programme was as follows:—

March "Tannhauser".....Wagner
Overture "Mignon".....A. Thomas
Selection "Carmen".....Bizet
Waltz "Im Lauschiger Nacht".....Ziehrer
Fantasia on "Il Pagliacci".....Leoncavallo
(First Time)
Prelude to Act. III. "Lohengrin".....Wagner
Hymn to St. Cecilia.....Gounod
(Violin Solo by Mr. A. Birnbaum)
"Country Dance".....Nevin
Overture "Orpheus".....Offenbach
Selection "Prince of Pilsen".....Luders
Waltz "Blue Danube".....J. Strauss
March "El Capitan".....Sousa

And an equally varied programme is offered for every night this week. Mr. Birnbaum, who was very successful and was encored in his solo last night, is to give solos again on Thursday and Saturday.

The appreciation of the lighter numbers showed that Richard Strauss has not obliterated Johann, and that "Tannhauser" and "Anhauser," the "Prince of Pilsen" and the imported Pilsener, may all work together in harmony. The large and brilliant audience seemed more jovial and "en rapport" with the occasion than ever.

There is one suggestion that might be made for a novelty programme in these interesting concerts. Why not give a concert of musical curiosities some evening? For example, one might give Mozart's "Musikalischer Spass," which pictures a country Kapellmeister trying with might and main to write a great classical work; and his struggles are most comical to hear.

Then there is Beethoven's gory composition, the "Battle Symphony," picturing the Battle of Vittoria, with 2 bass drums pounding away as artillery on each side of the stage.

There is also Cleather's concerto for kettle-drum, in which the musical world is turned upside down, and the kettle-drum becomes the leading instrument of the orchestra, the player performing on 6 of these drums, and being supported by such lesser instruments as violins, horns, etc.!

Wagner's "Centennial March" might also come in as a curio—in short, a very interesting programme might be made up that would be attractive to classicist and the laity alike.

Nevertheless, the outline of the present programmes promises many enjoyable evenings, and the "Pops" are an unfailing sign that Spring and warm weather are soon coming. Louis C. Elson.

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"POP" CONCERTS OPEN FOR SEASON

Society Crowds Symphony Hall Which Blooms Like a Huge Flower Garden.

ADAMOWSKI THE LEADER

Balcony Filled and Much Bowing and Waving of Programs Among Old Patrons.

The nineteenth season of the promenade concerts, more jovially known as the "Pops," was opened in Symphony Hall, which bloomed like a huge flower garden, last evening. The orchestra, composed as usual of Symphony men, was led by Mr. T. Adamowski, and this was the musical menu he offered the audience:

March, "Tannhauser".....Wagner
Overture, "Mignon".....A. Thomas
Selection, "Carmen".....Bizet
Waltz, "In lauschiger Nacht"...Ziehrer
Fantasia on "I Pagliacci" (first time), Leoncavallo
Prelude to Act III., "Lohengrin," Wagner
Hymn to St. Cecilia, violin solo by Mr. A. Birnbaum.....Gounod
Country Dance.....Nevin
Overture, "Orpheus".....Offenbach
Selection, "Prince of Pilsen".....Luders
Waltz, "Blue Danube".....J. Strauss
March, "El Capitan".....Sousa

In Symphony Hall transformed, in the presence of the familiar tables built for four, of vernal toilets, of chatter and laughter of nicotinian incense and the odor of the nectar of Gambrinus, one may well cry "The king of winter is dead; long live the king of spring!"

Abandon Added.

The "Pops" are the residuary legatee of the Symphonies, with an added feeling of gaiety and abandon. We see the same men on the platform, but they seem to be a more genial lot, with less of the burdens of the musical world on their shoulders. From the thunderous tonalities of Richard Strauss they have moved over very gracefully to the sensuous swing of Johann, the greatest waltz maker of them all. And we who listen do not have to scratch our heads to find the meaning of this or that musical problem. We know what the "Pops" mean, and we are perfectly ready to

Give a rouse, then, in the May-time
For a heart without a fear.
* * * * With a stein on the table,
And a good song ringing clear.

Mr. Adamowski, who was warmly greeted and who conducted with his customary care, had arranged a very excellent program. There was plenty of the sort of music that naturally fits a concert of this kind, which demands force and fire and fooot-compelling rhythm, rather than delicacy and striking beauty.

Wagner Is Better.

Wagner is better than Gounod—with all due respect to the "Hymn to St. Cecilia," the solo violin part of which was well played by Mr. Birnbaum—and Offenbach's delirious can-can arouses more enthusiasm than the pretty tinkle of Nevin. There is a time for weeping and there is a time for laughter in music; the "Pops" season is an audible smile.

It is almost an impertinence to say that the orchestra played exceedingly well, for it could scarcely do otherwise. Part of the pleasure to the people consists in hearing some familiar thing like "The Prince of Pilsen" sounded forth by fifty men and with a beauty of tone that one can get nowhere else in America. Whether or not one always agrees with Mr. Adamowski's view of various compositions is immaterial. The music is superb, and its performance as fine as can reasonably be expected.

And now for a successful carrying out of the season, which has been launched with all the accessories that Bostonians love.

In the balcony there was a double-all-round and in some places triple rows of people, who alternated their attention between the orchestra and the table set, leveling opera glasses and lorgnettes at each in turn, and exchanging hand moves and nods of approval with acquaintances all over the house.

During the intermissions the cliff dwellers and the "tablers" met in the foyer and enjoyed the promenade. It was all so delightfully Bohemian.

Some of those noted were Mr. and Mrs. Henry L. Higginson, who had a table in the center of the hall. Mrs. Higginson was in dove-gray silk crepe, and wore a close bonnet of straw. Miss Juliet Higginson was in cafe au lait batiste. Mr. Eben Jordan had a party of young people at his table. Miss Dorothy Jordan wore the lightest gray chiffon gown and a flat hat of white leghorn wreathed in pink rosebuds.

Miss Katherine Fay, whose table was nearby, was in light gray crepe and a blue hat. Mr. and Mrs. Wallace Goodrich held quite a reception at their table. Mrs. Goodrich wore a gown of tobacco brown voile with a veil-draped hat of the same shade. Miss Eleanore Sears was in black and white.

Tables Were Gay.

One of the tables was occupied by Dr. Robert Beattie of London and his fiancee, Miss Sara Daggett, whose engagement was announced last week.

Mrs. W. D. Quint wore blue louisine done in cream lace and a hat of blue and green. Miss Estelle Kimball was in cafe au lait crepe. Miss Deven's gown was of pale gray. Mrs. Blake wore a handsome jetted gown of black.

Mrs. Adamowski was in light tan voile. Miss Ulay Kenney's gown of all white was completed by a white hat and boa. Mrs. Frank Watson was in black and white. Others there were Mr. and Mrs. James Putnam, Percy Atherton, Ray Atherton, Dr. Ralph Thompson, Dr. George C. Hall, Joshua Holden, Harry Mason, Herbert Copeland, Walter Badger, Thomas Tracy Bouve, Mr. and Mrs. Dennee, Dr and Mrs. Blake.

SOCIETY ATTENDS OPENING OF "POPS"

The inaugural of the 19th season of the "Pop" concerts at Symphony Hall began last evening under the most auspicious circumstances.

The body of the house was filled, and an unusual number of spectators were in both balconies. Society was well represented and handsomely gowned women could be seen on every side.

Boston's mild form of polite dissipation seems to have started with renewed vigor, and with the coolness of the evening and the admirable programme arranged by Mr. Adamowski, the company was in excellent spirits. The selections were as follows:

1. March, "Tannhauser".....Wagner
2. Overture, "Mignon".....A. Thomas
3. Selection, "Carmen".....Bizet
4. Waltz, "In lauschiger Nacht".....Ziehrer
5. Fantasia on "I Pagliacci".....Leoncavallo (First time.)
6. Prelude to Act III., "Lohengrin"...Wagner
7. Hymn to St. Cecilia.....Gounod (Violin solo by Mr. A. Birnbaum.)
8. Country Dance.....Nevin
9. Overture, "Orpheus".....Offenbach
10. Selection, "Prince of Pilsen".....Luders
11. Waltz, "Blue Danube".....J. Strauss
12. March, "El Capitan".....Sousa

It will be seen that Mr. Adamowski supplied a pleasing variety and in addition was very generous with his repeats, almost every number being redemanded. There has been but little change in the personnel of the orchestra, and the musicians played with all their wonted skill. For the remainder of the week the offerings promise to be equally attractive, as the programme for tonight will evidence. It is as follows:

1. March, "Tambour-Battant".....Messager
2. Overture, "Light Cavalry".....Suppe
3. Suite from Ballet.....Tschaiowsky
4. Waltz, "Gross Wien".....J. Strauss
5. Fantasia on "La Boheme".....Puccini
6. Selection, "Faust".....Gounod
7. "Narcissus".....Nevin
8. Ballet from "Gioconda".....Ponchelli
9. Selection, "Robin Hood".....De Koven
10. Waltz, "Grubenlichter".....Zeller
11. Selection, "Peggy from Paris".....Loraine
12. March, "Tobasco".....Chadwick

Gowns of Society Women

One of the most attractive gowns seen was that of Mrs. James Putnam, which was a black muslin, embroidered in large conventional flowers in purple shades. She wore white lace trimming it, and her hat was a large flat lavender straw trimmed in orchids. She was with Mr. Putnam, in Mr. and Mrs. Wallace Goodrich's party.

Mrs. Goodrich was in brown chiffon and cloth, with white turban trimmed in pansies.

Mrs. Tim Adamowski was in black veiling and lace and wore a large black picture hat.

Miss Bonnie Lyman, in the same party, was in pale gray silk.

William P. Blake had his sister, Miss Blake, at his table, the latter in pale gray with a violet turban.

Mrs. Josef Adamowski (Mme. Szumowska) was very pretty in a black satin with gray trimming of silk and lace.

Miss Ellen Atherton was gowned in cafe-au-lait veiling, the entire gown (skirt and bodice) closely tucked. The trimming was dark blue lace. She had a sash and deep crush girdle of the cafe-au-lait silk.

Mrs. William Armstrong wore a pale blue crepe-de-chine. She had a light blue moire stock and girdle and her skirt was done in circular bands of the moire and Irish lace insertion.

Miss Aspinwall was gowned in a narrow black and white striped silk, the skirt trimmed in narrow bands of jet and black silk fringe.

Miss Helen Appleton was very pretty in a pink and blue changeable taffeta silk. The lace used in trimming the bodice was white Russian and was used in jabot effect.

Mrs. Henry Harris was in black satin and jet.

Miss Dorothy Jordan was in pale blue crepe de chine and lace, with large white hat.

Miss Henrietta Stevenson wore white lace with white satin wrap. She wore a white picture hat.

Miss Estelle Kimball was in white net over white satin with touches of light blue silk passementerie on the bodice.

Mme. Alexander Marius was in a mode silk skirt with which she wore a red and white silk bodice trimmed in black velvet ribbon and cream lace.

Mrs. Henry L. Higginson was in dull gray cloth and white lace.

Miss Juliet Higginson wore gray crepe de chine, the bodice done in white lace, and a large black straw picture hat.

Miss Alison Haughton looked stunning in black veiling and a black hat.

Mrs. Fred Converse was in pale gray veiling and gray lace.

Mrs. Frank Moseley was in pale gray silk, with a flower bonnet. Her daughter, Miss May Moseley, was in pale pink satin, with which she wore a large pale pink straw picture hat.

Miss Sara Daggett, with her fiance, Dr. Beattie of London, was in pale gray cloth trimmed in white lace, and wore a picture hat of cream straw.

Mrs. Francis S. Watson was in cream white silk, with a purple velvet hat.

Mrs. J. Foster Bush (with Dr. Bush) was in white satin waist with black veiling skirts. Miss Bush was also in black and white.

Mrs. Fred Comee was in black lace.

Mrs. L. F. Mudgett had on cafe-au-lait silk with cream lace.

Miss Katherine Fay was in pale gray veiling, trimmed in pale blue silk.

Miss Henrietta Sargent was in black veiling and wore some beautiful pearls at her throat.

Others in the hall were Mr. and Mrs. Stephen H. Bennett, Mr. and Mrs. Max Zach, Mr. Charles Gibson, Mr. and Mrs. Charles F. Dennee, Mr. Edward Glazier, Mrs. Louis C. Elson, Miss Amory, Mr. Ingersoll Amory, Miss Aspinwall and Mr. and Mrs. Herbert M. Leland.

Received Mar. 1904

NINETEENTH SEASON OF "POP" CONCERTS.

Large and Brilliant Audience Enjoys Opening of the Series Last Evening in Symphony Hall.

SCENES AT LAST NIGHT'S "POP."

"Pop" go the concerts once again, and from now on Bostonians will find their annual spring tonic—seltzer, symphony and society carefully blended at Symphony hall. It was a brilliant first night, indeed it was one of the most brilliant first nights at a "Pop" concert in many, many years. Not since the olden days when the "Pops" were served in the original Music hall on Hamilton pl, has there been a larger gathering of the aristocratic music lovers of Boston at one of these concerts.

They were most all down stairs, for while the first and second balconies had a fair-sized crowd, practically every table on the floor was taken. It was the typical modified Bohemia, made in Boston, and found nowhere else. It was as eminently respectable as the average "Pops" and a little more. If the tables hadn't been there it would have required no great stretch of imagination to have believed it a symphony recital, for the audience contained many faces familiar to the more dignified musical.

Col and Mrs Henry L. Higginson with their daughter, Miss Juliet, were there with a party of friends. So too, were Eben D. Jordan, Miss Dorothy Jordan and a large party, Hon Joshua B. Holden, F. O. North, Henry L. Mason, Mrs T. Adamowski, Miss May Kenney, Miss Elizabeth Devens, Mrs Frank Watson, Miss Katherine Fay, Miss Eleanor Sears, Walter Badger, Stephen Burnett, Otis Kimball, E. H. Converse, Clayton Johns, Gideon Wurdz, Charles Denee, Percy Atherton, Roy Atherton, David Kimball, Miss Estelle Kimball, Mr and Mrs Otto Roth, Mr and Mrs Josef Adamowski, Mr and Mrs James Putnam, Mr and Mrs James Forsythe, George H. Lyman, Dr W. S. Bigelow, Mr and Mrs Walter Goodrich, Herbert Copeland, Thomas Tracy Bouve, Max Zach and W. P. Blake.

Ordinarily a "Pop" concert is pleasantly informal, but last evening full dress seemed to be the rule. A glance across the crowded floor showed a sea of colors, a garden of the choicest blossoms from the gardens of the dressmaker and the milliner. Beautiful indeed were many of the gowns. Color, color everywhere and brilliancy was the key-note. The hats alone were enough to drive a woman insane with envy. Huge, wonderful creations of lace-tulle-crepe and what-not, most of them surmounted by large, graceful plumes of varying shades.

The audience was fairly punctual, and when conductor T. Adamowski first mounted the platform pretty nearly everybody were in their seats ready to greet him.

At first there was a little chilliness, the crowd seemed to have forgotten how to act at a "Pop," and sat up very straight, paying strict attention to the music program. Very gradually, however, they dropped the "Boston attitude" and by the time the orchestra had reached "El Capitan," which was the last number, it was noticeable there was a little more attention given to the liquid program, and that, so far from sitting up straight, everyone seemed to have inclined toward the center of their respective tables, drawn thither, doubtless, by the warming influence.

Everyone seemed to be highly pleased with the way that things were conducted. On all sides were heard words of approval for conductor Adamowski and managers Ellis and Comee. The most generally expressed delight was that the program seemed to show a desire to supply music which would please the lesser cultured class of music lovers.

In the intermissions there was more or less promenading in the lobbies. This was especially true during the last intermission, when, for a few moments, the passageways were gay with people, and the chatter of voices was pleasant and cheerful.

The "Pops" this year promise to be all that their name suggests. If the crowd of last evening is to be taken as any criterion, the real music lovers have taken them to their hearts with all the enthusiasm of the days of old.

PLEASING CONCERT PROGRAM

Mr Adamowski's Selections Are Admirably Chosen and Receive Hearty Applause.

The program numbers comprised the "Mignon and "Orpheus" overtures, selections from "Carmen," "Lohengrin" and "Prince of Pilsen," a fantasia on "Il Pagliacca," "Im Lauschiger Nacht" and "Blue Danube" waltzes, the "Tannhauser" and "El Capitan" marches, the "Country Dance" by Nevin, and Gounod's "Hymn to St Cecelia," in which the violin solo was performed by Mr A. Birnbaun.

The orchestra is made up of musicians whose abilities are well and favorably known to our Symphony patrons, and being under the direction of their associate artist, Mr T. Adamowski, whose style of conducting is familiar to the men, the dozen or more selections were played with splendid effect. As is invariably the case at these concerts the opening number on the program makes but little impression, for it is always played midst the confusion and bustle attending the arrival of tardy patrons. The second piece, the "Mignon" overture, was heard under better circumstances and its excellent performance resulted in a spontaneous outburst of applause which brought forth an encore number. Then came the brilliant and dashing measures of "Carmen," followed by a Ziehrer waltz, both selections being given with admirable swing and nerve.

In the second part of the program was "St Cecelia's" hymn, which proved to be the artistic feature of the evening, by reason of the exquisite expression and finish with which the violin part was played by Mr Birnbaun. A repetition was imperatively demanded by the auditors, something rather unusual for a so-called "hush" number. The "Lohengrin" and "Pagliacci" excerpts were also well received, and the "Country Dance," by Nevin, a dainty little piece, was given in excellent fashion.

Mr Adamowski's selections were of a more cheerful nature and nearer the popular taste than has been the case in the majority of programs given at these concerts, for Wagner was represented by two of his more melodious compositions and of the other works which might be termed "classics" each one was a favorite. The closing section of the program was made up of four light pieces by Offenbach, Luders, J. Strauss and Sousa, jolly, familiar works which put one in good humor, and especially so when played as they were last night. There were more repeats and the favor with which the whole program was received indicates pretty plainly that compositions of the heavier grade should be largely in the minority at a "Pop" concert, if the wishes of the general public are to be considered.

This evening's program will be as follows:

March, Tambour-battant	Messager
Overture, Light Cavalry	Suppe
Suite from La Belle au Bois Dormant,	Tschaikowsky
Waltz, Gross Wien	J. Strauss
Fantasia on La Boheme	Puccini
Selection, Faust	Gounod
Narcissus	Nevin
Ballet from Gioconda	Ponchielli
Selection, Robin Hood	De Koven
Waltz, Grubenlichter	Zeller
Selection, Peggy from Paris	Loraine
March, Tabasco	Chadwick

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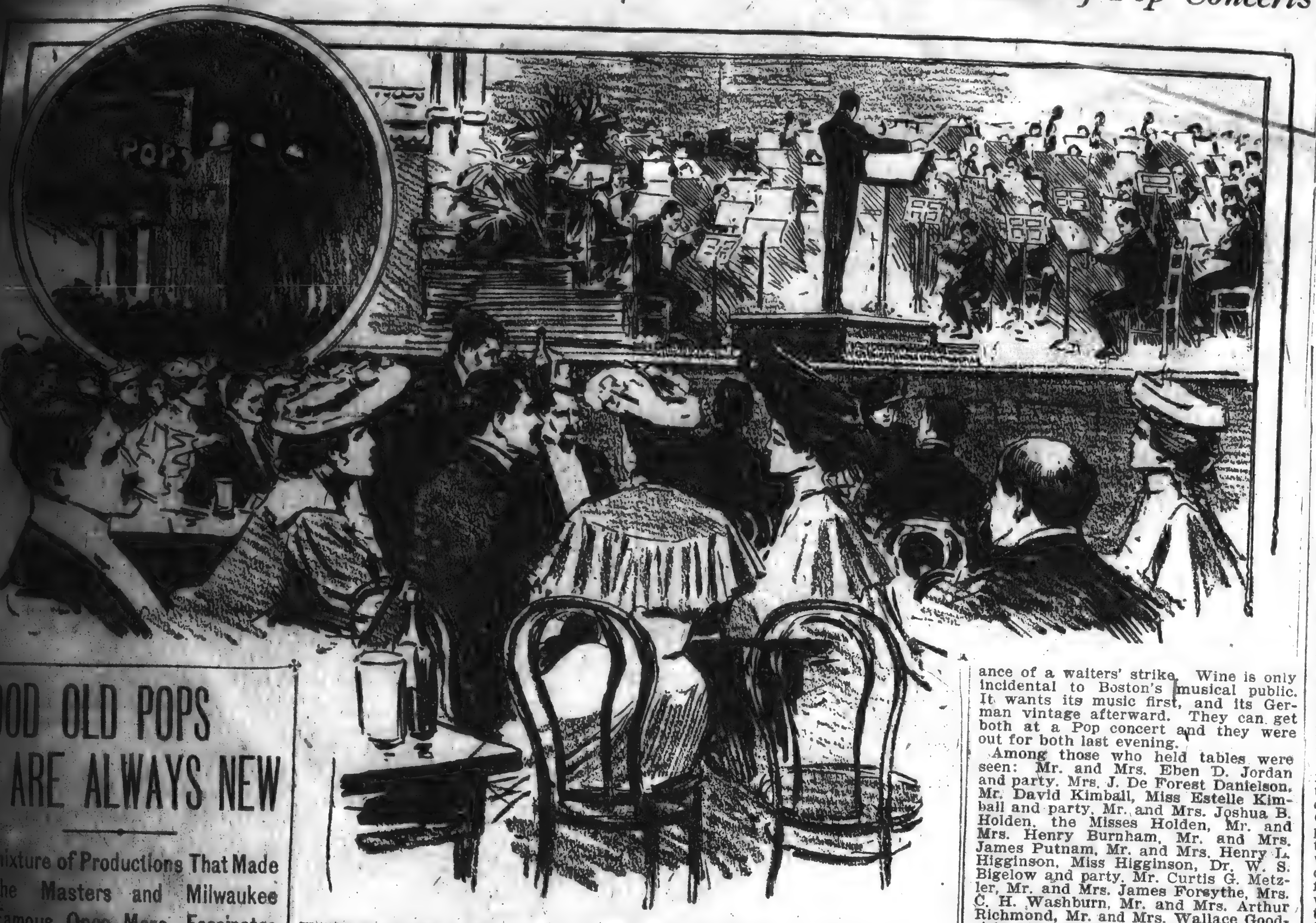
THE BOSTON HERALD—WEDNESDAY, MAY 4, 1904.

POP CONCERT SEASON IS NOW WIDE OPEN

Gay Throng Within and the Big Crowds About the Entrance of Symphony Hall During Last Night's Most Successful Opening of the Season of Pop Concerts



GOOD OLD POPS ARE ALWAYS NEW

Admixture of Productions That Made the Masters and Milwaukee Famous Once More Fascinates Society and the Rabble.

Pop! Pop! Pop!

The Pop concerts began their eight weeks of miniature explosions at Symphony Hall last evening, and while there was much of bubbling and fizzing, the thing was everything but a fizzle. In fact, the opening evening was a effervescent, musical, social success. For a first evening glass out of the eight weeks' bottle the Pop it was a real good sample. ... knows what a Pop concert is, ... those in the know were ... to see that every- ...

The entire floor, where the tables are spread, was occupied, and the balconies were filled by people who either like to hear their music rather than drink it in, or else they were too late in applying for tables. There didn't seem to be any one wearing a worried look, no matter where he was located in the hall, and during the intermezzo—this is a musical affair—the entire assemblage mingled in the corridors and told, each one to the other, the season's latest tales.

Oh! Boston is surely a gay and festive place, and when Bostonians get together in force, as they did last evening, and inhale their Wagner and Gounod with the stuff that made Milwaukee famous and a certain Dublin family stout, they are a very merry throng.

All decorous and proper, mind you! This is a Boston Pop concert, and not a Chicago roof garden. Symphony Hall was the place, and not Luna Park; and Adamowski was leading the orchestra.

A social success? Well! If the continuing approval of those whose names are symbolical of Boston's social life is the criterion, then the pops will be essentially correct this year as formerly.

The smart set was present last evening and gave their languid approval of the opening Pop. They followed no set rule as to whether pretzels, lobster salads or ice cream should come with the orders. It was simply a social O. K. and now that there is no further doubt in the minds of those who look up while hoping for a chance to look in, it is a safe guess that the seven weeks and five days remaining will be much to the poppy at Symphony Hall.

Although the thirst of the crowd for liquid refreshments was manifested by a hurrying stream of waiters, the musical thirst was more in evidence, so much so, in fact, that during some of the numbers there was almost an appearance of a waiters' strike. Wine is only incidental to Boston's musical public. It wants its music first, and its German vintage afterward. They can get both at a Pop concert and they were out for both last evening.

Among those who held tables were seen: Mr. and Mrs. Eben D. Jordan and party, Mrs. J. De Forest Danielson, Mr. David Kimball, Miss Estelle Kimball and party, Mr. and Mrs. Joshua B. Holden, the Misses Holden, Mr. and Mrs. Henry Burnham, Mr. and Mrs. James Putnam, Mr. and Mrs. Henry L. Higginson, Miss Higginson, Dr. W. S. Bigelow and party, Mr. Curtis G. Metzler, Mr. and Mrs. James Forsythe, Mrs. C. H. Washburn, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Wallace Goodrich, Mr. and Mrs. Timothee Adamowski, Mr. Otto Roth, Mr. and Mrs. A. S. Bigelow, Mr. and Mrs. Josef Adamowski, Mr. Schuyler Bartlett and party, Mr. and Mrs. Thorndyke spaulding and Miss Sara Daggett.

PROGRAMME NOT HEAVY.

Adamowski Leads with Spirit and Marked Authority, While Applause Is Hearty.

The first concert of the 19th season of the "Pops," under the management of Messrs. C. A. Ellis and F. R. Comee, was given last night in Symphony Hall. Mr. Timothee Adamowski was the conductor. The programme was as follows:

March, "Tannhaeuser,"	Wagner
Overture, "Mignon"	A. Thomas
Selection, "Carmen"	Bizet
Waltz, "In lauschiger Nacht"	Ziehrer
Fantasia on "Pagliacci" (First time)	Leoncavallo
Prelude to act III, "Lohengrin"	Wagner
Hymn to St. Cecilia	Gounod
Violin solo by Mr. A. Birnbaum.	
Country dance	Nevin
Overture, "Orpheus"	Offenbach
Selection, "Prince of Pilsen"	Luders
Waltz, "Blue Danube"	J. Strauss
March, "El Capitan"	Sousa

Mr. Adamowski led with much spirit, with musical appreciation, and with marked authority, and there was frequent and hearty applause. There were encores, and Mr. Birnbaum was obliged to bow in response to an enthusiastic demand for a repetition of Gounod's hymn of sugary sentiment. There was a large audience, which was at first as staid as though it were seated in family pews.

There was a little more animation discernible later, but the attitude of well-bred composure was not thrown off, even after the internal application of modest quenchers. The season is in its infancy, and no true Bostonian is suddenly gay.

It is a pleasure to see that the programmes, as announced, are of a reasonably light nature, and Mr. Adamowski is to be congratulated on his selections.

The music played at "Pop" concerts should be either decorative or a stimulus to good nature and enjoyment. The ancients were of this opinion, and we are no better than our fathers. Athenaeus tells us the reason for the introduction of music at the feast, and his words might well serve as a motto for the programmes at Symphony Hall: "In the first place, in order that every one who might be too eager for drunkenness or gluttony might have music as a sort of physician and healer of his insolence and indecorum; and also because music softens moroseness of temper, for it dissipates sadness and produces affability and a sort of gentleman-like joy."

And listen unto the wisdom of Jesus, the son of Sirach: "A concert of music in a banquet of wine is as a signet of carbuncle set in gold. As a signet of an emerald set in a work of gold, so is the melody of music with pleasant wine."

There has been table music in all ages from the famous banquet of Tamerlane the Great to the infamous cuppers of Louis XV.; from the feast where Cortez envied Montezuma to the Pompeiian junketings of Prince Napoleon at the beginning of the Second Empire. It was the fashion at London in the 18th century to sup in the open air not far from a band. Horace Walpole flirted with Mme. de Boufflers as they ate to the sound of horn and hautboy. Ange Goudar ate chicken only during an andante, for he feared lest indigestion would follow keeping pace with the heels of a jig.

On the other hand, Dr. Veron swore that he could not digest without music. And some are of such will power that, unlike Thomas Hardy's Michael Mail, they will not follow the time: "I was sitting eating fried liver and lights," said Mr. Mail. "I well can mind—ah, I was! and to save my life I couldn't help chawing to the tune. Band played six-eight times; six-eight chaws I, willy-nilly. Band plays common; common time went my teeth among the fried liver and lights as true as a hair. Beautiful 'twere! Ah, I shall never forget that there band!"

We believe in gregarious enjoyment at "Pop" concerts, and we therefore look skew-eyed at the railed pen and all formal restrictions. There should be no deliberate dressing for the occasion. If a man be more comfortable in the full rigor of evening dress, he should be welcomed; but the uneasy consciousness of such dress often dampens the natural high spirits of the wearer after the first moment of exultation in showing to the assemblage that he possesses the garments. There are Bostonians who take their pleasures in the manner of Froissart's Englishmen. There are Bostonians who make a brave endeavor to be gay—"Bohemian," they call it—but the true Bohemian is born, not made. Some are disconcerted because they do not see "people they know." But how delightful it is to see persons one does not know, and how pleasant it may be to talk with them without the prelude of an introduction—that dismal prelude when the introduced survey each other as strange dogs!

There should be day schools in May and June for night enjoyment. There should be classes in facial expression, ease in sitting, general and desultory conversation. There are many topics for lecturers in these schools: "How to Be Agreeable to Unknown Companions," "How to Entertain a Strange and Attractive Woman Without Though of Mrs. Grundy—and Without Fear of Injuring One's Own Social Standing"; "How to Be Jolly When One Occupies a Position of Trust and responsibility," etc., etc.

Music, if it be shrewdly chosen and played with spirit or with the proper sentiment, should put these listeners at ease. The music should never have an "educational" tendency. What is known as "good music" is often bad, yes, immoral at a "Pop." Excerpts from symphonies, symphonic poems, serious overtures, pot-pourris on themes from tragic operas are here as trespassers with the malicious intent to injure if not kill enjoyment.

Let the masters of light and comic opera be heard; let there be dance tunes galore; let there be stirring marches, even though some one may furnish a heel accompaniment or even sing the air in the ecstasy of his delight. The music should never be of a character to remind one of a formal concert hall. Auber and Offenbach are now in season, not Brahms and his austere companions. Johann Strauss is now a more desirable acquaintance than Richard. Tschaikowsky is now only a man that wrote ballet music. Let Sousa be heard, for his music permits even loud conversation.

And, above all, the idea should never prevail that the crowd is gathered for the sole purpose of hearing music. Music should not be the controlling, dominating feature; it should not be like unto a thunder storm during which babblers cease their chatter and birds peep not, nor do they chirp.

Ajib, the third Kalander, told his tale before the three ladies of Baghdad and their guests. He told a wondrous tale of forty damsels, sumptuously dressed and ornamented, and one and all as bright as moons, who welcomed him in the palace, plated with red gold and studded with costly gems, the palace of the forty chambers, one of which was not to be entered.

Trays were laid at nightfall, and spread with flowers and fragrant herbs and fruits and confections. At last, they brought out wine. "We sat down to drink," said Ajib, "and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all and said: 'This is, indeed, life. O sad that 'tis fleeting!'"

But neither Ajib, son of Khazib, a king and the son of a king, nor any one of the forty damsels suffered from self-consciousness; nor had they been taught to believe that the chief purpose of the musical art was to instruct, to educate.

BOSTON JOURNAL,

THURSDAY,

MAY 5, 1904.

There is every indication that the "Pop" concerts are to be unusually successful the present season. The brilliant opening on Tuesday night showed the interest of the public in these events, and the programs already planned by Mr. Adamowski are well calculated to hold the interest of the "Pop" patrons. The selections for this evening include overtures by Herold and Adam, waltzes by Ganne, Godard and Strauss, the Handel "Largo" (violin solo by Mr. A. Birnbaum), and a lot of other pleasing numbers.

DAILY ADVERTISER,

THURSDAY MORNING,

MAY 5, 1904.

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BOSTON POST,

THURSDAY,

MAY 5, 1904

The "Pop" concert season, which had such a brilliant opening on Tuesday evening, continues in high favor, and Mr. Adamowski's programmes for the present week promise to add much that is enjoyable for the patrons of these events. The selections for this evening will introduce the Handel "Largo," in which the violin solo is to be played by Mr. A. Birnbaun, who created such a notable sensation on Tuesday evening. Popular operatic music, waltzes by Strauss and Ganne and much other music of a pleasing nature will be heard in the course of the evening. Some capital programmes have been planned for Friday and Saturday evenings of this week.

Boston Daily Globe.

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BOSTON HERALD-

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Boston Transcript

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HEARST'S BOSTON AMERICAN-

THURSDAY, MAY 5, 1904.

THE "POPS."

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EVENING RECORD,

THURSDAY,

MAY 5. 1904.

There is every indication that the "Pop" concerts are to be unusually successful the present season. The brilliant opening on Tuesday night showed the interest of the public in these events and the programmes already planned by Mr. Adamowski are well calculated to hold the interest of the "Pop" patrons.

THE SUN, FRIDAY.

MAY 6, 1904.

A May Anniversary in Boston.

Now the sweet words of AMORY CABOT CODMAN BOODY well into the mind:

"Beat on me, brilliant and shameless, splendor and glare of the light,
When the Hall of Symphony flashes to the flash of my shirt bosom white;
Music, my Queen, play on with your maddest, delirious stop;
Ears of me, fill you with clangors, while into my intimate crop
Trickles the ginger of life at the wild sybaritical 'Pop!'
Pop! Pop! Oh, glamour and ginger of 'Pop!'"

For, the "Pop" concerts in Symphony Hall have resumed their hilarious course. As a headlinesman of the *Boston Herald* writes, not without humor:

"Pop concert season is now wide open. Gay throngs within."

An artist employed by the same obliging contemporary paints the gay throng for us. Several ladies look with straining eyes at the orchestra, a sea of players and instruments. The leader, some seven feet tall, stands on a cross between a dais and a pair of hay scales. Both the ladies who are gazing with straining eyes at him and the ladies who are gazing at nothing in particular seem unutterably sad. The men look like old-fashioned funeral "mutes" who have shed their "weepers." To the extreme left, a gloomily handsome man holds between his clenched lips an unlighted cigarette. There is a bottle of sterilized milk on his table. Also a beaker, which he has brimmed. He can have committed no crime. Crime isn't milk-fed. Why does he glare so darkly, and at what unknown foe?

To the right, a bald-headed citizen fixes an evidently disapproving eye upon an unhappy man diagonally opposite. A waiter seems in the act of bringing a tray with a bottle and glass. That bottle must hold whiskey, or, at least, beer. The bald-headed man wouldn't worry more of his roof off by so fixing basilisk eyes upon his neighbor if that wretch were not about to take a drink. The wretch wouldn't look so wretched—wouldn't so pierce the table with stern and steely gaze—if he were not about to do something that will disagree with him and excite the aversion of those about him. But he has come in from Toad Hill or Hingham, and he is bound to do his worst.

Everywhere in the picture you see the same weeds-of-woe phizzes. It is clear that nobody dares to say a word. The folks listen with doleful ears. Is it their way of being happy? Yes; here is one of the supreme moments of Bostonian existence. This is what is known as "festal cheer." These are the gladdest sights of all the Boston year.

Some traitor, who should be torn in pieces at once, dares to find fault with this state of mystical joy wearing a face of grief. Hear and shudder:

"We believe in gregarious enjoyment at 'Pop' concerts, and we therefore look skew-eyed at the railed pen and all formal restrictions. There should be no deliberate dressing for the occasion. If a man be more comfortable in the full rigor of evening dress, he should be welcomed; but the uneasy consciousness of such dress often dampens the natural high spirits of the wearer after the first moment of exultation in showing to the assemblage that he possesses the garments."

"Natural high spirits" is gibe enough, without insisting that the Bostonians squirm in the togs of night. And here is a hair-splitter for you: If a Bostonian falls unconsciously into his evening clothes, it is well. If he knows what he is doing when he dons them, it is ill. That is, he can wear evening clothes properly only when he is drunk, drugged or crazy. This will not do. The reporter should shake the camphor balls from his "dress suit," and not envy his betters. Listen to another calumny:

The Sun, [illegible]

"There are Bostonians who make a brave endeavor to be gay—'Bohemian,' they call it—but the true Bohemian is born, not made."

Wrong again. No true Bohemian made? Do they have Pilsner, for example, in Symphony Hall?

Here is another absurd and malicious charge:

"Some are discontented because they do not see there 'people they know.'"

On the contrary, to be a model of decorous behavior to the unfortunate "people they don't know" is an additional happiness. It satisfies the didactic and pedagogic instinct, the strongest in the Boston mind. For the last time we quote and rebuke this irreverent spirit:

"There should be day schools in May and June for night enjoyment. There should be classes in facial expression, ease in sitting, general and desultory conversation. There are many topics for lecturers in these schools: 'How to Be Agreeable to Unknown Companions,' 'How to Entertain a Strange and Attractive Woman Without Thought of Mrs. Grundy—and Without Fear of Injuring One's Own "Social Standing,"' 'How to Be Jolly When One Occupies a Position of Trust and Responsibility.'"

This is positively insulting. Depression, not expression, is the correct facial mood, especially at a "Pop." Happiness is in the interior. It is against the law to be "jolly" after 11 P. M.; and, by implication, at any time. How can the holder of a position of trust be "jolly"? What WENDELL PHILLIPS used to call "the red chairs of State street" never were and never shall be filled by the frivolous. By an air of solemnity and austerity, one slides into positions of trust and responsibility. This sneering critic would have the Solid Men of Boston frame themselves in giddiness. Why not paint King's Chapel red or ask the President and Fellows of Harvard to "do" a skirt dance?

BOSTON HERALD-

—SATURDAY,

MAY 7, 1904.

A first week of the "Pops" ends with the concert this evening, and it is gratifying to know that the season has had a most auspicious beginning. The programmes thus far presented have proved eminently pleasing. For this evening's selections the operatic numbers, which, by the way, have gained unusual favor this year, are taken from the "Queen of Sheba," "William Tell," "Geisha," "Tannhaeuser," "Poet and Peasant," Grand Duchess" and "Yankee Consul." Mr. A. Birnbaum will play the violin solo in the prelude to Saint-Saens' "Deluge."

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BOSTON POST,

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DAILY AD[illegible]ISER,

SATURDAY MORNING,

MAY 7, 1904.

A very gratifying success has attended the opening of the "Pop" concert season at Symphony Hall, and it is quite evident that the plans for the season meet the approval of the amusement seeking public. The excellent orchestra, led by Mr. Adamowski, will be heard this evening in operatic selections from the "Queen of Sheba," "William Tell," "Geisha," "Tannhauser," "Grand Duchess," "Poet and Peasant" and "Yankee Consul."

Boston Daily Globe.

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Boston Transcript

SATURDAY, MAY 7, 1904

There is every evidence that the present season of "Pop" Concerts at Symphony Hall is to be a notable one in the successful record of these events. The programme for Monday evening will include the "Piccolono," "Zampa" and "Fleidermaus" overtures; selections from "The Mikado," "The Fencing Master" and "The Prince of Pilsen"; the "Cavalleria Rusticana" intermezzo, Nevin's "Narcissus," "L'Amoureuse" waltz, Berger, and the new Vienna Strauss, and the "Pomp and Circumstance" and "Up the Street" marches.

SUNDAY POST.

MAY 8, 1904

THE "POP" CONCERTS

The management of the "Pop" concerts of the last week has again been approved by large audiences of those who find these entertainments just suited to the season. The plans of former years have been substantially followed, and every opportunity to add to the comfort and convenience of patrons has been improved. Those familiar with the "Pops" of former seasons have noted with satisfaction the increased enjoyment of the social opportunities afforded by these events at the concerts of the past week and the general participation in the promenade between the sections of the programme has added not a little to the enjoyment of the evening.

Although the programmes show a tendency to giving prominence to light music, the selections made are worthy the character of the orchestra engaged in presenting them, and unusual attention has been paid to the selections which demand a cessation of all unnecessary confusion for their enjoyment.

Mr. Birnbaun, the violinist, and Mr. Keller, the 'cellist, who were so well received in their appearances last week, will be heard in solo selections in the concerts for the present week.

At the concert tomorrow evening the overtures will be those from Guirod's "Piccolino," Herold's "Zampa," and J. Strauss' "Fleidermaus"; the operatic selections will be from "The Mikado," "Fencing Master," and "Prince of Pilsen," together with the intermezzo from "Cavalleria Rusticana"; the waltzes will be Berger's "L'Amoureuse" and Strauss' "New Vienna," and the marches Elgar's "Pomp and Circumstance" and Morel's "Up the Street."

SUNDAY JOURNAL,

MAY 8, 1904.

Season Of Pops Was Inaugurated By A Brilliant Attendance

Those who have been regular first nighters at the "Pops" agree that the nineteenth season opened very auspiciously last Tuesday night. The tables were all well surrounded by representative groups, there was a triple row of interested listeners in the gallery and the program was enthusiastically received.

The "Pops" approach more closely the Bohemian than anything else which Boston publicly smiles upon, but the evening clothes of the men and the elaborate, yes, studied gowning of the women, throws a cloak of conventionality over the scene, beneath which the hint of Bohemia becomes almost lost to view.

To be sure there is lemonade, and even beer, and an inevitable plate of very well browned pretzels, which occupies the center of each table. Besides there are ice creams and ices, pink, and yellow and white, and the men smoke, all of which tends toward some vague atmospheric condition termed Bohemian. During the intermission there is the stroll through the corridors of Symphony Hall with occasional trips to the balcony, where people can see how others see them.

From a sartorial point the "Pop" on its opening night was decidedly brilliant. Especially in headgear did all the colors of the rainbow appear, and as one looked down on the bobbing confections of millinery from the balcony, he was reminded of a huge flower garden all in the glory of full bloom. The programs so far have been less heavy than usual, the classical being alternated with the froth of the popular music of today.

Among those noted in the audience on opening night were Maj. Henry L. Higginson, who had at his table in the center of the hall, Mrs. Higginson, wearing dove gray veiling trimmed with lace and a close bonnet with black trimming, and Miss Juliet Higginson, whose gown of palest gray chiffon crepe was done in lace; Mr. Eben Jordan, whose pretty daughter, Dorothy, was in the lightest blue crepe de chine with lace, and wore a large white leghorn hat encircled with pink rosebuds; Mrs. "Tim" Adamowski, charming in black face; Mrs. Josef Adamowski, also in black relieved with white; Mrs. James Putnam in black mulle showing a pompadour design in purple flowers; Miss Katherine Fay in light gray crepe with bands of pale blue satin, and a hat of pale blue and white; Miss Estelle Kimball in white net, and Miss Aspinwall in black and white striped silk done in jet.

Mr. and Mrs. Wallace Goodrich had a table well down the hall. It was their first apearance since their return from their honeymoon trip, and everyone was anxious to greet them. They had a number of the smartest set at their table during the entire evening. Mrs. Goodrich wore a handsome gown of brown voile combined with chiffon, and a pansy wreathed hat.

Miss Sara Daggett, who was with her fiance, Dr. Beattie of London, received the good wishes of all her friends. She was wearing pale gray done in heavy lace. Miss Henrietta Stevenson was all in white, as was also Miss May Kenney, Mrs. Louis Mudgett wore champagne tinted silk and lace.

Boston Sunday Globe.

SUNDAY, MAY 8, 1904.

"POP" CONCERTS IN FAVOR.

There is every evidence that the present season of "Pop" concerts at Symphony hall is to be a notable one in the successful record of these events. The management has wisely adhered to the arrangements which have found favor in former seasons and the comfort and convenience of patrons is carefully attended to.

The concerts of the opening week have called out a generous patronage and the social side of these entertainments has seldom been better appreciated than by those who have attended the events of the past week.

The management has been singularly successful in presenting programs which, while appealing to the popular taste, are worthy the presentation by the splendid body of musicians making up the orchestra. The results of the past week have shown a strong preference for operatic music, including selections from the standard works of this class, rather than the lighter musical comedies of the day. Mr Birnbaun, the violinist, who has appeared as soloist during the last week, will again be heard in the programs of the present week, as will also Mr Keller of the 'cello section of the orchestra.

It is interesting to know that the American composer is to have a recognition in the novelties of the present season and quite a number of selections suited to the programs have already been accepted from men well worthy of recognition in the concert room. The "Pops" will be continued every weekday evening for the next seven weeks.

The program for tomorrow evening will include the "Piccolono," "Zampa" and "Fleidermaus" overtures, selections from "Mikado," "Fencing Master," and "Prince of Pilsen," the "Cavalleria Rusticana" intermezzo, Nevin's "Narcissus," the "L'Amoureuse" waltz, Berger, and the new Vienna Strauss, and the "Pomp and Circumstance" and "Up the Street" marches.

——The Pop concert which opened the series Tuesday evening was a great success musically as well as socially, and rarely has there been a larger or finer audience upon any similar occasion, every table upon the floor being taken by groups of friends, and the seats in the first balcony, too, were well filled. A bright and cheerful program was played by the orchestra, under Mr Adamowski, who was cordially greeted and who graciously responded in the course of the evening with several encores that were persistently demanded. Mr Ellis and Mr Comee, who have worked together to bring these concerts into such well deserved popularity, were much pleased and received the heartiest congratulations. During the intermissions the broad corridors were crowded with promenaders, who find walking a relief after sitting and listening intently to the music as many do. Among the many noticed at this first concert were Mr and Mrs Henry L. Higginson, who had the same table as last year. Mrs Higginson was plainly dressed in gray cloth with white embroidered vest and black toque with a touch of violet. Mr and Mrs Wallace Goodrich (Madeline Boardman), Mr Otto Roth, Miss Annie Lyman and Mrs Adamowski had tables together; Mrs Goodrich was in golden brown chiffon over white and wore a toque of white roses and violets; Miss Annie Lyman, gray voile with lace trimmings and black hat with white plumes; Mrs Adamowski, black crepe de chine, with chiffon and a black hat with plumes. She also wore a necklace of pearls with a diamond clasp; Mr and Mrs J. Lowell Putnam were with the Goodriches a part of the evening. Mrs Putnam wearing a beautiful costume of black silk brocaded with pink and white roses, with lace elbow sleeves, and a pinkish violet straw hat with pink roses; Mr Richard C. Dixey had friends with him and his daughter, Miss Rosamund Dixey, in pale gray veiling and hat with wreath of pink roses and green foliage; Miss Barbara Higginson, who was with Mr and Mrs Henry L. Higginson, was in pale gray voile, appliqued in white, and black picture hat with black plumes; Miss Sara W. Daggett and her fiance, Dr Robert Reattie of London, had a table, Miss Daggett in gray liberty silk with lace insertions in skirt and bodice, and white hat with pink roses. She carried a bouquet of sweet peas and lilies of the valley; Mr and Mrs Comee brought a party of friends, Mrs Comee wearing a becoming gown of black crepe de chine with black silk motifs and transparent yoke, and black hat with long white plume which encircled the crown. She also wore a loose bouquet of marguerites at the belt; Mr Willard A. Bul- his daughter, Mrs Herbert Wells, Miss Maud Parker of New York and Mr Channing Bullard were together, Miss Parker in pale blue silk, the bodice adorned with lace, and white hat with bows of pale blue silk and fine white flowers with foliage on the crown. Her wrap was ecru cloth lined with crimson satin: Mrs Herbert Wells in black crepe de chine with transparent yoke of fagoting and black hat with black plumes; Mr and Mrs Frederic Converse, the latter in gray crepe de chine with lace bertha of the same shade, and white hat with black velvet, and a white rose under the brim; Mr and Mrs Otis Kimball and Miss Estelle Kimball were of a party of 10; Miss Kimball in an exquisite gown of white chiffon over white silk, embroidered with light blue forgetmenots, and a white chip hat with white plumes; Miss Eleanor Ames, who was one of Miss Kimball's guests, wore pale blue silk and black hat with black plumes; [illegible] Dorothy Jordan, who was with her father, Mr Eben D. Jordan, wore pale gray voile and white chip hat faced with blue and trimmed with roses and green leaves; Mr and Mrs A. Lawrence Rotch, the latter in gray with white lace trimmings, and velvet cloak with deep mechlin lace collar. Her hat was done in red roses and green leaves; Mr and Mrs Philip Hale, [illegible] R. R. Gardiner and Mr Prescott were at one table, Mrs Hale in white india silk, the bodice trimmed with black chantilly, and black hat with white roses; Mr and Mrs Mudgett, the latter in fawn-colored voile, and toque of natural straw, with light blue ribbon and bunch of voilets; Dr and Mrs Shattuck, Mrs Shattuck in black satin and jet and white lace at the bodice and jetted and lace toque; Mr William P. Blake, Miss Anne Dehon Blake in ecru cloth and toque of violets; Dr William Sturgis Bigelow with friends, Mr and Mrs Stephen H. Bennett, and Miss Hannah Stevenson; Mrs Bennett in white chiffon and cluny lace, with diamonds. Her hat was of white straw with loops of rose pink ribbon and black lace; Miss Stevenson in white veiling with transparent yoke of lace, and large white lace hat with white roses and foliage; and Mr and Mrs J. Montgomery Sears. Mrs C. H. Washburn had at her table Dr and Mrs Frederick L. Emerson, Mrs Quincy Emery and others. Mrs Washburn wore a beautifully fitting gown of white tulle flecked with gold and done with broad black lace insertions, and a large white hat with white feathers tipped with green. Mrs Emerson wore fine white canvas with pale blue embroidery, and Mrs Emery was in white veiling and lace and a white hat. Altogether the evening was most enjoyable, and the season seems never to have opened more auspiciously.

——All the week, since the opening night at the Pop concert, there have been enthusiastic audiences, and the programs are exceptionally interesting. On Friday evening Mr and Mrs Leverett Tuckerman had friends with them, Mrs Tuckerman wearing a spring-like costume of fawn veiling, the bodice in eton jacket effect, with points, and insertions of cream lace, and toque with wreath of small pink roses about the brim, and an inner wreath of green leaves. Mr and Mrs John T. Linzee were guests of Mrs Adamowski, both ladies wearing black. Mrs Linzee black voile, jetted, and black straw hat with ribbons and lace, and Mrs Adamowski, black crepe de chine and black hat with lace; Dr Dwight, with friends. Mr Herbert Hale, and Mrs Schuecker, who had some ladies with her. Mrs Schuecker, in tan veiling, the bodice trimmed with lace, and white straw hat with pink roses. Mr and Mrs Schuecker are to spend the summer abroad.

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THE SUNDAY HERALD-
-BOSTON, MAY 8, 1904-

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[63]

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REDUCTION

RATIO

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PM-MGP 13"x18"
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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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ALL BOSTON GOES TO POPS, AND GOWNS RIVAL HORSE SHOW

Crowds from Out of Town Also Flock to Enjoy the Music, to See and Be Seen and to Sample Dainties Upon Offer.

"HOW did they ever come to call them 'Pops' concerts?" asked the woman with the expressive eyes and the costume that was a symphony in violet, just as the orchestra reached its most pianissimo passage.

"Why, they were always called that, dear," lucidly replied the girl with the red hat and the white boa. "Weren't they, Fred?"

"Sure," affirmed the young man with the Tuxedo coat and white waistcoat.

"But why?" persisted the woman whose costume was a symphony in violet.

Leader Adamowski swung his arms strenuously and the strain that the flageolets had been carrying came to an end with a crash of brass, reed and drums. He sat down and as the audience ceased applauding the servers of liquids and tobacco prepared for another spasm of industry.

"Waiter," asked the young man with the Tuxedo coat and the white waistcoat, "How did these concerts come to be called 'Pops?'"

"Why, really sir. I'm not quite sure, sir," said the waiter.

"Wasn't it because they are popular?"

"Yes, sir. I think so, sir."

"I thought," said the girl with the red hat and the white boa, "that it might be because you can hear so many corks popping between the musical numbers."

"Yes, ma'am," said the waiter. "I'm quite sure that's the reason, ma'am. Thank you, sir."

Thousands of Bostonians and hundreds from out of town go to the "Pop" concerts during the season, and it is safe to say that a big percentage of them are as ignorant of the origin of the name as the woman with the expressive eyes and her friends. It is nineteen years since this peculiarly Boston institution was initated. Many things may be forgotten in that time.

Good Music and Good

Perhaps you never attended the "Pops." If you like good music, good company and good cheer you are the [illegible] then.

Symphony Hall, with its [illegible] resounding stage, its spacious floor and convenient balconies, is an ideal place for the concerts, which begin annually on the first of May and run nightly until the middle of June.

The main floor has been levelled and converted, so far as possible, into a continental concert hall. More than two hundred little tables, with five chairs to each, take up the entire "down-stairs" space. Three-fifths of these are within a railing, to pass which a seat check is required. Boston society, with such others as care to pay the price, sits here. The other two-fifths are occupied by those holding simple admission tickets, unless the balconies suit them better.

On the stage, rising in four banks semi-circularly about the leader, are fifty musicians from the Boston Symphony Orchestra. They play almost continually from 8 until 11 o'clock, except for two intermissions of a quarter of an hour, when the audience arises, if its members please, and promenades.

One may purchase many things at the "Pops." There are lager beer and ales, domestic and foreign; Rhine wine, sauterne and claret. Most of the men drink, in great moderation. The wines and malt liquors are good. The prices are not high. There are also lemonade and soda, served to woman-kind. It looks good.

At a Boston "Pops" concert it is the unusual thing to see the women drinking even beer. Most of them would as soon think of showing enthusiasm over the beautiful music as they would of drinking in public. Therein shows New England's difference from New York or other cosmopolitan cities.

Cigars and cigarettes, at regular cigar-stand prices, are served. There are no five-cent cigars on the bill of fare. Presumably, five-cent people are not expected in the audience. One may also buy ices, and salads, and sandwiches and confectionery.

Who goes? Oh, everybody who's who in Boston.

Mrs. James Putnam, resplendent in a gown of black muslin, figured conventionally in the pastel shades, with a fine black silk dot in it and trimmed with white lace on the surplice folds of the bodice, sits at the Wallace Goodrich's table, as handsome a matron as one might wish to see. She wears an enormous hat of deep purple silk and straw trimmed in the artistic orchid shades.

Miss "Bonnie" Lyman is of the same party, with Mrs. "Tim" Adamowski, the concert leader's wife, Mr. and Mrs. Goodrich, Philip S. Sears, Harry Burnham and Parkman Haven.

Miss Estelle Kimball is with her father, Otis Kimball. She wears a white net gown with touches of pale blue silk in the shoulders and bodice. She is an extremely pretty young woman. In the party are John Stone Stone, the clever scientist, Harry Mason and others.

The prettiest of the younger girls in the smart set—Miss Hannah Stevenson—is at the table with Eben D. Jordan and Miss Dorothy Jordan. She wears white lace—apparently the same dress she wore a week before when bridesmaid for his sister, now Mrs. Saltonstall. Miss Jordan, chic as always, wears a Paris gown of the palest shade of silvery blue crepe and lace with a large white leghorn hat trimmed in tiny pink flowers.

Mrs. Francis S. Watson, who evidently prefers the balcony to the floor, is very stunning in a cream silk with a lot of white tulle at her throat, and a large purple velvet toque.

The balcony is also popular with Mme. Alexander Marius, in a chic red bodice, with hat to match and mode silk skirts, with Max Zach and his wife, and with Miss Amory.

Some Fine Costumes.

Mr. and Mrs. Richard C. Dixey occupy a front table on the floor with their daughter, Miss Rosamond Dixey. Mrs. Dixey is beautifully gowned in a pale gray nun's veiling gown cut en traine, the bodice of which is done in finest tucks, while the trimming is of soft gray lace. She wears a large white hat trimmed in gray ostrich plumes. Her young daughter is attractive in dark blue silk with large picture hat to match her gown.

Mrs. Daniel Snow, one of the prettiest women in the hall, is in a creation of dark gray cloth and lace and wears a light picture hat.

Miss Clara Amory, who is in mourning, is modestly gowned in black veiling, the waist of which is trimmed in black taffeta silk, and wears a small black toque of silk and straw.

Miss Anderson is charming in a gown of dark green silk, the bodice of which is trimmed in white Irish lace, and wears a bolero jacket. Her stock is of the lace over white satin, and her hat of delicate lace trimmed in white ostrich plumes. She wears a gold chain, set with small diamonds, which falls nearly to her waist.

Miss Blake is very stylish in pale mode crepe, with a waist of the same material trimmed in bands of cream lace. She wears a large lavender hat trimmed in folds of lavender tulle, while a band of lavender flowers edges the rolling flat brim.

Miss Appleton who has a large party at two of the front tables, is gowned in pale blue veiling, the skirt en traine and finely plaited. The bodice is also done in the plaited effect and is loosely bloused, which is extremely becoming to her girlish, slight figure. She wears quantities of cream lace trimming on her bodice, while her stock is pale blue turquoise satin, paillette with tiny cut steel sequins.

Mrs. De Forest Danielson is handsome in a gown of black silk and lace and wears a becoming and severely plain hat of ecru straw.

Others in the large audience were Dr. George H. Hall, Mr. M. F. Aspinwall, Mr. and Mrs. William C. Keen and a party of friends, Mr. and Mrs. Philip Hale, the latter attractively gowned in white silk with black lace trimming her bodice in surplice effect. Dr. Ralph M. Thompson, Mr. Edward Kelley and a party of ladies at one of the front tables, Miss Cabot and a number of friends, Mr. and Mrs Wilder Quint, Mr. Roy Gardner, Mr. George Prescott, Mr. and Mrs. E. M. Chadwick, Mr. A. S. Hemenway and Mr. and Mrs. W. L. Sears.

There are Mrs. William Armstrong, Mrs. Henry L. Higginson and Miss Juliet Higginson, Miss Prince, with her fiance, young Wolcott, Mrs. Henry Harris, Mrs. Fred Converse, Miss Ellen Atherton, Miss Aspinwall, Miss Helen Appleton, Mrs. Josef Adamowski, Miss Blake, Miss Alison Haughton, Mrs. Frank Moseley, Miss May Moseley, Miss Sara Daggett, with Dr. Beattie of London, her fiance; Mrs. Fred Comee, Mrs. J. Foster Bush, Miss Katherine Fay Miss Henrietta Sargent, Mrs. Stephen H. Bennett, Mrs. Louise C. Elson, Mrs. Herbert M. Leland, and a hundred others.

SOME OF ELITE OF BOSTON SOCIETY AT

Leaders of smart set occupy seats within railing on floor of hall, and by brilliancy the attractiveness of the spectacle.

These particular gowns and gems may not be seen here another night, although their wearers are here almost nightly.

Chat, Promenade and Sip.

The smart people at the concerts wear their beautiful gowns, chat, promenade,

Everybody Who Is Anybody in Society of Hub Attends Performances, and Display of Costumes Is Most Brilliant

There are a dozen numbers in each, about equally divided between classical and light music. The orchestra is entirely competent in its playing of either. Sundry long-haired gentlemen, sitting, mostly, away back, act as an unconscious "claque" for the intensely classical pieces. The bulk of the auditors seem better pleased with Gounod's "Hymn to St. Cecelia," "Narcissus," "Prince of Pilsen," "Robin Hood," the overture from "William Tell," and the intermezzo from "Cavalleria Rusticana."

Conductor Adamowski is reasonably liberal with encores. That is not to say that thirty-five numbers on a programme of ten. He acknowledges continued applause, not by playing another selection, but by repeating a portion of the one applauded. Applause at the "Pops" is "continued," rather than "enthusiastic." Boston conservatism seems to admit of no "bravas!"

Of course the society people are in evening dress. Most of the others, on the floor and in the balconies, are in ordinary business clothes as to the men and simple gowns as to the women. The orchestra is with the majority. Only its leader wears evening dress.

There are many waiters. They wear rubber heels or "sneaks." Their sudden appearances without premonitory footfalls are positively startling. This enables them to circulate about the tables when summoned, even though the band is playing. They make up for this repression of sounds by the flourish and "pop" with which they open bottles.

You would enjoy an evening—or many of them—at the "Pops."

And, by the way, the girl with the red hat and the white boa was wrong, even if the waiter did agree with her. When the concerts were begun in old Music Hall, a generation ago, they were called "popular concerts." Within a few years common conversation had abbreviated the title to "Pops."

REDUCTION

RATIO

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2.5 mm

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2.0 mm

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PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

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...ICAN

TUESDAY, MAY 10, 1904.

THE "POPS"—The "Pop" concerts at Symphony Hall this season are proving a great success, and the programs prepared by Mr. Adamowski have served to show the organization he leads to fine advantage. At this evening's concert will be played the "Stradella," "Fra Diavolo" and "Pique Dame" overtures; for waltzes, Waldteufel's "Skaters," Strauss's "Kaiser," and that from Tschaikowsky; for marches "Fatinitza" and "Washington Post;" the operatic selections will be from "The Gondoliers" and "Three Little Maids," and Wagner's "Ride of the Walkuries" completes the list.

Boston Transcript

TUESDAY, MAY 10, 1904

The programme at tonight's Pop concert will include Flotow's "Stradella," Auber's "Fra Diavolo," and Suppe's "Pique Dame," the marches will be Suppe's "Fatanitza" and Sousa's "Washington Post," the operatic selections will be from Sullivan's "The Gondoliers," and Rubin's "Three Little Maids," the waltzes will be Waldteufel's "Skaters," Strauss's "Kaiser" and Tschaikowsky's "Eugene Onegin," and Wagner's "Ride of the Walkuries" completes the programme. These concerts are given each week day evening from eight to eleven.

BOSTON POST.

THURSDAY.

MAY 12, 1904

The "Pop" concert at Symphony Hall this evening will call out a large audience as the programme is one of unusual interest. Operatic music will be given prominence and the wide scope of the selections is shown from the fact that the list includes selections from Malliard's "Les Dragons de Villare," Sullivan's "Pinafore," Offenbach's "Les Contes d'Hoffman," Wagner's "Lohengrin," Verdi's "Traviata," Suppo's "Pique Dame," and Rubin's "Three Little Maids."

BOSTON HERALD-

-THURSDAY,

MAY 12, 1904.

The "Pop" concert at Symphony Hall this evening will call out a large audience, as the programme is one of unusual interest. Operatic music will be given prominence, and the wide scope of the selections is shown from the fact that the list includes selections from Malliard's "Les Dragons do Villare," Sullivan's "Pinafore," Offenbach's "Les Contes d'Hoffman," Wagner's "Lohengrin," Verdi's "Traviata," Suppe's "Pique Dame," and Rubin's "Three Little Maids." The other numbers on the programme are in keeping with the excellent selections made for these events this season. The concerts are given each evening, from 8 till 11.

BOSTON JOURNAL-

-THURSDAY,

MAY 12, 1904.

A brilliant list of selections for the "Pop" concert at Symphony Hall this evening has been chosen, ad the large advance sale of tables and balcony seats again shows the popularity of these events. Operatic music will be prominent, the works represented in this class of compositions being "Malliard's "Les Dragons de Villars," Sullivan's "Pinafore," Offenbach's "Les Contes d'Hoffmann," Wagner's "Lohengrin," Verdi's "Traviata," Suppe's "Pique Dame," and Rubin's "Three Little Maids." The other numbers on the program are in keeping with the excellent selections made for these events this season.

Boston Daily Globe.

THURSDAY, MAY 12, 1904.

A brilliant list of selections for the "Pop" concert at Symphony hall this evening has been chosen. Operatic music will be prominent, the works represented being Malliard's "Les Dragons de Villars," Sullivan's "Pinafore," Offenbach's "Les Contes d'Hoffman," Wagner's "Lohengrin," Verdi's "Traviata," Suppe's "Pique Dame" and Rubin's "Three Little Maids."

EVENING RECORD,

THURSDAY,

MAY 12, 1904.

A brilliant list of selections for the "Pop" concert at Symphony hall this evening has been chosen and the large advance sale of tables and balcony seats again shows the popularity of these events. Operatic music will be prominent. The concerts are given each evening from 8 till 11.

HEARST'S BOSTON AMERICAN-

-THURSDAY, MAY 12, 1904.

THE "POPS"—The "Pop" concert season at Symphony Hall is proving one of the most successful ever held. Operatic music will be given prominence at this evening's concert, the list including selections from Malliard's "Les Dragons de Villare," Sullivan's "Pinafore," Offenbach's "Les Contes d' Hoffmann," Wagner's "Lohengrin," Verdi's "Traviata," Suppe's "Pique Dame" and Rubin's "Three Little Maids."

Boston Transcript

THURSDAY, MAY 12, 1904

At the "Pop" concert at Symphony Hall this evening operatic music will be given prominence. The list includes selections from Malliard's "Les Dragons de Villare," Sullivan's "Pinafore," Offenbach's "Les Contes d'Hoffmann," Wagner's "Lohengrin," Verdi's "Traviata," Suppé's "Pique Dame" and Ruben's "Three Little Maids."

BOSTON HERALD-

-SATURDAY,

MAY 14, 1904.

The second week of the "Pops" at Symphony Hall ends this evening, and the programme arranged by Mr. Adamowski for this occasion is full of attractive features. Mr. Birnbaum, violinist, will play the solo in Handel's "Largo," and among the operatic numbers are selections from "Si j'etais Roi," "Toreador," "Henry VIII." "Carmen," "Raymond" and "Peggy from Paris." Some bright waltzes and marches are also down on the programme. These concerts will be continued until further notice every weekday evening from 8 till 11 o'clock.

BOSTON POST,

SATURDAY,

MAY 14, 1904

The second week of the "Pops" at Symphony Hall ends with that of this evening and the programme arranged by Mr. Adamowski for this occasion is full of attractive features. Mr. Birnbaum, the violinist, is to play the solo in Handel's "Largo," and among the operatic numbers are selections from "Si j'etais Roi," "Toreador," "Henry VIII.," "Carmen," "Raymond," and "Peggy from Paris." Some bright waltzes and marches are also down on the programme.

BOSTON JOURNAL-

-SATURDAY,

MAY 14, 1904.

The "Pop" concert at Symphony Hall this evening will make a brilliant ending of the second week of these events. Mr. Adamowski is having splendid success in making his programs, and in that of this evening he has included the overtures "Si j'etais Roi" and "Raymond," with selections from the operas of "Toreador," "Henry III," "Lohengrin," and "Peggy from Paris." The program also includes 'Handel's "Largo" (violin solo by Mr. Birnbaum) and some bright waltzes and marches. These concerts are continued each week day evening from 8 till 11 o'clock.

Boston Daily Globe.

SATURDAY, MAY 14, 1904.

The second week of the "Pops" at Symphony, and the program arranged by Mr Adamowski for this occasion is full of attractive features. Mr Birnbaum, the violinist, is to play the solo in Handel's "Largo," and among the operatic numbers are selections from "Si j'etais Roi," "Toreador," "Henry VIII," "Carmen," "Raymond" and "Peggy From Paris." Some bright waltzes and marches are also on the program.

Boston Transcript

SATURDAY, MAY 14, 1904

The season of "Pop" concerts at Symphony Hall is now under good headway and there is every reason to expect a record of success for these excellent summer night entertainments. One of the interesting developments of the season thus far has been the unusually large attendance of visitors from other cities showing the name and fame of these concerts has spread far beyond local limits. Mr. Adamowski's programmes have been universally commended and have proved pleasing to all classes of music lovers while the men of the orchestra have never done better work than during the present season. The concerts are given every week-day evening from eight to eleven o'clock and the programme for Monday evening next is rich in attractive features. For this occasion the overtures are Suppe's "Flotte Bursche," Gounod's "Faust," Flotow's "Stradella," while the operatic selections are from "Gioconda," "The Brigands," and "Yankee Consul." Marches by Ganne and Sousa, waltzes by Strauss and Waldteufel and Nevins's "Narcissus" complete the programme.

SUNDAY JOURNAL,

MAY 15, 1904.

THE "POP" CONCERTS.

The "Pop" concerts at Symphony Hall have fully maintained their popularity during the week just ended and there is every evidence that the present season of these delightful summer evening entertainments is to be a notable one in point of success. That the summer tide of travel has already set toward Boston is made conclusively evident to anyone watching the promenade in the spacious corridors of the hall during the intermission at these events, and it is pleasant to realize that the name and fame of the "Pops" has become so widespread that attendance upon one of these events has become a recognized feature of a visit to Boston. Mr. Adamowski has hit upon a popular line of selections in making up his programs thus far and it must be a captious person who cannot find ample entertainment in the numbers of an evening at the "Pops." A third week of these concerts begins tomorrow evening, when the program will have as its operatic selections excerpts from "Faust," "Gioconda," "The Brigands," and "Yankee Consul," with the overtures "Flotte Bursche" and "Stradella," the waltzes "Thousand and One Nights" and "Barcarolle," the "March Militaire," Ganne, and "King Cotton," Sousa, the suite "L'Arlesienne," Bizet, and "Narcissus," Nevin, as the other numbers. These concerts are continued for the present every week-day evening from 8 to 11.

SUNDAY POST,

MAY 15, 1904

POP CONCERTS

The "Pop" concerts at Symphony Hall during the last two weeks have made a remarkably brilliant opening for the regular summer season of these events and it is quite evident that the present week is to see a continuance of the favor shown these entertainments. Mr. Adamowski's programmes are proving just what is wanted by the patrons of these concerts and the men of the orchestra have never done better work than in the "Pops" of the present season.

During the present week Mr. Adamowski will bring forward a lot of bright numbers and each concert of the week will include notably strong features. For tomorrow evening the programme will be introduced by Ganne's "March Militaire" and conclude with Sousa's "King Cotton." The overtures will be Suppe's "Flotte Bursche" and Flotow's "Stradella." The operatic selections will be made from "Faust," "Gioconda," "The Brigands" and "Yankee Consul," the waltzes will be Strauss' "Thousand and One Nights" and Waldteufel's "Barcarolle" with Bizet's suite "L'Arlesienne" and Nevin's "Narcissus" as the remaining numbers.

[65]

TECH BOYS CHEER FOR "PREXY"

Tech Boys of Whatever Age Yelled Themselves Hoarse at the "Pop" Concert In Symphony Hall Last Night, and Cheered for M. I. T. and Prexy Pritchett

A YELLING FEST BY TECH AT POPS

Graduates Cheer "Prexy" Pritchett and Sing and Cheer to Their Hearts' Content, for They Own the Hall for Time Being.

Long Live the President!
Cheer for the President!
Prexy for aye!
Heed of Technology,
Leader in knowledge,
He needs no apology;
Prexy for aye!

Several hundred Tech graduates sang "Prexy for Aye" at the Pops last night, with voices of undergraduate strength. Then "Prexy," Pritchett, escorted by Maj. H. L. Higginson and the class of '93, entered the hall. All the grads jumped to their feet and cheered like a football crowd when the home eleven scores.

Those dignified young and old engineers and architects and chemists—those leaders in America's scientific world—threw off their decorum as if it were a dress coat or a top hat, and let loose enough sound to raise the roof. It lasted two, three, five minutes—it lasted and lasted. Eventually a shrieking, wild-eyed '91 graduate leaped upon a chair and waved his arms frantically, significantly.

The sign language needed no assistance from spoken words. Every Tech man understood and the roar became a concerted yell:

"M-I-T, Rah-Rah-Rah; M-I-T, Rah-Rah-Rah; M-I-T, Rah-Rah-Rah; Technol-o-gy. Pritchett-Pritchett-Pritchett!"

It was a magnificent outburst of enthusiasm, and President Pritchett was visibly pleased. He smiled and bowed—whereupon the cheering was renewed. And then Naughty-Five in the rear truculently demanded another yell. So everybody rose again and repeated the ovation.

Below Tech banners of all classes, from '68 to '05, waved triumphantly, and Tech men acted about as they pleased. There was nothing but harmony; Tech's ownership fio Symphony Hall was voluntarily conceded and nobody was more eager to make the occasion notable than Manager Comee. Maj. Higginson's courtesy was thanked with an "M. I. T." cheer and a long "Higginson,"

Each class marched in separately and formally, giving en route its old yell. At the front group of the tables classes from '68 to '91 occupied reserved sections; at the rear group of tables sat all the latter-day classes. The din began when the gray-haired '68 men skipped up the aisles. More old-timers appeared presently, and were received with the Tech cheer. Then the old-timers followed forth a noisy greeting to the younger grads. Maj. John Bigelow, the hero of Las Guasimas, now professor of modern languages at the Institute, was warmly applauded when he came with the class of '93. Prof. Hachstein, the personal friend of every student who ever recited German to him, was greeted with prolonged, delighted cheering, and then given a special cheer. Dean Burton tried to enter inconspicuously, but everybody caught sight of him and received him [illegible]

[illegible] hour [illegible]

[66]

INCOMPLETE

Boston Daily Globe.
TUESDAY, MAY 16, 1905.

AT 1000TH "POP."

Many Old Favorites in Its Special Program.

Haydn's "Farewell Symphony" Given as a Feature.

The 1000th "Pop" popped in spite of the fog last night, and was ...oroughly enjoyed by a large audience, most of whom were old-timers, and there for the purpose of hearing old-time music—in a sense.

These concerts have now been in existence so long that people have "memories," and pieces like "Loin du Bal," Haendel's "Largo" from the requiem mass, the good old "William Tell" overture, and the introduction of the third act of "Lohengrin," Schumann's "Traumerel," or the "Derniere Sommeil d'une Vierge," mean to thousands a recollection of an evening spent perhaps across the table from a pair of eyes, with smoke and music, and even a phrase, or a look, that will never be separated again from the tune.

Of the 1000 concerts 795 were given in old Music hall, and 205 have been given in Symphony hall. There have been 10 conductors, beginning with Neuendorff, and counting Mullaly, Rietzel, Kneisel, Adamowski, Gruenberg, de Novellis, Max Zach, Leo Schultz and Gustav Strube. Only one halt has been made; in the summer of 1890 there were no concerts.

The program for the first "Pop" included the "Imperial" march by Resch, the overture to "William Tell," "Mon Reve," the Waldteufel waltz; selections from "The Little Duke," by Lecoq—who hears of "The Little Duke" today?—Suppe's overture "Morning, Noon and Night in Vienna," "Reminiscences from Tannhauser," a "pizzicato polka" by Strauss, Ernest Scherz' arrangement of Bilse's music condensing a whole concert into one piece; "Die Felsenmuhle," a forgotten but pretty piece by Reisiger; the "Donau Lieder" waltzes of Strauss, favorites 20 years ago; a paraphrase of "Die Lorelei," and a galop, "Shooting Star," by Bial.

Of these only the "William Tell" overture was on last night's program. Indeed, so many of the old-time favorites crowded for recognition that the selection came to call for diplomacy. A fine program was finally arranged, with a most unusual feature. The Haydn "Farewell symphony" was played. At every music desk a small candle was lighted, as orchestras were lighted when the farewell symphony was written. All other lights on the stage were put out, and those in the auditorium were lowered. In semigloom the players departed one by one, each blowing out his candle as he left. The sentiment of it was prettily enforced, and the audience was mightily pleased when the last two violins departed, and Mr Adamowski, blowing out his own last twinkle, followed them.

Other pieces of the old-time concerts on the program were the good old "Hoch Hapsburg" march that has stirred so many a student gathering in Music hall, the Strauss "Thousand and One Nights" waltz, which apparently was chosen for its title; the overture to "Martha" selections from L. S. Thompson's "Pudding" opera, "The Sphinx"—Mr Thompson himself was in the audience—"Loin du Bal," the introduction to the third act of "Lohengrin," and the Haendel largo, without which, of course, the evening would have had almost no meaning. The final set of pieces were modern, in deference to new-comers, probably.

BOOK AND MUSIC GOOD

TECH NIGHT AT THE "POP"

Mirth, Good Fellowship and Loyalty to M. I. T.

"For we will never go with Harvard as we go marching on," were the words which Technology men fitted to the air of "Glory, Glory, Hallelujah" in observing "Tech night" at the "Pops" in Symphony Hall last evening, and this streak of determination and earnestness which characterized the festive occasion had a significant bearing on the effort, now pending, toward the merging of the two institutions.

"Technology, free and independent," was a sentiment cheered to the echo from the few scattered representatives of classes in the late '60s and '70s to the solid ranks of the vigorous young men of the '05 body and the under classmen.

Scene of Enthusiasm

It was a gala night. From a point of vantage in the balcony Mrs. "Jack" Gardner smiled indulgently on the enthusiastic scene.

Now and then the celebrators raised their glasses high in the air, and to the observing eye it seemed as if they were drinking Mrs. Gardner's health in silent toast, mindful that she was one of the sponsors of the Pop movement. But for Colonel Higginson, another staunch supporter of the custom, there came loud and ringing recognition when the students arose to cheer his name.

Sons of Tech crowded the hall to the very doors, and in the balconies above were massed handsomely gowned women. In its setting of jollity and good fellowship the college spirit ever predominated.

College Spirit Everywhere

"Tech, Tech, Tech," came the hearty chorus over and over again, thundering its way to the rafters and re-echoing in near-by streets.

Class yells galore were given, those of '05 men at times drowning the others completely. The musical programme directed by Max Zach and the impromptu selections of students found response in tumultuous encores.

Tech colors were everywhere, and at one end of the hall was stretched a huge flag with a white-lettered "Technology" inscribed on the red background.

When the "good night" sounded, the revelling hosts departed satisfied that the institution had been suitably honored.

Boston Transcript
TUESDAY, JUNE 20, 1905

"HARVARD NIGHT" AT THE "POPS"

Programme Characteristic of College Life Performed Before an Immense Audience

"Harvard Night" at the "Pops" attracted a full house last evening in spite of the bad weather. Undergraduates were there by the scores, and a big representation of "grads"; and from the Back Bay and Brookline and many other places came devotees of the concerts to make up a full house. On the platform "H-A-R-V-A-R-D" shone brilliantly in a crimson electrical illumination, and from the fronts of the balconies hung numerous crimson posters dedicated to "Harvard," the "Nine," the "Eleven," the "Crew" and the "Track Team." These posters became souvenirs early in the evening, for people in the balcony did not hesitate to appropriate them. A few fluttered downward and stirred up brief excitement below. Each of the undergraduate classes had its own little group in the hall and each made itself heard at brief intervals. The Glee Club occupied seats near the stage.

The attractive programme was arranged by conductor Strube with much discrimination, his march, "Soldiers Field," heading the list. The "Prince of Pilsen" was also received with much applause, as were other selections of popular character. After a few numbers had been played, the conductor retired, yielding up his baton in turn to Messrs. Hall. Grey, Densmore and Hosmer, all of whom are composers of Hasty Pudding and Pi Eta works. Under their leadership the orchestra played several selections of distinctly Harvard music, including "Machiavelli," this year's Pudding production; "Elaine," the march "Through the Yard at Harvard" and a march from the Pi Eta's "Counterfeiter" of 1905. "Glory, Glory to the Crimson," brought the immense audience to its feet, and a repetition was necessary before the remainder of the programme was permitted to be carried out.

The last part of the performance consisted of "The Stadium," "American Fantasy," "Fair Harvard," and a polka, "The Tattler." During the intermissions the Glee Club sang several songs. The audience expressed itself enthusiastically after every number, but the greatest outburst came, however, after the rendering of "Fair Harvard." "Up the Street" was the closing number, and everybody sang this march, composed by Morse of '96. Then the audience departed with a long cheer, perfectly satisfied with "Harvard Night."

While there was the usual enthusiasm and applause, compared with some of the "Harvard Nights" of past years the performance was without boisterousness, and the students kept strictly within the limits of propriety. Those who attended with the expectation of seeing anything approaching a "rough house" met with disappointment.

Boston Sunday Globe.

SUNDAY, MAY 15, 1904.

—The Pop concerts have been largely patronized the past week, the second of the season, and every evening jolly parties of eight and ten persons come together to enjoy the social side as well as the music, which is exceptionally good. Mrs Adamowski entertains guests almost every evening, and during intermissions many friends come from other tables for a pleasant word or greeting. One evening early in the week Mr and Mrs John T. Linzee, Miss Annie Lyman and Mr and Mrs Boylston Beal were her guests, Mrs Adamowski and Mrs Linzee, both in black, and Miss Lyman in blue and white checked taffeta, the bodice applique, with black lace, and a white hat, with long white plumes. Mrs Beal was in brown taffeta, trimmed with black and gold, the bodice opening over white lace, and black hat with white plumes. Others there were Mr and Mrs Montgomery Sears, who had a table alone; Mr Eben D. Jordan and his daughter, with friends; Mr James P. Stearns and Miss Stearns, the latter in gray veiling, and Miss Sara W. Daggett, with her fiance, Dr Robert Beattie, was in light gray voile, with white lace appliques and light blue chiffon hat, with blue plumes and violets; Dr and Mrs Hall Curtis, the latter in black lace and a lace and jet toque, with small pink rose. Mr William P. Blake, Miss Lyman and Mr and Mrs Arthur Richmond were with Mrs Adamowski Wednesday evening, Mrs Richmond wearing a dress of voile in two shades of tan, the bodice embroidered and made with eton effect, and small round hat done in pink flowers and small wings; Miss Lyman in pale gray crepe de chine, and black hat with long white plume; Mrs Adamowski in black silk skirt and bodice of black lace, with wrap of accordion plaited veiling. Mr and Mrs Kenneth Horton had several young people at their table, including Miss Rosamond Gibson and Miss Constance Amory, Miss Gibson in black voile, with applications of white irish lace at the bodice, and black hat; Miss Amory, lavender voile, the skirt shirred and trimmed with insertions of valenciennes lace, and a transparent yoke of the same lace at the bodice, and black hat with white plumes; Mrs Horton was in a mull of champagne shade, with light blue chiffon trimmings. The bodice was made with a bertha of mull covered with modern point lace, and the sleeves of flounces of mull. The hat was black, with white ostrich tips. Miss Hannah Stevenson and Miss Eleanor Sears were of a party of young people, one of whom wore a silver gray taffeta, with puffed sleeves and lace and an open work cream-colored straw hat, with a wreath of roses around the crown and a bow of cerise ribbon. Miss Stevenson wore white veiling and a white lace hat, with white lilacs and foliage. Miss Sears was in blue veiling, tucked and appliqued in white, and a black hat with plumes. Mr Dalton and Miss Susie Howe were with several friends, Miss Howe in a gown of striped cream chiffon, with lace, and a black hat with plumes. Mr Henry Goodrich and Mr Howard Gay both brought friends.

THE "POP" CONCERTS.

The "Pop" concerts at Symphony hall have fully maintained their popularity during the week just ended, and there is every evidence that the present season of these delightful summer evening entertainments is to be a notable one in point of success. That the summer tide of travel has already set toward Boston is made evident to any one watching the promenade in the spacious corridors of the hall during the intermission, and it is pleasant to realize that the name and fame of the "Pops" have become so widespread that attendance upon one of these events has become a recognized feature of a visit to Boston.

Mr Adamowski has hit upon a popular line of selections in making up his programs thus far, and it must be a captious individual who cannot find ample entertainment in the numbers of an evening at the "Pops." A third week of these concerts begins tomorrow evening, when the program will have as its operatic selections excerpts from "Faust," "Gioconda," "The Brigands" and "Yankee Consul," with the overtures "Flotte Bursche" and "Stradella," the waltzes "Thousand and One Nights" and "Barcarolle," the "March Militaire," Ganne, and "King Cotton," Sousa, the suite "L'Arlesienne," Bizet, and "Narcissus," Nevin, as the other numbers.

SUNDAY HERALD—BOSTON, MAY 15, 1904.

The "Pop" concerts at Symphony Hall during the last two weeks have made a remarkably brilliant opening for the regular summer season. A night at the "Pops" has come to be a standard attraction for all visitors to Boston, and one only needs to pass in the promenade to realize that the tide of summer travel has already set toward this city and that the name and fame of the "Pops" are well known beyond local limits. Mr. Adamowski's programmes are proving just what is wanted by the patrons of these concerts, and the men of the orchestra have never done better work than in the "Pops" of the present season. During the present week Mr. Adamowski will bring forward a lot of bright numbers and each concert of the week will include notably strong features. For tomorrow evening the programme will begin with Ganne's "March Militaire" and end with Sousa's "King Cotton." The overtures will be Suppe's "Flotte Bursche" and Flotow's "Stradella." The operatic selections will be made from "Faust," "Gioconda," "The Brigands" and "Yankee Consul"; the waltzes will be Strauss' "Thousand and One Nights" and Waldteufal's "Barcarolle," with Bizet's suite "L'Arlesienne" and Nevin's "Narcissus" as the remaining numbers. These concerts will be continued for the present every evening from 8 till 11 o'clock.

Thursday night was a gala one at the Pops, for there was as large a crowd of smart people as at the opening, and there was a bride, too, in Mrs. Standen (Eleanor Appleton), Mrs. Goodrich having held that distinction on the first night. Maj. and Mrs. Standen had a family party, including Miss Dorothy and Miss Gladys Appleton and their brother, Mr. William S. Appleton. Oddly enough, Mrs. Standen wore a gown of similar coloring to Mrs. Goodrich's. It was of brown veiling and chiffon, with a yoke of white lace, and her large white hat was almost covered with white roses. It was an exqusite costume, and the wearer was radiant in it. Miss Dorothy Appleton wore black net, with a corsage bouquet of red roses and a white lace and rose hat, and Miss Gladys was in pearl gray chiffon, with white lace and a large white hat. Mrs. John L. Thorndike was of a party which included Mr. Joseph S. Bigelow and his daughter, Miss Mary Bigelow. Mrs. Thorndike was in a rich black jetted gown and a black plumed hat. Miss Bigelow wore one of the prettiest gowns seen that night. It was of pale blue liberty, accordion plaited, with cream insertions, and the hat was a large blue plumed one.

Across the aisle was Miss Olivia Thorndike, whose wonderful fire dance society is still talking about and congratulating her upon. She was very smart in gray veiling, with rose applique and a black plumed hat. Of the same party, chaperoned by Mrs. W. W. Vaughan, was, among other young people, Miss Mary Vaughan in rose pink silk, with white applications and a white plumed hat. Mrs. Vaughan wore black veiling, with white insertions and a black hat with white plumes. Mr. and Mrs. Eben Draper had Mrs. Francis Watson with them. The latter was looking unusually well in gray voile, with a bodice of the same toned liberty and a large black hat, with shaded pale blue flowers. Mrs. Draper was also in gray, with white Irish lace and a girdle of shaded blue satin. Her broad black toque was done with white wings. Miss Elizabeth Devens, in black voile, with a cape of fine white lace, and a white hat with large pink roses; Miss Helen Battelle, in rose pink, with a three-quarter white lace coat and a black lace hat, and her sister, Miss Sally Battelle, in a similar gown, but of a deeper pink, and a large violet hat, with blush roses, were of a table party which made one of the most attractive in the hall, and at another Miss Clara Shattuck was looking extremely pretty in mauve liberty and chiffon and a large plumed hat to match. Mr. Herbert Leeds was there with a party, and at a nearby table were Dr. James C. White and his son, Dr. Charles J. White.

Mr. and Mrs. Montgomery Sears, who are sailing the last of the month for a short visit to the other side, brought a party to the Pop concert Monday night. On Tuesday Mrs. Adamowski had at her table Mr. and Mrs. John T. Linzee and Mr. and Mrs. Boylston Beal, among others. Mrs. Linzee was in black with a chain of pearls, and Mrs. Beal in russet brown silk with white lace and a black hat with white plumes. Mr. Eben Jordan had a party and so did Mr. E. Howard Gay, who brought among others his young niece, Miss Caroline Gay, Mr. Harry Gay's daughter, who was very pretty in gray veiling with white lace and a large black hat with pink roses. Mr. Charles Hayden with a large party and Mr. Reginald Bolles, one of a stag table, were others there.

On Wednesday night, at the Pop concert, Mrs. Adamowski entertained at her table Mr. and Mrs. Arthur Richmond, Mr. William P. Blake and others. Mrs. Richmond looked quite a beauty in a violet gown, with embroidery and chiffon of the same tone, and a violet straw hat with paler tinted flowers and Mercury wings. Mrs. Adamowski was in rich black lace. Mr. and Mrs. Kenneth Horton brought a charming young party that night, including Miss Constance Amory, in violet voile with white lace and a black hat with white plumes, and Miss Rosamond Gibson, in black veiling with white lace and a black picture hat. Mrs. Horton was handsome in a gown of heavy ecru lace over pale blue, and her black hat had white plumes. Mrs. James W. Kenney of the Parkway brought a young people's party, her daughter's friends, which filled two tables. The hostess was in black lace with touches of pale blue and a black plumed hat. Miss Kenney wore light blue voile with white lace and a white plumed hat. Mr. Philip Dalton and his fiancee, Miss Susan Howe, who are to be married June 6, were of a party. Miss Howe wore palest pink striped mousseline de soie and a black plumed hat. Among those in the balcony was Mrs. Henry P. Kidder, with friends. She was in a black jetted princess gown with touches of white and a toque of violets.

HEARST'S BOSTON AMERICAN—SUNDAY, MAY 15, 1904.

During the past week the weather has been unusually cool, enabling people to enjoy the "Pop" concerts at Symphony Hall thoroughly. Among the parties attending I saw that Colonel Charles Hayden, of Governor Bates's staff, with young Kenneth Horton and his wife, and Mr. and Mrs. Fred Brown, of the Somerset.

Mrs. Horton was in a gown of ecru pongee silk and wore a small hat. Mrs. Brown was in black jetted lace, and wore a large black picture hat trimmed in pink roses.

Near by sat Mr. Charles H. Gibson with a party of people, including Mr. E. Howard Gay. At another table I caught a glimpse of Dr. Beattie, of London, who had his fiance, Miss Sara Daggett, of the Hotel Somerset, with him. Miss Daggett was in pale-gray veiling trimmed in white lace. She wore a small gray straw hat trimmed in white feathers. Miss Mary Lawrence was in the hall, at a centre table, with a number of friends.

THE "POPS"—The third week of the "Pop" Concerts begins to-morrow evening at Symphony Hall. So far there has been every evidence that the present season of these summer evening entertainments is to b a notable one in point of success. To-morrow evening's program will comprise the usual varied operatic selections, marches, overtures and waltzes, and much popular music will be rendered. These concerts are to be continued for the present every week day evening from 8 to 11.

BOSTON HERALD—MAY 16, 1904.

Friday night is evidently a popular one at the Pop concerts, for every table was filled. Mr. S. Hooper Hooper had in his party Mr. and Mrs. J. Frederick Brown, Miss Bacon and Mr. Harold Blanchard. Mr. Brown was in a white lace gown, Miss Bacon in white crepe, and both wore large black hats. Miss Eleonora Sears, with another party, was one of the prettiest girls there that night. She was all in white, with a large black picture hat.

Boston Daily Globe.

TUESDAY, MAY 17, 1904.

Tonight at "the Pops."

The success of "the Pops" this season has shown a keen appreciation of the efforts on the part of the management to make these delightful entertainments worthy the name given them. Mr Adamowski's programs are happily chosen and arranged and all of the features appeal successfully to the pleasure-seeking public. This evening's selections include the marches, "Oberstiger," Zeller, and "Hoc Habsburg," Grall; selections from "Aida," "La Boheme," "Lohengrin," "Carmen" and "King Dodo," the "Doctrinen" waltz, Ed. Strauss; the "Espana" waltz, Chabrier; the "Funeral March of a Marionette," Gounod; the "Valse Caprice," Rubinstein, and the "Picolino" overture," Guirod.

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BOSTON POST.

MAY 17, 1904

"THE POPS"

The "Pop" concerts at Symphony Hall continue in the full tide of success, and the season gives every evidence of making a new record for these most delightful entertainments. Mr. Adamowski's good taste in the selection and arrangement of the programmes is commended by patrons, the comfort of those who attend is given careful attention, and the surroundings are such that they will add essentially to the evening's pleasure. This evening's selections include the marches "Oberstiger," Zeller, and "Hoch Habsburg," Krall; selections from "Aida," "La Boheme," "Lohengrin," "Carmen" and "King Dodo," the "Doctrinen" waltz, Ed Strauss, and the "Espany" waltz, Chabrier; the "Funeral March of a Marionette," Gounod; the "Valse Caprice," Rubinstein, and the "Picolino" overture, Guirod.

BOSTON HERALD-

MAY 17, 1904.

"THE POPS."

The "Pop" concerts at Symphony Hall continue in the full tide of success, and Mr. Adamowski's programmes are commended by patrons, whose comfort is attended to in every way. The programe tonight will include the marches, "Obersteiger," Zeller, and "Hoch Habsburg," Krail; selections from "Aida," "La Boheme," "Lohengrin," "Carmen" and "King Dodo"; "Doctrinen" waltz, Ed Strauss; "Espana," Chabrier; Gounod's "Funeral March of a Marionette," "Valse Caprice," Rubinstein, and "Picolino," overture, Guiraud. These concerts are given each week day evening from 8 to 11 o'clock.

BOSTON JOURNAL-

MAY 17, 1904.

THE "POP" CONCERTS.

The "Pop" concerts at Symphony Hall continue in the full tide of success and the season gives every evidence of making a new record for these most delightful entertainments. Mr. Adamowski's good taste in the selection and arrangement of the program is commended by patrons, the comfort of those who attend is given careful attention and the surroundings are such that they will add essentially to the evening's pleasure. This evening's selections include the marches "Oberstiger," Zeller, and "Hoch Habsburg," Krall; selections from "Aida," "La Boheme," "Lohengrin," "Carmen" and "King Dodo," the "Doctrinen" waltz, Ed Strauss, and the "Espana" waltz, Chabrier; the "Funeral March of a Marionette," Gounod; the "Valse Caprice," Rubinstein, and the "Picolino" overture, Guirod. These concerts are given each week day evening from 8 to 11 o'clock.

Boston Transcript

TUESDAY, MAY 17, 1904

This evening's selections for the Symphony Hall Pop concert include the marches "Oberstiger," Zeller; and "Hoc Habsburg," Krall; selections from "Aida," "La Bohème," "Lohengrin," "Carmen," and "King Dodo," the "Doctrinen" waltz, Ed. Strauss and the "España" waltz, Chabrier; the "Funeral March of a Marionette," Gounod; the "Valse Caprice," Rubinstein; and the "Picolino" overture, Guirod. These concerts are given each weekday evening, from eight to eleven o'clock.

HEARST'S BOSTON AMERICAN-

TUESDAY, MAY 17, 1904.

THE "POPS."—The "Pop" Concerts are justifying their name in full this season, and Symphony Hall is thronged nightly with lovers of music of the lighter sort well played. The "Pops" are an institution of which Boston people are very fond, and which they have always from the beginning accorded hearty support. Very attractive programmes have been arranged by Conductor Adamowski for this week's concerts.

BOSTON POST.

MAY 19, 1904

At the "Pop" concert this evening in Symphony Hall the selections include for operatic music excerpts from Mockton's "Country Girl," Ponciellí's "Gioconda," Bizet's "Carmen" and Rubin's "Three Little Maids." The marches will be Massager's "Tambour Battant" and Sousa's "King Cotton," the waltzes Strauss' "Roses from the South" and Waldteufel's "Espana," and the overtures Suppe's "Light Cavalry" and Auber's "Masaniello." Mr. A. Birnbaum, the violinist, is to play the solo in Gounod's "Hymn to St. Cecilia," and Grieg's "Peer Gynt" suite is also included.

BOSTON JOURNAL.

MAY 19, 1904.

Mr. T. Adamowski, the conductor of the "Pop" concert at Symphony Hall, this evening has planned a capital program for the patrons of these events, with selections from popular authors, brilliant waltzs, stirring marches, and other good music. Mr. A. Birnbaum, the violinist, who has made himself a great favorite with the "Pop" audiences, is to play the solo in Gounod's "Hymn to St. Cecelia," and the popular "Peer Gynt" suite is one of the evening's numbers. These concerts are given from 8 till 11 o'clock.

Boston Daily Globe.

THURSDAY, MAY 19, 1904.

Mr T. Adamowski, the conductor of the "Pop" concert at Symphony hall, has planned a capital program for this evening. Mr A. Birnbaum, the violinist, is to play the solo in Gounod's "Hymn to St Cecilia" and the popular "Pier Gynt" suite is one of the evening's numbers.

BOSTON HERALD-

MAY 19, 1904.

The programme of the "Pop" concert this evening in Symphony Hall will include excerpts from Mockton's "Country Girl," Ponciellí's "Gioconda," Bizet's "Carmen," Rubin's "Three Little Maids," marches by Messager and Sousa, Strauss' "Roses from the South" and Waldteufel's "Espana" waltzes" and the overtures, Suppe's "Light Cavalry" and Auber's "Masaniello." Mr. Birnbaum will play the solo in Gounod's "Hymn to St. Cecilia," and Grieg's "Pier Gynt" suite is also on the programme.

DAILY ADVERTISER,

MAY 19, 1904.

POP CONCERTS.

T. Adamowski, the conductor of the "Pop" concerts at Symphony Hall this evening, has planned a capital programme for the patrons of these events with selections from popular authors, brillant waltzes, stirring marches, and other good music. A. Birnbaum, the violinist, is to play the solo in Gounod's "Hymn to St. Cecilia" and the popular "Peer Gynt" suite is one of the evening's numbers.

HEARST'S BOSTON AMERICAN

-THURSDAY, MAY 19, 1904.

THE "POPS."—Early Summer in Boston without the "Pops" would not seem a bit like the real thing. Popular as this feature of Boston life has been in the past, it has never been more so than now. The orchestra does splendid work, and Conductor Adamowski prepares his programme so as to please the greatest variety of tastes.

EVENING RECORD,

MAY 19, 1904.

POP CONCERTS.

T. Adamowski, the conductor of the "Pop" concerts at Symphony Hall this evening, has planned a capital programme for the patrons of these events with selections from popular authors, brillant waltzes, stirring marches, and other good music. A. Birnbaum, the violinist, is to play the solo in Gounod's "Hymn to St. Cecilia" and the popular "Peer Gynt" suite is one of the evening's numbers.

Boston Transcript

THURSDAY, MAY 19, 1904

At the "Pop" concert this evening in Symphony Hall the programme includes for operatic music excerpts from Mockton's "Country Girl," Ponciellí's "Gioconda," Bizet's "Carmen" and Rubin's "Three Little Maids." The marches will be Massager's "Tambour Battant" and Sousa's "King Cotton"; the waltzes Strauss's "Roses from the South" and Waldteufel's "Espana," and the overtures Suppe's "Light Cavalry" and Auber's "Masaniello." Mr. A. Birnbaum, the violinist, is to play the solo in Gounod's "Hymn to St. Cecilia," and Grieg's "Pier Gynt" suite is also included in the evening's programme.

BOSTON HERALD-

MAY 21, 1904.

The third week of the "Pop" concerts at Symphony Hall ends this evening. The programme will include Tschaikowsky's "1812" overture, the "Blue Danube" waltz, Meyerbeer's "Coronation March," Handel's "Largo" (violin solo by M. Birnbaum), selections from Herbert's "Singing Girl" and Luders' "King Dodo," and a lot of other equally attractive compositions. These concerts will be continued from 8 till 11 each week day evening until further notice.

SUNDAY JOURNAL

MAY 22, 1904.

THE "POP" CONCERTS.

The "Pop" concerts of the present week at Symphony Hall will conclude the first half of the present season of these events and it is gratifying to know that the efforts of the management have been fully appreciated by the amusement-seeking public. No better evidence of a widespread recognition of the "Pops" as an established Boston institution is needed than the fact that the entertainment committee of the 27th annual convention of the National Electric Light Association, to be held in this city this week, has taken the entire floor section of reserved tables for the concert of next Wednesday evening. The regular patrons of the "Pops" will find ample accommodation at the outside tables and in the balcony. For the concert of tomorrow evening Mr. Adamowski has chosen as his program the marches "Zaragoza," Ortega, and "Teufel," Suppe; the waltzes "Vienna Beauties," Ziehrer, and "Roses from the South," Strauss; the overture "Phedre," Massenet, and "Galatea," Suppe; selections from "The Serenade," Herbert, "La Perichole," Offenbach, and "The Yankee Consul," the "Peer Gynt" suite, a polonaise by Liszt, and Gillet's "Lettre de Manan."

Boston Sunday Globe.

SUNDAY, MAY 22, 1904.

ANOTHER WEEK OF "POPS."

The "Pop" concerts at Symphony hall are to be continued throughout this week; the first half of the annual season of these events will be concluded next Saturday. The reputation of Boston as a convention city is well known and the entertainment committee of the 27th annual convention of the National electric light association to be held here this week have selected the "Pop" concerts as one of the principal institutions of the city to make the visiting delegates acquainted with it. The entire reserved space on the floor has been taken by this committee next Wednesday evening, and the delegates to the convention and their ladies will be the guests of the Boston committee.

Tomorrow evening's program will have as its principal features the marches "Zaaragoza," Ortega, and "Teufel," Suppe; the overtures, "Phedre," Massenet, and "Galatea," Suppe; the waltzes, "Vienna Beauties," Ziehrer, and "Roses from the South," Strauss; selections from "The Serenade," Herbert; "La Perichole," Offenbach, and "The Yankee Consul," Robyn; the suite "Peer Gynt," a polonaise by Liszt and Gillet's "Lettre de Manon."

——One can imagine no more delightful way of passing an evening than at the Pop concerts, where one, if not a stranger to the city, is sure to meet congenial friends and at the same time enjoy the splendid music, which is of so great variety as to please all tastes. Mrs Adamowski entertained at her table early in the week Mr and Mrs Guy Lowell of Brookline with other friends, Mrs Lowell wearing a handsome costume of cream lace over pale blue, with blue chiffon sleeves, and a black hat with plumes. On Wednesday evening Mr and Mrs James Lowell Putnam, Miss Annie Lyman and Mr Clayton Johns were guests of Mrs Adamowski. Mrs Putnam wore a very beautiful gown of black spangled lace with white lace yoke and sleeves to the bodice spangled with brilliants and a collar of diamonds. Her wrap was of white silk and white lace, with applications of black lace, and she also wore a black hat with plumes. Miss Lyman was in cream chiffon and lace and white hat trimmed with blue and white shaded ostrich plumes. Mrs Adamowski was in black chiffon and a black toque with plumes and wore a necklace of pearls. Attention was quite generally directed to this table at one time, as a berceuse by Mr Johns was played and made such a hit it was repeated. Others there the same evening were Mr and Mrs Boylston Beal, Mrs Beal wearing brown crepe de chine, with chiffon at the front of bodice, and sleeves of the same. The hat was white straw, trimmed with cherries and daisies. Dr and Mrs Mead, the latter in black taffeta ruffled and toque of violets; Mr and Mrs Richard C. Dixey and Miss Tappan had two young ladies with them, both in gray foulards, accordion plaited and trimmed with white lace, one with burnt straw hat trimmed with black velvet, the other white chiffon with cream roses. Mrs Dixey was in palest gray voile, with jeweled lace at the bodice and turquoise necklace and black hat with white plumes; Miss Tappan in gray nun's veiling, accordion plaited, and white straw hat with black velvet and heliotrope flowers; Mr Nathan Haskell Dole, Dr William Sturgis Bigelow, Miss Sharpsteen, in black voile with black taffeta silk cloak and deep irish lace collar, with pink straw hat, done in pink and black; Miss Marion Blake, in black voile and wrap of white silk and renaissance lace and white hat with black plumes; Mr Beebe and his sister, Miss Beebe, had two young girls with them, one in canton silk with cream lace yoke and sleeves and black hat, the other in pale blue voile and gray hat covered with pansies and foliage; Miss Beebe was in black jetted lace and white toque and trimmed with black velvet and ostrich tips.

SUNDAY HERALD

MAY 22, 1904.

THE "POP" CONCERTS.

The "Pop" concerts of the present week at Symphony Hall will end the first half of the present season. The entertainment committee of the 27th annual convention of the National Electric Light Association, to be held in this city this week, has taken the entire floor section of reserved tables for the concert of next Wednesday evening and purposes to give the visiting delegates a memorable opportunity to say of this occasion: "All of which I saw, and a part of which I was." The regular patrons of the "Pops" will find ample accommodation at the outside tables and in the balcony and a brilliant assemblage may be expected, as the delegates to the convention will bring along their wives and daughters to share the social festivities of the meeting here. For the concert of tomorrow evening Mr. Adamowski has chosen the marches "Zaragoza," Ortega, and "Teufel," Suppe; the waltzes "Vienna Beauties," Ziehrer, and "Roses from the South," Strauss; the overtures "Phedre," Massenet, and "Galatea," Suppe; selections from "The Serenade," Herbert; "La Perichole," Offenbach, and "The Yankee Consul"; the "Peer Gynt" suite, a polonaise by Liszt and Gillet's "Lettre de Manon." These concerts are given from 8 till 11 each week day evening.

Mr. and Mrs. Guy Lowell, the latter Miss Sargent's older sister, were at Mrs. Adamowski's table at the Pops Monday night, and on Tuesday Mr. and Mrs. James Lowell Putnam were with her. Mr. William P. Blake was one of her guests Wednesday evening.

SUNDAY POST,

MAY 22, 1904

ANOTHER WEEK OF "POPS"

The "Pop" concerts at Symphony Hall are to be continued throughout this week and the first half of the annual season of these events will be concluded next Saturday. The reputation of Boston as a convention city is well known, and it is a gratifying fact that the entertainment committee of the 27th annual convention of the National Electric Light Association to be held here this week have selected the "Pop" concerts as one of the principal institutions of the city to make the visiting delegates acquainted with.

The entire reserved space on the floor has been taken by this committee next Wednesday evening, and the delegates to the convention and their ladies will be the guests of the Boston committee.

The "Pops" are to be continued each week-day evening from 8 till 11 o'clock, and tomorrow evening's programme will have as its principal features the marches "Zaragoza," "Ortega, and "Teufel," Suppe; the overtures "Phedre," Massenet, and "Galatea," Suppe; the waltzes "Vienna Beauties," Ziehrer, and "Roses from the South," Strauss; selections from "The Serenade," Herbert; "La Perichole," Offenbach, and the "Yankee Consul," Robyn; the suite "Peer Gynt," a polonaise by Liszt and Gillet's "Lettre de Manon."

HEARST'S BOSTON AMERIC

-SUNDAY, MAY 22, 1904.

THE "POPS"—There are many Boston people who regard the passing of an evening at Symphony Hall, listening to the music of the admirable orchestra, under the direction of Conductor Adamowski, as a very pleasant way of doing so, and this accounts for the success of the "Pop" concerts. For the coming week some very attractive programmes are being arranged, and the plan of pleasing the greatest possible variety of tastes will be continued.

* * *

BOSTON POST.

MAY 24, 1904

THE "POP" CONCERTS

The fourth week of the "Pop" concerts at Symphony Hall was most successfully begun last evening, the audience in attendance showing an intense interest in the many attractive features of these enjoyable events. The "Pops" will gain decided prominence in the city's amusements from this time to the end of the season from the special nights arranged for home and visiting organizations, the first of these being that planned for tomorrow evening, when the delegates to the convention of the National Electric Light Association will be the guests of the local members.

For tonight some of the selections to be played by the orchestra of 50 under Mr. T. Adamowski are the marches "Vienna Always Vienna," Schrammel, and "Serenade," Herbert; the waltzes "Barcarole," Waldteufel, and "Harlequin en Voyage," Zach; selections from "Babette," Herbert; "Faust," Gounod, and "King Dodo," Luders; the overtures "Si j'etais Roi," Adam; "Flying Dutchman," Wagner, and "Semiramide," Rossini; the "Intermezzo" from Offenbach's "Contes d'Hoffmann," and the "Czarina Mazourka," Genne.

TIGHT BINDING

BOSTON JOURNAL-

MAY 24, 1904.

SPECIAL NIGHTS AT THE 'POP' CONCERTS

New Feature Introduced Which Will Add to the Success of the Season.

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Boston Daily Globe.

TUESDAY, MAY 24, 1904.

The "Pop" Concerts.

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For tonight some of the selections to be played by the orchestra under Mr T. Adamowski are the marches, "Vienna, Always Vienna," Schrammel, and "Serenade," Herbert; the waltzes "Barcarole," Waldteufel, and "Harlequin en Voyage," Zach; selections from "Babette," Herbert; "Faust," Gounod; "King Dodo," Luders; the overtures "Si j'etais Roi," Adam; "Flying Dutchman," Wagner; "Semiramide," Rossini; the "Intermezzo" from Offenbach's "Contes d'Hoffman" and the "Czarina Mazourka," Ganne.

BOSTON HERALD

MAY 24, 1904.

The fourth week of the "Pops" at Symphony Hall began last evening with a brilliant concert of an attractive nature. Nights have been arranged for home and visiting organizations. The first of these is tomorrow, when the delegates to the convention of the National Electric Light Association will be the guests of the local members. Ample accommodation for the general public will, however, be provided on this occasion. For tonight some of the selections will be the marches "Vienna, Always Vienna," Schrammel, and "Serenade," Herbert; the waltzes "Barcarole," Waldteufel, and "Harlequin en Voyage," Zach; selections from "Babette," Herbert; "Faust," Gounod, and "King Dodo," Luders; the overtures "Si j'etais Roi," Adam; "Flying Dutchman," Wagner, and "Semiramide," Rossini; the "Intermezzo" from Offenbach's "Contes d'Hoffmann" and the "Czarina Mazourka," Ganne. These concerts are given every weekday evening from 8 to 11 o'clock.

HEARST'S BOSTON AMERICAN-

TUESDAY, MAY 24, 1904.

THE "POPS"—A very enjoyable program was rendered at last night's "Pop" concert at Symphony Hall and there will be plenty of variety all the week. The delegates to the National Electric Light Association convention, with ladies, will attend the concert to-morrow evening and the entire floor section of reserved tables has been set aside for them, but the regular patrons will find ample accommodation at the outside tables and in the balcony. It is expected to prove a brilliant occasion.

EVENING RECORD,

MAY 24, 1904.

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Boston Transcript

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ADVERTISER,

MAY 26, 1904.

At the "Pop" concert in Symphony Hall this evening the grand orchestra of 50 musicians under the direction of T. Adamowski will present a programme full of attractive features. Some notably interesting operatic music will be played and all of the selections are of a popular character. These concerts are given each week day evening from 8 to 11 and will be continued until further notice.

BOSTON JOURNAL-

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Boston Daily Globe.

THURSDAY, MAY 26, 1904.

BIG FAMILY PARTY.

Convention Delegates and Fair Women Made the Pop Concert Seem Like a Class Day Show.

The electricians and their wives and their evening clothes and their pretty girls went to the Pop concert last night. In order to make a family party of it, the conventionists simply bought up the whole hall, and then went visiting at each other's tables.

Never was a merrier pop. They foregathered in dress suits and light, gay gowns, like a class day; they ate everything on the especially prepared menu, and drank unlimited quantities of pink claret lemonade and strictly limited quantities of light beer. They listened to the quiet music, and they chatted merrily to help out the fortissimo passages.

Everywhere were the convention badges; everybody knew everybody else, and the spirit of fellowship was shown a thousand different ways.

Conductor Timothee Adamowski's program was of the usual length—13 numbers—but of lively selections. The heavy classical was barred away to some evening when people wanted instruction and soulfulness with their pretzels, and well-known favorites ruled the lists.

The stage was decorated with long festoons of green, roped with yellow incandescents in a canopy over the musicians, as at the Ancient and Honorable artillery company's banquet last fall; at the top hung a great electric badge, rimmed with the words, "National Electric Light Association," and bearing the mystic device of the order in the center.

BOSTON HERALD-

MAY 25, 1904.

All Reserved Section at the "Pop" Concert Engaged for Tonight.

At 7 o'clock this morning the operator at the Vendome reported that a man from Ohio didn't answer his bell.

"Better send the boy up," said the clerk. "These electricians are not used to gas, and he may have been experimenting."

The door was open and the occupant gone, so a general alarm was sounded. Fifteen minutes later a porter located the Ohio man on the roof, and when asked what he was doing he answered:

"I'm just up here to get the dimensions for installing an electric fan. If it keeps on getting hot the boys would like a good rotary at work on the roof.

"Fans are my line—my card—" But the porter had flitted.

The National Electric Light Association is surely having a warm time. The two hottest days of the year have been theirs.

"Just as we expected," said F. S. V. Sias of the entertainment committee. "Even Boston itself had to melt when the electric light folks began to illuminate into the city."

By the time the last edition of The Herald is on the street, there will be 1000 delegates registered with the secretary, being over 150 more than ever attended a convention of electric lighting folks in the country.

They come from everywhere. At 1:30 today a man with a grip strolled into the Vendome and registered as from Ossawatamie, Mo.

"I may be a leetle late, Mr. Clerk, but I'm glad I got here in time for the 'Pops.' I promised to take a couple home to the children."

The delegates are enjoying every minute of their stay, and in addition to their entertainment they are receiving many valuable hints and helps in their professional line. Many of the most prominent electrical experts in the country are on deck, getting a line on the new things which are constantly cropping up in the electrical field. The business is one which offers no inducement to men who are satisfied with what was going on last year. The men in the electrical industry are new men, the business is new, and it is growing so fast that predictions have long since ceased to come from those who see the rapidity with which the industry must grow.

That is the reason for calling conventions, and that is probably the reason why the present convening has brought together the largest and by far the most enthusiastic crowd yet gathered.

They look prosperous, too, not quite so self-satisfied or gaudy as a Republican national convention crowd maybe—the electrical people are here for business—but still every indication of a successful business man, a man of affairs, a hustler, is worn by each delegate who wears a button and lodges at the Vendome.

Today is a big day for the dynamo operators.

Not only will there be a regular convention session at 2 this afternoon, but there is a boat ride down the harbor and a visit to the L street station of the Edison company, where the magnificent new plant will be thoroughly inspected.

Then tonight is to be the banner night of the four nights, officially, at least, as the entire reserved section of Symphony Hall is to belong to the National Electric Light Association, and the "Pops" will be all theirs, except for the outside sections.

From the way they were scrambling for tickets today, there will probably be a hustle on the part of those delegates not yet ticketed to get seats in the public sections of the hall.

This morning's session was very well attended, the seats being all taken and many delegates standing.

The first paper was read by Mr. Edgar B. Green on "Economy in Minor Station Supplies." He outlined various methods tending to do away with waste at small power plants, and his careful research showed many new ideas which will probably be adopted by the superintendents who have neglected that part of the business.

Mr. E. A. Arnold read a lengthy paper, embracing "Notes on the Internal-Combustion Engine as Applied to Central Station Service." He used many explanatory diagrams, and the printed copy of his address was well illustrated by cuts.

Messrs. J. D. Andrew and W. F. Wells, both of New York, submitted a paper on economy test of a 5500-horsepower, three-cylinder, compound engine and generator.

The special engine which was discussed was the one located in the Waterside station of the New York Edison Company, Thirty-eighth and Thirty-ninth streets and East river, New York.

Mr. Edward Yanger of Pittsburg read a paper on "The Mechanical Stoker and the Human Operator," giving many valuable ideas on the question.

The report of the committee on award of Doherty gold medal was read by Chairman Dr. Schuyler S. Wheeler of Ampere, N. J. The report will be printed today and be ready for distribution tomorrow.

The report of the committee on investigation of steam turbines was submitted by Mr. W. C. L. Eglin of Philadelphia. The printed copy is beautifully and profusely illustrated, showing great care in preparation.

The last paper of the morning session was "Practical Notes on Steam Turbines," read by Mr. Francis Hodgkinson of Pittsburg.

Boston Globe
May 26-04.

A capital program is announced for the "Pop" concert at Symphony hall this evening, the selections made including a lot of bright operatic music and other numbers of a popular character. Mr Adamowski has been eminently successful in suiting the tastes of the "Pop" concert patrons this season.

BOSTON POST.

MAY 26, 1904

ELECTRICIANS AT THE "POPS"

Last evening the National Electric Light Association was entertained by the "Pops" at Symphony Hall.

Members and invited guests of the convention began to arrive early and occupied the section including the whole ground floor, reserved especially for them.

The decorations figured fittingly for the occasion.

A delightful musical programme was given, under the direction of Conductor T. Adamowski, assisted by C. A. Ellis and P. R. Course.

The ladies of the convention made a visit through the Boston shopping district in the morning.

At 2 p. m. the members of the convention had an interesting sail down the harbor, viewing the historical places, the old ship Constitution, Fort Independence, Castle Island, Fort Strong, Boston light, the historic town of Hull and Nantasket Beach. By 3:30 the boat returned to the station of the Edison company, which was also visited. From there special cars took the party back to the Hotel Vendome.

At the "Pop" concert in Symphony Hall this evening the grand orchestra of 50 musicians, under the direction of Mr. T. Adamowski, will present a programme full of attractive features and some notably interesting operatic music will be played. These concerts are given each week day evening from 8 to 11, and will be continued until further notice.

BOSTON HERALD

MAY 26, 1904.

Yesterday was the second day of the National Electric Light Association's convention, and it was a very busy period of time from the moment the delegates ordered their cereal foods up to the minute they wound their non-magnetic timepieces at midnight. The stage manager of the entertainment committee may never have been in vaudeville, but he surely knows how to conduct a continuous performance and some of the time yesterday he had two shows going at once—all star acts, at that.

The principal event in the way of ex-convention entertainment was the evening at the "Pops." Special plans were laid, and the committee were the only ones to whom the waiters looked for the coin. Money in the hands of a man with a delegate's button pinned on his coat might just as well be counterfeit. He could have anything in the place, but the committee did the buying.

"The handsomest crowd that I ever saw in the hall," remarked one of the Symphony men to a Herald reporter.

And why not?

In the crowd of electric light people who listened to Mr. Adamowski and his big orchestra last evening, there were several men whose annual salaries range around $20,000, there were three times as many who receive for the use of their brains a yearly stipend of $5000, and the $1500 to $2000 man was everywhere.

"Every man a gentleman, and electrician and a sport, and not a pikerino in the list," was the way a man from Lake City, Col., put it.

"But say, son," he added, "this here band has got the Lake City drum corps filed away in the scrap album when it comes to music. I don't see how they do it, either, when there are so many fiddlers in the shift."

Symphony Hall Was a Scene of Beauty.

The stage was appropriately decorated with added brilliancy in color schemes that set things off to a nicety. Suspended from the top was the insignia of the association done in red, white and blue lights, with a green border. The outer circle was white, with the words "National Electric Light Association," and on the inside were the letters of the well known electrical formula which, when translated, means that the current is equal to the electrical force minus the resistance. At least that was what a man with a saffron badge said, and like all these electrical people, he seemed to know what he was talking about.

There are nothing but live ones in the electrical line. Dead ones are about as useful as dead wires when it comes to electric lighting.

At the "Pop" concert in Symphony Hall, this evening, the orchestra of 50, under the direction of Mr. T. Adamowski, will present a programme full of attractive features. Some notably interesting operatic music will be played and all of the selections are of a popular character. These concerts are given each weekday evening from 8 to 11 and will be continued until further notice.

Boston Transcript

THURSDAY, MAY 26, 1904

A capital programme is announced for the "Pop" concert at Symphony Hall this evening, the selections made including a lot of bright operatic music and other numbers of a popular character. Mr. Adamowski has been eminently successful in suiting the tastes of the "Pop" concert patrons this season. The concerts are given every week-day evening from 8 to 11.

HEARST'S BOSTON AMERICAN-

THURSDAY, MAY 26, 1904.

THE "POPS."—The fourth week of the "Pop" concerts at Symphony Hall is proving one of the most successful yet, and the audiences are showing an intense interest in the many attractive features of these enjoyable events. The "Pops" will gain decided prominence in the city's amusements from now on because of the many special nights arranged for home and visiting organizations.

EVENING RECORD,

MAY 28, 1904.

THE "POPS."

Mr. T. Adamowski has arranged a delightful programme for this evening's "Pop" concert at Symphony Hall. The operatic selections have been made from "Les Dragons de Villars," "Aida," "Pirates of Penzance," "Grand Duchess," and "Peggy from Paris." The marches "Rakoczy," Berlioz, and "Up the Street," are also down in the evening's selections.

BOSTON HERALD

MAY 28, 1904.

Mr. T. Adamowski has arranged a popular programme for this evening's "Pop" concert at Symphony Hall. The operatic selections are from "Les Dragons de Villars," "Aida," "Pirates of Penzance," "Grand Duchess" and "Peggy from Paris." The marches "Rakoczy," "Berlioz" and "Up the Street" will also be played. These concerts will be continued four weeks longer, from 8 to 11 o'clock each week day evening.

BOSTON POST,

MAY 28, 1904

This evening's "Pop" concert at Symphony Hall ends the first half of the present season of these pleasant events. The orchestra of 50 musicians under Mr. T. Adamowski will have the assistance of Mr. A. Birnbaum as violin soloist, and the programme has many attractive features. Among the operatic selections will be heard excerpts from "Les Dragons de Villars," "Aida," "Pirates of Penzance," "Grand Duchess' and "Peggy from Paris." The popular march, "Up the Street." will end the programme.

BOSTON JOURNAL-

MAY 28, 1904.

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Boston Daily Globe.

SATURDAY, MAY 28, 1904.

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Boston Transcript

SATURDAY, MAY 28, 1904

The first half of the season of "Pop" concerts at Symphony Hall closed last evening. During the remaining weeks of the season many attractive features will be presented by Mr. Adamowski. For Monday evening the selections include the "Phedre" and "Orpheus aux Enfers" overtures, the ballet music from Delibes's "Coppelia," the suite "Le Belle au Bois Dormant (Tchaikovsky), the prelude to "Lohengrin," selections from "Carmen," "Cavalleria Rusticana," and "Babes in Toyland" and some bright waltzes and marches. These concerts are given from eight to eleven each week-day evening.

SUNDAY, MAY 29, 1904.

THE "POPS."—A fine series of programs is being arranged for the "Pop" concerts at Symphony Hall during the coming week. The attendance has been very encouraging so far, and there is every reason to believe the present season, which is to continue until further notice, will be one of the most successful in the history of this Boston institution. The "Pops" furnish a treat to lovers of fine music and one may enjoy it in comfort at Symphony Hall.

SUNDAY POST,

MAY 29, 1904

THE "POP" CONCERTS

The first half of the season of "Pop" concerts at Symphony Hall ended with that of last evening and the patronage given these pleasing events thus far this year has been most gratifying to the management. During the remaining weeks of the season many attractive features will be presented and Mr. Adamowski will continue to plan programmes upon the lines of those which have already gained so much favor with "Pop" patrons.

For tomorrow evening the selections include the "Phedre" and "Orpheus aux Enfers" overtures, the ballet music from Delibe's "Coppelia," the suite "La Belle au Bois Dormant," Tschaikowsky, the prelude to "Lohengrin," selections from "Carmen," "Cavalleria Rusticana" and "Babes in Toyland" and some bright waltzes and marches.

SUNDAY HERALD

MAY 29, 1904

"POP" CONCERTS.

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Every table was taken for the Pop concert Thursday night, and no small part of its charm was the coolness of the hall. It was most delightfully comfortable, which made it all the more delightful to enjoy one of the best programmes Mr. Adamowski has yet arranged. Mr. and Mrs. James Lowell Putnam were with a party, including Miss Hetty Sargent and Mr. A. L. Cochrane. Mrs. Putnam wore a lovely gown of black jetted net. The unlined collarless yoke, which was of white spangled lace, extended over the arms in a point to the elbow, where the several black jetted frills were met by long unlined cuffs of the white lace. She wore a broad jet dog collar and a large black plumed hat. Miss Sargent was in pale blue Liberty, with much fagotting, and a black picture hat. At an adjoining table were, among others, Mrs. John C. Gray and Miss Eleanor Gray, the latter very pretty in black jetted net. with unlined yoke and sleeves and a corsage bouquet of pink sweet peas. Her large black hat was done with one sweeping black plume. Mrs. Gray wore mode veiling, with numerous tucks, the short coat opening over a white silk and lace blouse. Her black lace draped hat had touches of pink and blue. Mrs. D. Webster King, who was in the balcony with her daughter, Miss Anne King, wore fine black and white shepherd's plaid silk, with black applique and a black toque with white roses. Miss King was in blue and white polka dotted silk, and her small blue hat was done with green breasts. Mrs. Adamowski, who was in black lace, had a party including Mr. Parkman Haven. Mr. and Mrs. George Chadwick were also there with friends.

THE "POP" CONCERTS.

The season of "Pop" concerts at Symphony Hall has supplied an ideal entertainment for the recent hot nights, and the audiences that have attended have shown a full appreciation of the excellent programs presented and the good work of the orchestra under Mr. Adamowski's direction. The present season is to continue four weeks longer and many notable attractions are being planned for the remaining concerts. A capital program has been planned for tomorrow evening, with the "Phedre" and "Orpheus aux Enfers" overtures, selections from "Carmen," "Cavalleria Rusticana" and "Babes in Toyland," the "Lohengrin" prelude, the "Coppelia" ballet music and a lot of other pleasing numbers among its selections. These concerts are given from 8 till 11 each week day evening.

Herald May 29 '04

MRS. JOHN T. LINZEE and Mrs. Boylston Beal were prominent at a table at the Pop concert Tuesday night. Mrs. Linzee was looking girlish and very pretty in a thin black gown with transparent yoke, a large black chiffon hat with white roses and pearls. Mrs. Beal was in golden brown silk, the short coat opening over a white lace bodice, and a white lace hat with pink roses. Dr. and Mrs. George B. Shattuck were with a party, Mrs. Shattuck in black and white with a small jetted toque. Mr. A. H. Higginson had a table full, and so did the Hon. J. B. Holden. Two of the latter's daughters were of his party, one in rose pink, and the other in violet, and both with large white lace and flower hats. Mrs. Adamowski, who brought guests as usual, was looking her best in her diaphanous black gown, a black hat loaded with plumes, and some fine pearls. Mr. and Mrs. F. S. Converse were also there, Mrs. Converse wearing gray voile and a red hat with shaded red plumes. One of the prettiest of the young girls there was Miss Pauline Burke of Brookline, the daughter of Judge John H. Burke. She was with friends in the balcony, and was charming in old rose silk with touches of black and a large chiffon hat with plumes and roses.

SUNDAY GLOBE-

MAY 29, 1904.

THE "POP" CONCERTS.

The season of "Pop" concerts at Symphony hall has supplied an ideal entertainment for the recent hot nights and the audiences that have attended have shown a full appreciation of the excellent programs presented under Mr Adamowski's direction. The present season is to continue four weeks longer.

A capital program has been planned for tomorrow evening with the "Phedre" and "Orpheus aux Enfers" overtures, selections from "Carmen," "Cavalleria Rusticana" and "Babes in Toyland," the "Lohengrin" prelude, the "Coppelia" ballet music and a lot of other pleasing numbers among the selections.

—The present season of Pop concerts seems to be a greater success than previous ones, both from a social and musical standpoint, and the audiences which gather round the tables on the floor every evening as well as in the balconies seem to enjoy every note of the music and are enthusiastic to a degree. Rarely has any one selection so touched the sympathies of an audience as did a dainty little intermezzo by Offenback, played Tuesday evening and twice repeated, with absolute quiet in the house. An overture, "Euphrosyne," by Mr Frederic S. Converse, who sat at Mrs Adamowski's table, was also a favorite. Mrs Adamowski had several at her table that evening, Mrs Converse, who wore a pale gray costume with white chiffon at the front of the corsage, and a red chiffon hat with shaded red plumes; Mr and Mrs Joseph Adamowski, the latter in a pretty evening gown and hat done in black velvet and violet; Miss Annie Lyman, in white chiffon and lace, and valenciennes lace hat with pale blue satin bows; Mr and Mrs Arthur Richmond, the latter in cream liberty silk, the bodice done in embroidery and lace and cream straw hat with impyan wings; Mrs Adamowski was in black veiling, with transparent yoke and black toque with ostrich plumes. Others there were Miss Schlesinger, in dove gray voile, with touches of blue and cream lace at the bodice, and a white hat with a black and white plume; Mr Boynton brought a party of ladies and gentlemen who were visiting here from New York; Mr and Mrs Boylston Beal had some young people with them, Mrs Beal in brown, the bodice opening over white, and a white straw and lace hat, with pink roses and foliage; Mr Alexander A. Higginson had friends at his table. Dr and Mrs Shattuck were in the balcony, Mrs Shattuck in black voile with yoke of lace over white and jetted toque; Dr and Mrs William Copley Winslow, Mrs Winslow in blue and white foulard, with duchesse lace fichu, and black toque with white flowers; Mr and Mrs Charles Porter, the latter in black silk skirt and white silk bodice, with hat of pale blue chiffon. There was great enthusiasm Wednesday evening, when the visiting electricians occupied all the tables on the floor. The decorations for that evening on the stage were much admired, and nothing so brilliant and tasteful has been seen here before. Ropes of laurel, with hundreds of small lights caught to them every few inches were suspended from a circle, also in colored lights at the highest point above the stage and hanging in graceful lines were caught to the sides and back of the stage. The effect was charming and the large audience present Thursday evening also had the pleasure of seeing the decorations.

Globe May 29 '04

—Among the many who attended the Pop concert Thursday evening were Mr Adamowski, who entertained several friends, and Mr and Mrs George W. Chadwick, who also had friends with them. A pleasant party was composed of Mrs John Chipman Gray, Miss Eleanor Gray, Mr and Mrs James Lowell Putnam, Miss Henrietta Sargent, Mr Berkeley Updike and others. Mrs Gray was looking very youthful in a costume of gray checked cloth, with white liberty silk bodice and black hat draped at the back with black chantilly and a touch of blue ribbons and pink roses at the front; Miss Gray in black net pallette with jet, with transparent yoke and sleeves to the bodice and black hat with plumes; Miss Sargent in light blue veiling and black hat; Mrs Putnam in black jetted lace, the neck and sleeves of white lace and black-plumed hat; Miss Cecilia Walker, Miss Adelaide Smith, Mrs Copley Winslow, who brought some young ladies, was in a violet bodice and black skirt and toque of black with cream lace and jet.

SUNDAY JOURNAL

MAY 29, 1904.

The two most popular forms of amusement and entertainment during the past week have been parties for the Pops and the circus. The latter has had its run and gone on its way rejoicing. The former are as largely attended and as enthusiastic as they were at the very first of the season. The programs have been of unusual merit and the same familiar faces are seen frequently about the tables, proving the devotion and appreciation of Boston to the efforts of its Symphony Orchestra.

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BOSTON POST.

MAY 31, 1904

THE "POP" CONCERTS

At the "Pops" this evening in Symphony Hall there will be a programme presented well calculated to add to the pleasure of patrons. Mr. Adamowski has been singularly happy in hitting the tastes of his audiences this year, and the splendid orchestra he directs gives an ideal interpretation of the selections presented. The "Pops" are at the height of their season, and the plans for the four weeks remaining of the present series of concerts make it certain that they will continue to be prominent in the city's amusements while they last.

Tonight's programme gives prominence to the compositions of local musicians as it includes Chadwick's "Tabasco" march, Zach's "Harlequin en Voyage" waltz, and Strube's "Cruiser Harvard" march, as well as a lot of operatic music by the best of the world's composers.

DAILY ADVERTISER,

MAY 31, 1904.

THE POP CONCERTS.

The season of "Pop" concerts at Symphony Hall continues in the full tide of popular favor, and the management of these pleasant events is sparing no effort to make the concerts of the present season worthy the liberal patronage bestowed upon them. Mr. Adamowski is to be congratulated upon the excellent taste he has shown in his selections this year and the men of the orchestra are to be heartily commended for the excellent fashion in which the several programmes have been presented. The "Pops" of the season continue 4 weeks longer.

Boston Daily Globe.

TUESDAY, MAY 31, 1904.

The "Pop" Concerts.

At the "Pops" this evening in Symphony hall there will be a program presented well calculated to add to the pleasure of patrons. Mr Adamowski has been singularly happy in hitting the tastes of his audiences this year and the splendid orchestra he directs gives an ideal interpretation of the selections presented. The "Pops" are at the height of their season and the plans for the four weeks remaining of the present series of concerts make it certain that they will continue to be prominent in the city's amusements while they last.

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BOSTON HERALD.

MAY 31, 1904.

THE "POPS."

The season of "Pop" concerts at Symphony Hall continues in popular favor and the management is sparing no effort to make the concerts of the present season worthy the liberal patronage bestowed upon them. Mr. Adamowski may be congratulated upon his programme. The "Pops" will continue four weeks longer, each weekday evening from 8 to 11 o'clock. Boston composers will contribute liberally to the programme this evening, as its selections include Chadwick's "Tabasco" march, Zach's "Harlequin en Voyage" waltz and Strube's "Cruiser Harvard" march. Brilliant operatic music will also be played.

EVENING RECORD,

MAY 31, 1904.

THE POP CONCERTS.

The season of "Pop" concerts at Symphony Hall continues in the full tide of popular favor, and the management of these pleasant events is sparing no effort to make the concerts of the present season worthy the liberal patronage bestowed upon them. Mr. Adamowski is to be congratulated upon the excellent taste he has shown in his selections this year and the men of the orchestra are to be heartily commended for the excellent fashion in which the several programmes have been presented. The "Pops"' of the season continue 4 weeks longer.

BOSTON HERALD.

JUNE 4, 1904.

A Saturday night at the "Pop" concerts, Symphony Hall, has come to be recognized as an event not to be missed by those who keep in touch with the amusement opportunities of the season. This evening Mr. Adamowski will direct the orchestra of 50 musicians in a programme in which Rossini, Strauss, Offenbach, Verdi and Gounod will be represented. The "Pop" concerts last three weeks only.

Boston Transcript

TUESDAY, MAY 31, 1904

The season of "Pop" concerts at Symphony Hall continues in the full tide of popular favor and the management of these pleasant events is sparing no effort to make the concerts of the present season worthy the liberal patronage bestowed upon them. Mr. Adamowski is to be congratulated upon the good taste he has shown in his selections, and the men of the orchestra are to be commended for the excellent fashion in which the several programmes have been presented. The "Pops" continue four weeks longer, each week-day evening from eight to eleven o'clock. Boston composers will contribute liberally to the programme this evening, as its selections include Chadwick's "Tabasco" march, Zach's "Harlequin en Voyage" waltz, and Strube's "Cruiser Harvard" march. A lot of brilliant operatic music will also be played.

BOSTON POST.

JUNE 2, 1904

The cosmopolitan character of the audiences at the "Pops" in Symphony Hall this season has come to be noted by all who attend these pleasant events, and the air of jollity which prevails among the patrons shows that the social side of the "Pops" is fully appreciated. The concerts of the present week have called out large audiences, and Mr. Adamowski's programmes are universally commended. A brilliant list of overtures, marches, waltzes and operatic music will be played this evening.

BOSTON JOURNAL.

JUNE 2, 1904.

The "Pops" at Symphony Hall afford opportunities for musical and social enjoyment that have appealed most successfully to the public this week, and the great audiences present have been delighted with the excellent programs planned for the orchestra and directed by Mr. Adamowski. Boston social life is seen at its best at the "Pops," and visitors to the city continue to look upon these events as one of its local institutions, and an acquantance with them as necessary to a complete knowledge of Boston. Tonight's program has many attractive features, and includes an admirable variety of overtures, marches, waltzes and other choice music.

Boston Daily Globe.

THURSDAY, JUNE 2, 1904.

The cosmopolitan character of the audiences at the "Pops" in Symphony hall this season has come to be noted by all who attend these pleasant events. The concerts of the present week have called out large audiences, and Mr Adamowski's programs are universally commended.

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Boston Transcript

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The cosmopolitan character of the audiences at the "Pops" in Symphony Hall this season has come to be noted by all who attend them. The concerts of the present week have called out large audiences and Mr. Adamowski's programmes are universally commended. A brilliant list of overtures, marches, waltzes and operatic music will be played this evening. These concerts are given every week day evening from eight till eleven o'clock.

BOSTON POST.

JUNE 4, 1904

The usual brilliant audience seen at the "Pops" in Symphony Hall Saturday nights is assured for this evening, and the promenade between the acts will be well worth participating in. Mr. Adamowski has made a capital programme in which the operatic and dance music is arranged in contrasts that enhance the interest of these numbers. Mr. J. Keller, the cello player, takes the solo in the "William Tell" overture.

BOSTON JOURNAL.

JUNE 4, 1904.

A Saturday night at the "Pop" concerts in the Symphony Hall has come to be recognized as an event not to be missed by those who keep in touch with the amusement opportunities of the season. This evening Mr. Adamowski will direct the orchestra of fifty musicians in a particularly interesting program, in which Rossini, Strauss, Offenbach, Verdi, Gounod, and many of the more modern composers will be represented by bright selections. The "Pop" concerts last three weeks only.

Boston Daily Globe.

SATURDAY, JUNE 4, 1904.

The usual brilliant audience seen at the "Pops" in Symphony hall Saturday nights is assured for this evening. Mr Adamowski has made a capital program in which the operatic and dance music is arranged in contrasts that enhance the interest of these numbers. Mr J. Keller, the cello player, takes the solo in the "William Tell" overture.

Boston Transcript

SATURDAY, JUNE 4, 1904

The continued favor which the "Pop" concerts at Symphony Hall enjoy proves their excellent character. The results of the season thus far have been most satisfactory and during the coming three weeks, which conclude the series, there will be some notable assemblies. The "Tech" boys, both young and old, and from all over the country, will be seen in force at the concert of next Tuesday evening, and Mr. Adamowski has arranged that the tunes dear to all sons of "M. I. T." shall have prominence in the evening's programme. Mr. Adamowski continues to hit the popular taste in making his programmes, and on Monday evening the bill includes the overtures to "Masaniello" (Auber) and "Banditenstreiche" (Suppe), selections from "Girofle-Girofla" (Lecocq), "Rigoletto" (Verdi) and "Babette" (Herbert), the "Country Dance" (Nevin), the waltzes "Eternelle Ivresse" (Ganne) and "Seid umschlungen, (Nevin), "Millionen" (Strauss), and a lot of other good music. These concerts are given each week day evening from eight to eleven o'clock.

EVENING RECORD,

JUNE 4, 1904.

THE POPS.

The usual brilliant audience seen at the "Pops" in Symphony Hall Saturday nights is assured for this evening and the promenade between the acts will be well worth participating in. Mr. Adamowski has made a capital programme in which the operatic and dance music is arranged in contrasts that enhance the interest of these numbers.

SUNDAY HERALD-

JUNE 5, 1904

Tuesday night, always a good one at the Pop concerts, was particularly so last week. Dr. and Mrs. Henry Lee Morse had a table, Mrs. Morse wearing dark blue veiling with a white silk and lace bodice and a toque of purple and white violets. Miss Estelle Kimball, who was with a party near by, wore pearl gray veiling and lace and a black toque wreathed with pink roses and faced with gray chiffon. Among the large number of people in the balcony that night were Miss Dorothy Jordan with her cousins, Miss Helen and Miss Marion Jordan, who were both in dark blue with touches of white and black plumed hats. Miss Jordan wore an exquisite gown of silver gray chiffon, elaborately shirred, with a white lace yoke and a white hat with pompadour coloring. Mrs. Corey chaperoned the party. This week Tuesday will be Tech night.

THE "POP" CONCERTS.

The continued favor which the "Pop" concerts of Symphony Hall enjoy proves beyond question the excellent character of the arrangements made for these events, and the enterprise of the management in meeting the wishes of those who attend. The results of the season thus far have been most satisfactory and during the coming three weeks, which conclude the present series, some notable assemblies will be seen. The Institute of Technology students and alumni will be present in force at the concert of next Tuesday evening, and for this occasion Mr. Adamowski has arranged so that the tunes dear to all sons of "Tech" shall have prominence in the programme. "Tech" men from all over the country have responded to the invitations for this evening. Mr. Adamowski continues to hit the popular taste of the "Pop" patrons in making his programme and that for tomorrow evening will have as some of its selections the overtures "Masaniello," Auber; and "Banditenstreiche," Suppe; selections from "Girofle-Girofla," Lecocq; "Rigoletto," Verdi; and "Babette," Herbert; the "Country Dance," Nevin; the waltzes "Eternelle Ivresse," Ganne, and "Seid Umschlungen, Millionen," Strauss; and a lot of other good music.

SUNDAY POST,

JUNE 5, 1904

THE "POP" CONCERTS

The continued favor which the "Pop" concerts of Symphony Hall enjoy prove beyond question the excellent character of the arrangements made for these events and the enterprise of the management in meeting the wishes of those who attend. The results of the season thus far have been most satisfactory and during the coming three weeks, which conclude the present series of concerts, some notable assemblies will be seen at the "Pops."

The "Tech" boys, both young and old, will be seen in force at the concert of next Tuesday evening, and for this occasion Mr. Adamowski has arranged so that the tunes dear to all sons of "M. I. T." shall have prominence in the evening's programme.

The programme for tomorrow evening will have as some of its selections the overtures, "Masaniello," Auber, and "Banditenstreiche," Suppe; selections from "Girofle-Girofla," Lecocq; "Rigoletto," Verdi, and "Babette," Herbert; the "Country Dance," Nevin; the waltzes "Eternelle Ivresse," Ganne, and "Seid Umschlungen, Millionen," Strauss; and a lot of other good music.

HEARST'S BOSTON AMERICAN

SUNDAY, JUNE 5, 1904.

THE "POPS."—The "Pop" concerts of the coming week at Symphony Hall promise to be events well worthy the patronage of the public, and the high favor that these Summer night entertainments enjoy shows that the enterprise of the management in maintaining their high standard, both musically and socially, is fully appreciated. A brilliant programme is planned for to-morrow evening, and Tuesday is to be "Tech" night.

Boston Sunday Globe.

SUNDAY, JUNE 5, 1904.

——Among the many who have attended the Pop concerts the past week were Mrs Adamowski, who has entertained several friends nearly every evening, including Miss Annie Lyman, Mr Parkman Haven and Mr William P. Blake. Mis sEstelle Kimball, wearing a becoming gown of gray veiling, accordion plaited, with white at the bodice, and black and white hat, had several friends with her one evening. Mr Thomas Seabury, Mr and Mrs Charles Porter, Mr Robert Edwards, Mrs Schuecker and Rev Dr and Mrs William Copley Winslow. Tuesday evening will bring together hundreds of Technology boys, who will have the tables on the floor, but the balconies will furnish ample room for their friends. The program has been arranged specially for the evening, opening with Strube's stirring national march. Mr Frederic Field Bullard's march will be played—he is a graduate, class of '87. After this march there will be Tech and College songs. A rousing good time for every one is anticipated.

THIS WEEK'S "POP" CONCERTS.

The "Pop" concerts of the coming week at Symphony hall promise to be events well worthy the patronage of the public, and the high favor which these summer night entertainments enjoy shows beyond question that the enterprise of the management in maintaining the high standard of the "Pops," both musically and socially, is fully appreciated. Among the notable gatherings planned for the closing weeks of the "Pops" that of Tuesday evening promises to take marked prominence, for on this occasion the sons of "Tech" from all over the country are to assemble in Boston. The program arranged by Mr Adamowski for this evening will afford ample opportunities for the sons of "M. I. T." to hear and participate in the tunes dear to "Tech" men and some vocal efforts worthy the standing of the institute may confidently be anticipated.

For tomorrow evening the program will include the overtures "Masaniello," Auber, and "Banditenstreiche," Suppe; selections from "Girofle-Girofla," Lecocq; "Rigoletto," Verdi, and "Babette," Herbert; "The Country Dance," Nevin; the waltzes "Eternelle Ivresse," Ganne, and "Seid Umschlungen, Millionen," Strauss.

BOSTON POST.

JUNE 7, 1904

"TECH" NIGHT AT THE "POPS"

The men to whom the initials "M. I. T." have a peculiar fascination will be found in force at the "Pop" concert in Symphony Hall tonight, and the songs dear to the men of "Tech" will make a prominent feature in the evening's programme. These special nights at the "Pops" are always of intense interest to those identified with them and the "Tech" men expect to make their "Pop" of the present year pass all previous records.

Mr. Adamowski has arranged an admirable series of programmes for the present week and each evening will have notable special features. The "Pops" will continue three weeks longer.

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BOSTON JOURNAL

JUNE 7, 1904.

'TECH' SONGS GALORE TONIGHT

Symphony Hall will be filled with an enthusiastic audience this evening upon the occasion of the annual "Tech" night. The men of "M. I. T." have responded with great cordiality to the invitations sent out by the class secretaries, and it is expected that there will be the largest representation of members and graduates of the Institute ever known at a "Pop" concert. "Tech" songs will be made a feature of the program.

Boston Daily Globe.

TUESDAY, JUNE 7, 1904.

"Tech" Night at the "Pops."

The men to whom the initials M. I. T. have a peculiar fascination will be found in force at the "Pop" concert in Symphony hall tonight and the songs dear to the men of "Tech" will make a prominent feature in the evening's program. These special nights at the "Pops" are always of intense interest to those identified with them, and the "Tech" men expect to make their "Pop" of the present year pass all previous records. Mr Adamowski has arranged an admirable series of programs for the present week and each evening will have notable special features. The "Pops" continue three weeks longer.

BOSTON HERALD

JUNE 7, 1904.

"TECH" NIGHT AT THE POPS.

Symphony Hall will be filled with an enthusiastic audience this evening, upon the occasion of the annual "Tech" night. The men of "M. I. T." have responded with great cordiality to the invitations sent out by the class secretaries, and it is expected that there will be the largest representation of members and graduates of the institute ever known at a "Pop" concert. "Tech" songs will be made a feature of the programme, and Mr. Adamowski has arranged his selections with a view to commanding the interest of those present. The series of programmes planned for the rest of the week promises a lot of enjoyment for the patrons of the "Pops." These concerts are to be continued three weeks longer, and are given each week day evening from 8 to 11 o'clock.

DAILY ADVERTISER, WEDNESDAY MORNING, JUNE 8, 1904.

TECH'S ALUMNI ALMOST SOLIDLY AGAINST UNION WITH HARVARD

Class Reunions Pledge Themselves Against Supporting Scheme, and Polite Contempt for Harvard Is Expressed at Pop Concert

ALUMNI SENTIMENT ON PROPOSED MERGER

CLASSES '68 TO '78—No formal action. Sentiment largely opposes union with Harvard.

CLASS OF '82—No official action, but does not favor the merger.

CLASSES OF '83, '84—Matter left to individual members to express themselves when occasion requires.

CLASSES '85, '86, '87—Voted down the proposition by an overwhelming majority, there being only 2 votes cast in favor.

CLASS OF '88—Practically unanimous on this resolution: "Resolved, that '88 reserves her opinion until some definite proposition be offered; voted that it be submitted to the corporation.

CLASS OF '92—Unanimously voted for absolute independence.

CLASSES OF '93 and '94—In favor of absolute independence of M. I. T.

CLASS OF '95—Cast 34 votes, 20 for absolute independence, 1 for merger, 13 not voting.

CLASS OF '96—Nearly unanimous in opposition to coalition with Harvard.

CLASS OF '97—Did not vote on any direct question. Members passed in slips of their opinions, most of which were in opposition.

CLASS OF '99—Signed a resolution for absolute independence.

CLASS OF 1900—Did not vote opinion, but the majority voiced the sentiments of the other classes.

CLASS OF '01—Voted 60 to 3 against merger.

CLASS OF '02—Took no direct action and was but lukewarm in opposition to joining with Harvard.

CLASS OF '03—Voted 25 to 14 against coalition.

"You can't make crimson of cardinal and gray.

"We don't give a —— for Harvard, as we go marching on."

These words, sung to the tune of John Brown's body, made up the rallying cry of the classes of '85, '86 and '87, M. I. T. as they marched from their class dinners at B. A. A. to Symphony hall last evening.

Members of other classes expressed sympathy with them as they marched up Huntington ave., and when standing on chairs at Symphony hall they roared forth the emphatic refrain no opposition was audible.

In somewhat unconventional language they apepared to have expressed the sentiment of 95 p.c. of the M. I. T. graduates, who last evening made Symphony hall a joyous rally place.

It was a great demonstration of the independents, who claim that M. I. T. has much to lose and little to gain by any combination.

Standing on chairs almost under the positions occupied by Pres. Pritchett and Mrs. F. A. Walker, the graduates who were boys nearly 2 decades ago, defiantly rebuffed the suggestion of combination.

But entirely apart from this it was a great night for M. I. T. Few there were at the "pop" concert who did not have a close interest in the institute. The floor was comfortably filled with graduates, who gathered about the tables, prepared to cheer everything from "Prexy" Pritchett to themselves and do it with enthusiasm and energy.

They cheered Pres. Pritchett, Mrs. Walker, the classes by number and finally gave their own class yells.

Because none but "Tech" graduates were desired on the floor there was a lively little disagreement between a young man and a policeman early in the evening. The young man came in a carriage with his mother. He had ordered a table by telephone and learned nothing about Tech night. When informed as to the situation he was very angry and sought to do injury to the stalwart policeman who was present and desired to have all arguments as short as might be. His mother, who was evidently deeply distressed, got him into the carriage as soon as possible and they were driven off.

Meanwhile the M. I. T. "boys" were diverting themselves with impromptu parades of their class standards, carrying F. F. Bullard of '87, who composed a stein song for the occasion, up and down the hall on their shoulders, and generally diverted both themselves and their friends in the galleries.

From the galleries came bushels of brilliantly colored paper, which was allowed to flutter to the floor by partisans of different classes. Those of '87 and '99 developed the greatest originality in this line.

The standards of '87, '90 and '93 were the most conspicuous. When the one belonging to '93 was handed up to a charming young woman in the balcony, who waved it vigorously, there was a racket which was equally complimentary to the banner and its temporary custodian.

There was much amusement at a sign in the '93 section which said: "A long-missing member restored to his fellows." Those who looked for the restored member shricked with laughter at the discovery that he was a small mechanical pig, who stepped as lively as if he had always travelled by "L" trains.

Incidentally the music of the incomparable Symphony orchestra went on and was sometimes so loudly cheered as to raise a doubt whether the cheers were accompanying the music or vice versa. Conductor Adamowski was thoroughly sympathetic and once or twice assisted the cheering throng by music which kept time with its demonstration.

There were a number of pieces complimentary to the "Tech" men on the programme.

At 10.30 the classes with their standards high in the air swung into the avenue and marched down to the Rogers building, which fairly flamed with red fire.

The throng which came with them all regardless of the drizzling rain applauded while the graduates cheered everything connected with the institute which met with their approval.

The names of the presidents of the institute flamed forth in big electric letters when they were mentioned by Giles Taintor '87, who led the cheering. Meanwhile a short distance away glowed the figures of '85.

THE CLASS REUNIONS.

Members of several classes of M. I. T. met at hotels about Copley sq. last night before going to the "Pop" concert, and talk ran largely upon the proposed coalition with Harvard. Sentiment ran strongly in opposition to any such alliance. Old men and young men talked forcibly upon the subject, uniting maturer judgment with the schoolboy fervor of the younger heads.

A. D. Little, of the class of '85, made a stirring speech in behalf of amalgamation with Harvard, but was promptly voted down with only 2 votes in his favor, by the united classes of '85, '86 and '87.

Several similar speeches were either voted down or hissed down.

W. B. Snow, class of '82, chairman of the now famous committee that secured the signatures of the postal card petition in opposition, was warmly greeted and cheered everywhere he moved. He was heard to say, "The best interests of the institute, educational and otherwise, demand that it keep its own individuality, which it would lose in a merger with Harvard."

At the reunion of the classes of '85, '86 and '87 at the B. A. A., the subject which is uppermost in the minds of all Tech alumni received considerable informal discussion. These classes turned out 95 strong. The general sentiment of the assemblage was against the merger, but a strong address in favor under certain condition was made by A. D. Little, '85, and received close attention. Among those who spoke against the proposition were Spaulding, '86; Clifford, '86, and Stengis, '87.

No formal action on the matter was taken, however, and the alumni, after the dinner, evinced a decided reluctance to discuss the matter.

Everett Morss, '85, presided at the dinner, and Prof. Burrison was the guest of honor.

M. I. T. class dinners at the Copley Sq. Hotel last night were those of '92, '97 and '99, and at the Hotel Berkeley, '95, '96 and '03. The sentiment against the merger with Harvard University was pronounced and approximated 90 per cent of the meetings. Several speakers said, in effect, that the M. I. T. was the only institution of its class in the country, that it had built itself up unaided by any outside school, and that there was no reason why its individuality should be sunk for the honor of another institution.

CONTINUED ON PAGE SEVEN.

"TECH NIGHT AT THE POPS"—THE INSPIRING SCENE ON THE FLOOR OF SYMPHONY HALL LAST EVENING

TECH BOYS TAKE LID OFF AT POPS

Symphony Hall Jammed with Yelling Crowd, Which Cheers Cardinal and Gray and Shouts "To —— with Harvard."

"You can't make crimson out of cardinal and gray,
You can't make crimson out of cardinal and gray,
And we don't give a —— for Harvard,
As we go marching on."

Tumultuously singing this parody, written by Gellett Burgess, '87, and yelling also against the Crimson the classic lines which Harvard generally applies exclusively to Yale, members of every class ever graduated by the Massachusetts Institute of Technology informally placed on record last night at the Pops concert in Symphony Hall their sentiments regarding a merger with the university across the Charles.

The floor of the hall was packed with the classes from '68 to '04, massed around tables of liquid refreshments, and the galleries were crammed with fair ladies and friends of the rioters. To close the second day of the reunion, the Tech grads took the lid off their enthusiasm last night, and even Harvard, which seemed to get the worst of the sentiment, never made such a hullabaloo as did these stern men of science who are initiating a little college [illegible] traditions of their [illegible]

famed for matters of fact. With one bound, the Tech men proved themselves past masters in matters of enthusiasm.

The entire hall was hung with the gray and cardinal banners of the institute, while from the rear gallery hung a huge cardinal banner, bearing the full name of the college. Over the stage blazed a parti-colored electric sign, "Tech."

The appearance of Mr. T. Adamowski, who conducted the Symphony orchestra during the greater part of the musical programme, was the signal for a great outburst of enthusiasm. No sooner had the last notes of the first number ceased than all classes sprang to their feet in their rivalry to be first and noisiest, producing a pandemonium that for a long time threatened to be the sole entertainment of the evening.

The appearance of President Pritchett on the floor was the second cause which set all of the classes into violent jubilation, and so tumultuous became the spread of good fellowship that the president discreetly took his station in the gallery. For nearly five minutes the assembled classes yelled "Prexy—Prexy—Prexy."

The enthusiastic graduates cheered various benefactors of the college, including Mrs. W. A. Rogers and Mrs. Francis A. Walker, wives of former presidents. Mrs. Walker was present in the gallery

"A long missing member of '93 is restored to his fellows," read a banner hoisted by the loyalists around the '93 camp, and nearly 600 men crowded into the centre aisle to learn the identity of the lucky member. This proved to be a tiny mechanical pig, so cleverly constructed that it walked up and down the aisle with a perfect simulation of the real live candidate for the sausage mill. The little mascot was painted gray, and its spare-ribs bore the red numerals of '93.

Mr. F. F. Bullard, '87, conducted the orchestra while it played his famous "Stein Song," which every one joined in singing. No sooner had he laid down the baton than he was seized by eager arms and borne upon the shoulders of a jubilant throng up and down the entire length of the hall. The programme

1. National March.....Strube
2. Song, "The Sword of Ferrara"..... F. F. Bullard, '87
3. Waltz, "Roses of the South".....Strauss
4. Selection, "Babes in Toyland"....Herbert
5. March, "We're All Frank and Twenty!" F. F. Bullard, '87
6. Tech songs.
   a—"Retrospection", air, Auld Lang Syne.
   b—"On Rogers Steps"..T. W. Esterbrook, '05
   c—"The Best School of All" (Henry Newboldt).....Janet E. Walker
7. Medley, college songs.....Theodore Moses
8. Tech songs.
   a—"Take Me Back to Tech!" (I. W. Litchfield, '85) air, Solomon Levi.
   b—"Prexy for Aye!" air, America.
   c—"The Janitors' Union" (G. F. Loughlin, '03).....E. B. Edwards, '98
   d—"A Stein Song" (Richard Hovey)..... F. F. Bullard, '87
9. Prelude to Act III., "Lohengrin"...Wagner
10. Selection, "Grande Duchesse".....Offenbach
11. Waltz, "Grubenlichter".....Zeller
12. March, "Hoch Habsburg".....Kral

After the concert the graduates marched to the Rogers building, which was outlined in the night by a border of red fire around its cornices. Here the classes gave cheer after cheer for various sentiments dear to all of them. How great was the enthusiasm may be judged by the fact that the presence of fire engines working only a block away was known to none of the celebrants. Over the steps of the building hung electric signs of the names of the various presidents of Tech. The cheering was led by Giles Taintor, '87, and the cheers were as follows:

The man who founded the Institute of Technology—President Rogers.
The man who held the fort in time of trouble—President Runkle.
The man who built up the institute—President Walker.
The man who took the helm in time of doubt—President Crafts.
The man who has extended the influence of Technology—President Pritchett.
The man who pledged his personal credit that the institute might live—Cummings.
The man to whom we owe much—Munroe.
The secretary—Tyler.
The dean—Benton.
The corporation.
The faculty.
The association of class secretaries.
The Massachusetts Institute of Technology.

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BOSTON JOURNAL—WEDNESDAY, JUNE 8, 1904.

Tech Alumni United On Keeping Out Of Harvard

Paper Passed Around at the Pops Results in Emphatic Expression of Opinion---Pres. Pritchett Remains Silent.

Every Technology graduate now in Boston was yesterday asked to declare his position on the question of the school being united with Harvard and last night it was apparent that the great majority had declared against the movement, John Wolworth, '78, one of the leaders of the antis, declaring that of 1200 answers received, not over 5 per cent. favored union.

In addition to this, the classes of '94, '96 and '97 adopted resolutions declaring against union, while alumni of '85 and '87 scored a hit singing a song entitled "You Can't Make Crimson Out of Cardinal and Gray," to the tune of "John Brown's Body."

The great meeting place for Tech men last night was the Pops, where a circular asking an expression of opinion was circulated.

Most of those who signed expressed their disapproval of the plan.

A peculiar feature of the union talk is the fact that while leaders of the antis are plentiful, the pros, aside from President Pritchett, have few champions.

James G. Woolworth of Providence, R. I., one of the leaders of the antis, said last night:

"I am of the number who signed 'no' to the petition which was circulated among the alumni, and I know that out of over 1200 signed replies, not more than 5 per cent. said 'yes.' The question has been discussed among the old men pretty seriously during the last three weeks and the sentiment is just as strongly in opposition as it was when the first inquiring statement was put out.

"You know there was a second paper sent around when the overwhelming majority of negative answers poured in, and this paper stated that there had been a misunderstanding. Nevertheless, the feeling is that no arrangement can be reached, whereby M. I. T. will not in the end forfeit its prestige among the schools of the country, which it has built up in years. It appears that whatever terms are agreed on the ultimate result will be Tech becoming a sub-head to Havard and the president of Harvard the real head of the double institution."

An influential member of the alumni, '84, who did not wish his name used, said:

"Offhand I say no. It's a matter that cannot be fixed without deliberation. You ask me what my reasons are for standing against the merger. I would answer you more readily if you asked me what grounds I should take for it."

Another alumnus, '93, said:

"I will say that the alumni as a whole are against amalgamation. I do not think that because the '04 class as a whole is willing to leave the settlement of the question to President Pritchett, it is fair to deduct any conclusion that he will be supported in holding out against the sentiment of the alumni, to whom any institution must look for its strength. As a matter of fact, I do not suppose we can have any official say, but it is not the custom anywhere to overlook the voice of the alumni."

Currier Lang, marshal of the class of '04 and one of its most influential members, says: "We are not against an alliance. We think some satisfactory agreement can be reached."

Another member, who refused his name, said: "The class as a whole stand in with President Pritchett, but I myself and several others that I know are opposed. The class as a whole have explicit confidence in Dr. Pritchett and are willing to trust his judgment in the case."

President Pritchett refuses to talk. He said any word from him would be very inopportune at this moment, but that he would make a public statement very soon.

TECH NIGHT AT THE POP CONCERT

It was Tech night at the concert. Everything was Tech. It was overwhelmingly and preponderously Technology, with not the slightest regard for Harvard, the university with which President Pritchett would merge the Massachusetts Institute of Technology.

As far as the success of the affair is concerned it is sufficient to say that every class from '68, the first class to receive diplomas from the Institute, up to the class of '04, the members of which received their sheepskins but yesterday, was represented.

While the classes of '68, '69 and '70, the first three to be graduated from the institute, got by far the grandest reception of any of the classes when they praded into the hall with their class banners floating on high, the class of '87 was IT from start to finish.

It was '87 who did "the right thing, as usual," it was '87 to whom the Glee Club owes its origin, it was '87 that started the first class society, it was a man from '87 who started the Technology Quarterly, and it is '87 who leads in the Walker memorial subscriptions, and, above all, it was Mr. Frederick F. Bullard, Tech, '87, who was invited by Conductor Adamowski to lead the entire program last night, and last, but not by any means least, it was Gelett Burgess, Tech, '87, who originated the words of a refrain which was on the lips of every Tech man last night, and which reiterated the statement that the Tech men didn't give a d—— for Harvard.

About 9 o'clock the class of '93, headed by President Pritchett, entered the hall. For full five minutes pandemonium reigned, class yell after class yell intermingled with the name of Pritchett on the end of each, and then as one person the vast assembly of college men arose and gave three grand cheers for the college and the man who is at its head.

Equally hearty was the reception given to T. Adamowski, the conductor, who appeared on the platform for the third number on the card, and to Mr. Frederick F. Bullard of '87, who conducted the most of the program.

At the conclusion of the concert the graduates formed by classes in front of Symphony Hall and marched to the college buildings on Boylston street, where they cheered in front of Rogers Hall.

LARGE NUMBER OF TECH GRADUATES

The graduating exercises of the Massachusetts Institute of Technology were held in Huntington Hall, Rogers Building, yesterday afternoon. The largest class in the history of the institute was graduated, 231 receiving degrees of bachelor of science and twelve receiving degrees of master of science. Among the latter were the first naval constructors who have graduated from the institute. Three years ago the United States government selected Massachusetts Institute of Technology as the best fitted school to train the naval constructors for the navy. That year three men, graduates of Annapolis, Lieut. Wm Burder Ferguson, Jr., Lieut. William McInter and Lieut. John Armistead Spilman were sent to Tech. Yesterday those men received the first degrees ever conferred by Tech to a naval constructor.

After the reading of the thesis President Pritchett made an address to the graduating class.

BOSTON EVENING RECORD, WEDNESDAY, JUNE 8, 1904.

TECH'S ALUMNI ALMOST SOLIDLY AGAINST UNION WITH HARVARD

Class Reunions Pledge Themselves Against Supporting Scheme, and Polite Contempt for Harvard Is Expressed at Pop Concert

ALUMNI SENTIMENT ON PROPOSED MERGER

CLASSES '68 TO '78—No formal action. Sentiment largely opposes union with Harvard.

CLASS OF '82—No official action, but does not favor the merger.

CLASSES OF '83, '84—Matter left to individual members to express themselves when occasion requires.

CLASSES '85, '86, '87—Voted down the proposition by an overwhelming majority, there being only 2 votes cast in favor.

CLASS OF '88—Practically unanimous on this resolution: "Resolved, that '88 reserves her opinion until some definite proposition be offered; voted that it be submitted to the corporation.

CLASS OF '92—Unanimously voted for absolute independence.

CLASSES OF '93 and '94—In favor of absolute independence of M. I. T.

CLASS OF '95—Cast 34 votes, 20 for absolute independence, 1 for merger, 13 not voting.

CLASS OF '96—Nearly unanimous in opposition to coalition with Harvard.

CLASS OF '97—Did not vote on any direct question. Members passed in slips of their opinions, most of which were in opposition.

CLASS OF '99—Signed a resolution for absolute independence.

CLASS OF 1900—Did not vote opinion, but the majority voiced the sentiments of the other classes.

CLASS OF '01—Voted 60 to 3 against merger.

CLASS OF '02—Took no direct action and was but lukewarm in opposition to joining with Harvard.

CLASS OF '03—Voted 25 to 14 against coalition.

"You can't make crimson of cardinal and gray."

"We don't give a —— for Harvard, as we go marching on."

These words, sung to the tune of John Brown's body, made up the rallying cry of the classes of '85, '86 and '87, M. I. T. as they marched from their class dinners at B. A. A. to Symphony hall last evening.

Members of other classes expressed sympathy with them as they marched up Huntington ave., and when standing on chairs at Symphony hall they roared forth the emphatic refrain no opposition was audible.

In somewhat unconventional language they apepared to have expressed the sentiment of 95 p.c. of the M. I. T. graduates, who last evening made Symphony hall a joyous rally place.

It was a great demonstration of the independents, who claim that M. I. T. has much to lose and little to gain by any combination.

Standing on chairs almost under the positions occupied by Pres. Pritchett and Mrs. F. A. Walker, the graduates who were boys nearly 2 decades ago, defiantly rebuffed the suggestion of combination.

But entirely apart from this it was a great night for M. I. T. Few there were at the "pop" concert who did not have a close interest in the institute. The floor was comfortably filled with graduates, who gathered about the tables, prepared to cheer everything from "Prexy" Pritchett to themselves and do it with enthusiasm and energy.

They cheered Pres. Pritchett, Mrs. Walker, the classes by number and finally gave their own class yells.

Because none but "Tech" graduates were desired on the floor there was a lively little disagreement between a young man and a policeman early in the evening. The young man came in a carriage with his mother. He had ordered a table by telephone and learned nothing about Tech night. When informed as to the situation he was very angry and sought to do injury to the stalwart policeman who was present and desired to have all arguments as short as might be. His mother, who was evidently deeply distressed, got him into the carriage as soon as possible and they were driven off.

Meanwhile the M. I. T. "boys" were diverting themselves with impromptu parades of their class standards, carrying F. F. Bullard of '87, who composed a stein song for the occasion, up and down the hall on their shoulders, and generally diverted both themselves and their friends in the galleries.

From the galleries came bushels of brilliantly colored paper, which was allowed to flutter to the floor by partisans of different classes. Those of '87 and '99 developed the greatest originality in this line.

The standards of '87, '90 and '93 were the most conspicuous. When the one belonging to '93 was handed up to a charming young woman in the balcony, who waved it vigorously, there was a racket which was equally complimentary to the banner and its temporary custodian.

There was much amusement at a sign in the '93 section which said: "A long-missing member restored to his fellows." Those who looked for the restored member shrieked with laughter at the discovery that he was a small mechanical pig, who stepped as lively as if he had always travelled by "L" trains.

Incidentally the music of the incomparable Symphony orchestra went on and was sometimes so loudly cheered as to raise a doubt whether the cheers were accompanying the music or vice versa. Conductor Adamowski was thoroughly sympathetic and once or twice assisted the cheering throng by music which kept time with its demonstration.

There were a number of pieces complimentary to the "Tech" men on the programme.

At 10.30 the classes with their standards high in the air swung into the avenue and marched down to the Rogers building, which fairly flamed with red fire.

The throng which came with them all regardless of the drizzling rain applauded while the graduates cheered everything connected with the institute which met with their approval.

The names of the presidents of the institute flamed forth in big electric letters when they were mentioned by Giles Taintor '87, who led the cheering. Meanwhile a short distance away glowed the figures of '85.

THE CLASS REUNIONS.

Members of several classes of M. I. T. met at hotels about Copley sq. last night before going to the "Pop" concert, and talk ran largely upon the proposed coalition with Harvard. Sentiment ran strongly in opposition to any such alliance. Old men and young men talked forcibly upon the subject, uniting maturer judgment with the schoolboy fervor of the younger heads.

A. D. Little, of the class of '85, made a stirring speech in behalf of amalgamation with Harvard, but was promptly voted down with only 2 votes in his favor, by the united classes of '85, '86 and '87.

Several similar speeches were either voted down or hissed down.

W. B. Snow, class of '82, chairman of the now famous committee that secured the signatures of the postal card petition in opposition, was warmly greeted and cheered everywhere he moved. He was heard to say, "The best interests of the institute, educational and otherwise, demand that it keep its own individuality, which it would lose in a merger with Harvard."

At the reunion of the classes of '85, '86 and '87 at the B. A. A., the subject which is uppermost in the minds of all Tech alumni received considerable informal discussion. These classes turned out 95 strong. The general sentiment of the assemblage was against the merger, but a strong address in favor under certain condition was made by A. D. Little, '85, and received close attention. Among those who spoke against the proposition were Spaulding, '86; Clifford, '86, and Stengis, '87.

No formal action on the matter was taken, however, and the alumni, after the dinner, evinced a decided reluctance to discuss the matter.

Everett Morss, '85, presided at the dinner, and Prof. Burrison was the guest of honor.

M. I. T. class dinners at the Copley Sq. Hotel last night were those of '92, '97 and '99, and at the Hotel Berkeley, '95, '96 and '03. The sentiment against the merger with Harvard University was pronounced and approximated 90 per cent of the meetings. Several speakers said, in effect, that the M. I. T. was the only institution of its class in the country, that it had built itself up unaided by any outside school, and that there was no reason why its individuality should be sunk for the honor of another institution.

BOSTON POST.

WEDNESDAY. JUNE 8. 1904

TECH MEN DENOUNCE HARVARD IN SONG

"We don't give a d—— for Har-vard,
"We don't give a d—— for Har-vard,
"We don't give a d—— for Har-vard,
"As we go marching on."

Wildly singing the above and shouting defiance at Harvard, the 2000 Tech students and alumni assembled at the "Pops" last evening voiced their opposition to the proposed amalgamation of the Cambridge university and their own alma mater.

Middle aged, conservative alumni, members of the class of '77, started the song. It was taken up by all the other classes.

President Pritchett, on entering the hall, bowed to the cheering students, who concluded their ovation with the word, "Prexy," repeated 30 times.

Then about 200 students gathered about the president's table, and made known their sentiments by repeating the song three times.

Wherever Tech men went yesterday the merger was denounced. In a detachment of '91 men, which visited the engineering rooms, was an alumnus, who said:

"Think of that so-called Lawrence Scientific School (of Harvard) getting political control of all this machinery."

At the class dinners of '85, '86 and '87 the plan of union was discussed and disapproved, but no formal action was taken, "because, as the opinion of the faculty has not yet been asked, it remains to be seen what will be done by those in closest touch with the institute."

Boston Transcript

WEDNESDAY, JUNE 8, 1904

TECH NIGHT AT THE "POPS"

An Uproarious Celebration, the Dominant Note Being Defiance to Harvard

The same spirit of opposition to any union with Harvard which marked the class gatherings of Technology alumni was also the dominant note of the Technology jubilee at the "Pops" last evening. True, the expression of opinion was more vociferous and melodious than elegant when the great body of alumni roared out in chorus just what it did n't give for Harvard; but the amenities were observed in the color-scheme of another verse of the same song which proclaimed the impossibility of making crimson out of cardinal and gray—something that every kindergartener who has dabbled his fingers in the primary colors knows. Gelett Burgess, '87, perpetrated the words, the class of '87 popularized them by marching into the hall to their music; everybody was singing them when the orchestra did not play, and sometimes when it did; and Conductor Adamowski finally surrendered and finished his programme by leading the song with full Symphony accompaniment.

It was a great night for Tech. On the organ front the word "Tech" blazed, and across the balcony rail at the back of the hall was a huge red banner with the name of the Institute on it. On the tables stood crepe paper banners in cardinal and gray. The programme announced that Frederic F. Bullard, '87, had been invited by Adamowski to conduct the whole programme, but by request of the executive committee, Bullard and Adamowski would divide the programme between them.

The class of '98 was first in, followed closely by '02. The class of '90 came in with a huge banner. The class of '99 begged in chorus "Please take that flag down," but '90 simply turned it at right angles so it did n't hide the stage from '99 in the rear of the hall. The class of '99 had little flags, and lots of confetti, all printed with the class figures. It snowed cardinal and gray from their entrance on for the rest of the evening. Then came this year's class, '04, not more than a couple of hundred of them. There had been cheering before, but now the air simply shivered as hundreds barked welcome to each other. Somebody caught sight of Professor Blochstein in a balcony, and he was cheered. The class of '99 cheered all the classes the Institute has ever graduated, counting off year after year. The idea spread, and counting bees began all over the hall.

Finally the orchestra began, Mr. Bullard leading. It was pretty quiet, for word had passed that the occasion was not to be marred. But at the last note pandemonium broke forth again. Somebody conceived the idea of visiting another class with a bunch of fellows, and cheering them first all squatting down, and then all standing a tiptoe. Another stunt was a sort of chorus of sirens, wonderfully effective. Two more numbers had been played, when in came '93, which had been dining President Pritchett. F. R. Comee, who has for years claimed the privilege, escorted the president in, and the alumni cheered and cheered for "Prexy."

It was more difficult than ever to cork up the noise after that; still, it was achieved. Frederic F. Bullard was cheered for leading of his own compositions, and was finally rushed out of the conductor's box, and mounted on the shoulders of husky grads to be carried in triumph down the aisle and back in the middle of a tempest of delight.

With more or less assistance (?) from the audience, the following programme was rendered:

1. National March..... Strube
2. Song, "The Sword of Ferrara"..... F. F. Bullard, '87
3. Waltz, "Roses of the South".....Strauss
4. Selection, "Babes in Toyland".....Herbert
5. March, "We 're All Frank and Twenty!" F. F. Bullard, '87
6. Tech Songs:
   a "Retrospection," air Auld Lang Syne.
   b "On Rogers Steps"...T. W. Esterbrook, '05
   c "The Best School of All" (Henry Newboldt) .....Janet E. Walker
7. Medley, college songs.....Theodore Moses
8. Tech Songs:
   a "Take Me Back to Tech!" (I. W. Litchfield, '85), air, Solomon Levi.
   b "Prexy for Aye!" air, America.
   c "The Janitors' Union" (G. F. Loughlin. '03).....E. B. Edwards, '93
   d "A Stein Song" (Richard Hovey)... F. F. Bullard, '87
9. Prelude to Act III., "Lohengrin".....Wagner
10. Selection, "Grande Duchesse".....Offenbach
11. Waltz, "Grubenlichter".....Zeller
12. March, "Hoch Habsburg".....Kral

When at last the concert ended, a vast procession marched down Huntington avenue to Rogers, shouting as they went. On the cornice of the first story of Rogers was a ring of red fire sticks, which were lit as the procession approached. Then Taintor '87 mounted a table on the steps, and led the crowd in the final cheering. As each president of Tech was cheered his name flashed out between the great columns in letters of incandescent fire. Rogers, Rundle, Walker, Crafts and Pritchett were cheered; then Cummings, Tyler, Burnham, the corporation and the faculty, the association of class secretaries, and finally a mighty cheer for the Institute.

BOSTON POST.

JUNE 9, 1904

The "Pop" concerts at Symphony Hall are enjoying immense favor this week and Mr. Adamowski's programmes contain selections calculated to please all patrons. This evening the orchestra will be heard in a lot of bright operatic music varied by dance music of the most enjoyable sort. These concerts are to be continued only two weeks longer.

BOSTON JOURNAL-

JUNE 9, 1904.

The "Pop" concerts at Symphony Hall this week have been patronized by the largest audiences of the season and the bright programs of popular music given under Mr. Adamowski's direction have been keenly appreciated. This evening's selections include some particularly interesting overtures and selections from popular operas, pleasingly varied by brilliant dance music. These concerts last only two weeks more and are given each weekday evening from 8 till 11.

Boston Daily Globe.

THURSDAY, JUNE 9, 1904.

The "Pop" concerts at Symphony hall are enjoying immense favor this week and Mr Adamowski's programs contain selections calculated to please all patrons. This evening the orchestra will be heard in a lot of bright operatic music varied by dance music of the most enjoyable sort. These concerts continue two weeks longer.

BOSTON HERALD

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The "Pop" concerts at Symphony Hall this week have been patronized by the largest audiences of the season and the bright programmes of popular music given under Mr. Adamowski's direction have been keenly appreciated. This evening's selections include some particularly interesting overtures and selections from popular operas, pleasingly varied by brilliant dance music. These concerts last only two weeks more.

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THE BOSTON GLOBE—WEDNESDAY, JUNE 8, 1904.

STRENUOUS NIGHT FOR TECH MEN AT THE POPS.

DEFIANCE TO HARVARD

Tech Men Hurl It in Song.

Alumni's Night at Pop Concert.

March, Cheer and Do All Kinds of Stunts.

Opposition to Merger at Class Reunions.

Tech celebrated last night in its reunion with a Pop concert in Symphony hall, but there was more pop than concert. A program was faithfully played, it is true, and respectful attention was had for every number, especially When Mr Adamowski led, but the virulent political meeting that was going on, added to the enthusiasm in process of unbottling, rather swamped the fiddlers before any tune was finished. Then, again, the classes kept on arriving till long after 9, and began visiting each other with cheers immediately upon arrival, and the concert was ended shortly after 10:30, so altogether the music had [illegible] time of it.

But it was the greatest evening in Tech's history, none the less, and the keynote of it was a declaration of independence, sang by '87 as it marched in, solid-ranked, bannered and shouting. Gelett Burgess of the class wrote the declaration of independence, and the man who wrote the tune of "John Brown's Body" was responsible for the music of it.

You can't make crimson out of cardinal and gray,
You can't make crimson out of cardinal and gray,
You can't make crimson out of cardinal and gray,
As Tech goes marching on.
We don't give a d— for Ha-a-arvud,
We don't give a d— for Ha-a-arvud,
We don't give a d— for Ha-a-arvud,
As Tech goes marching on.

How They Sang It.

That was the battle song, and they sang it marching, and sang it standing on the tables; they sang it sitting down, and roared it when Timothee Adamowski finished up the evening by playing the tune. And when midnight fell moist and misty across Boylston st, there were still a few hoarse voices trying bravely to assert Tech's independence to any who might be awake or who might be waked up.

Round every table in the hall these scenes were going on. At least one man was trying at any given moment to raise a cheer, and usually succeeding admirably. Two more were shaking hands, and a third was pointing out to a fourth a girl in the balconies. There were girls in the balconies, but except for Mrs Rogers and Mrs Walker, who were discovered and cheered lustily, the girls were no more important last night than the gilding on the rails. For the rest of each group at every table was having it out on the question whether Tech would better go in for a chance at Gordon McKay's millions and risk losing her maiden name.

Many of the classes had their dinners before going to Symphony hall, with the effect that the concert began late. On the organ front the word "Tech" blazed, and across the balcony rail at the back of the hall was a huge red banner with the name of the institute on it. On the tables stood the crepe paper banners in cardinal and gray.

The programs announced that Frederic F. Bullard '87 had been invited by Mr Adamowski to conduct the whole program, but by request of the executive committee Mr Bullard and Mr Adamowski would divide the program between them.

The class of '98 was first in, followed closely by '92. They put in the time cheering each other, and were answered by indistinct roars from outside. The class of '00 came in with a huge banner and a fishing pole, the mystery of whose use was presently explained. It was made fast to the pennant's tip and used to extend it. The class of '99 begged in chorus "please take that flag down" and '00, polite but foxy, simply turned it at right angles so it didn't hide the stage from '99 in the rear of the hall. The class of '99 had little flags, and lots of confetti, all printed with the class figures. It snowed cardinal and gray from their entrance on for the rest of the evening.

Then came this year's class, '04, not more than a couple of hundred of them, and entered impressively by the middle door at the rear, marching with banners and shoutings like an army, up the middle aisle to seats right at the stage. There had been cheering before, but now the torn air simply shivered in raucous vibrations as the hundreds barked welcome to each other. Somebody caught sight of Prof Blochstein in a balcony, and he was cheered. Then came Dr Mixter, strolling in quietly with some solemn old "grads," and he was cheered by class after class.

Then '99 cheered all the classes the institute has ever graduated, counting off year after year. The idea spread, and counting bees began all over the hall.

It was 8:30 already, but lots of classes were yet to come, and there was no sign of a concert. Finally the orchestra began, Mr Bullard leading the firsa number. It was pretty quiet, for strenuous word had passed among the classes that last night was to be marred by no rough house. But at the last note pandemonium broke forth again. Somebody conceived the idea of visiting another class with a bunch of fellows, and cheering them first all squatting down, and then all standing a tiptoe. Another stunt was a sort of chorus of sirens, wonderfully effective.

Everybody had learned the declaration of independence by now, and the long intermission was used to declare what they didn't give for Harvard. There was also a version of "Mr Dooley" which consigned Harvard to a place in which Unitarians don't believe, but this was too complicated for large choruses to learn. Still another stunt was performed with small megaphones, which gave a booming sound to the cheering in spots.

It was after 9, and the third number on the program had been reached, when in came '93, which had been dining Pres Pritchett. F. R. Comee, who has for years claimed the privilege, escorted the president in, and the hall rose to its feet on the tables and whooped till its last gasp for "Prexy." It was more difficult than ever to cork up the noise after that; still, it was achieved.

What They Said About a Merger.

The crowd "milled" round the center of the hall, and visited and shook hands and said what a good time it was having, and the discussions beat up to the ceiling. It was "If the alumni had a vote, as they ought to, you'd see"; "I am a good trader; I don't believe in letting five millions get away from us"; "We haven't tried yet to see what the alumni will do for Tech"; "Our class voted dead against any surrender of independence." But the determination didn't progress. It merely showed that [illegible]

Tech was developing a strenuous public opinion in the family. Nobody knows yet which it will be.

Frederick F. Bullard, being cheered for his leading of his own compositions, now produced a lovely stunt. He actually fired a salvo of cheers with the orchestra, and the alumni yipped with delight. They rushed Bullard out of the conductor's box, and mounting him on the shoulders of two husky old grads, carried him in triumph down the aisle and back in the middle of a tempest of delight, Bullard steering his team by the ears.

And so at last the concert ended, and a vast procession marched down Huntington av and to Rogers, shouting as they went that they cared not a Dee for Harvard. On the cornice of the first story of Rogers was a ring of red fire sticks, which were lit as the procession approached. Then Taintor '87 mounted a table on the steps, and led the crowd in the final cheering. As each president of Tech was cheered his name flashed out between the great columns in letters of incandescent fire. Rogers, Rundle, Walker, Crafts and Pritchett were cheered; then Cummings, Tyler, Burnham, the corporation and the faculty, and lastly the association of class secretaries. Finally McClure of Pittsburg led a round for Taintor, and the men massed on the steps to roar a few more, and last of all to shred off to class punches or to go home through the damp night as the last sparks of red fire melted and dropped and went out.

The announcement was made that today's boat will leave Rowe's wharf at 10, instead of 11, as originally announced.

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BOSTON POST,

JUNE 11, 1904

The "Pop" concert in Symphony Hall this evening will be made notable by the attendance of one of the largest audiences of the season, the demand for seats on the floor and in the balconies having been excessive. Mr. Adamowski has planned a programme rich in attractive features.

DAILY ADVERTISER,

JUNE 11, 1904

THE POPS.

The Saturday night audiences at the "Pop" concerts in Symphony hall are well worth seeing by those unfamiliar with this characteristic of Boston life, and visitors to the city are always to be noted in large numbers upon these occasions. The demand for seats at the tables and in the balconies this evening ensures the attendance of a representative audience, and Mr. Adamowski has planned a programme well calculated to arouse the enthusiasm of patrons.

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Boston Daily Globe.

SATURDAY, JUNE 11, 1904

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BOSTON HERALD.

JUNE 11, 1904.

The Saturday night audiences at the "Pop" concerts in Symphony Hall are well worth seeing by those unfamiliar with this characteristic of Boston life, and visitors to the city are always to be noted in large numbers upon these occasions. The demand for seats at the tables and in the balconies this evening insures the attendance of a representative audience, and Mr. Adamowski has planned a programme well calculated to arouse the enthusiasm of patrons. There are only two weeks more of these pleasant entertainments.

Boston Transcript

SATURDAY, JUNE 11, 1904

Final Nights at the "Pops"

The season of "Pop" concerts at Symphony Hall ends on Saturday evening, the 25th inst., and for the remaining nights of the present series Mr. Adamowski is planning some programmes that will fully maintain the popular standard of the present year. Boston residents have shown a keen appreciation of the "Pops" this season and no preceding series of these concerts has attracted such widespread attention from visitors to this city. The success of the management in making the "Pops" such an attractive resort for the amusement seeking public has been universally commended by visitors from abroad who are familiar with similar resorts throughout Europe, and the superiority of the orchestra directed by Mr. Adamowski over those in the concert gardens of the old world is universally conceded. Next week a series of special programmes has been planned with selections by Wagner as a feature on Monday evening, by Tchaikovsky on Wednesday evening and gems by French composers on Friday evening. These special nights have been arranged in response to many requests received from patrons by Mr. Adamowski and many notable compositions by the composers named will be presented. In the Wagner programme for Monday evening there are the overtures to "Rienzi," "Tannhäuser" and "Lohengrin," the "Ride of Valkyries," the "Tannhäuser" march and the prelude to the third act of "Lohengrin." These concerts are given each weekday evening from eight to eleven o'clock.

EVENING RECORD,

JUNE 11, 1904.

THE POPS.

The Saturday night audiences at the "Pop" concerts in Symphony hall are well worth seeing by those unfamiliar with this characteristic of Boston life, and visitors to the city are always to be noted in large numbers upon these occasions. The demand for seats at the tables and in the balconies this evening ensures the attendance of a representative audience, and Mr. Adamowski has planned a programme well calculated to arouse the enthusiasm of patrons.

SUNDAY POST,

JUNE 12, 1904

SPECIAL NIGHTS AT THE POPS

The all too short season of Pop concerts at Symphony Hall is rapidly nearing its end and the final nights of the present series promise to give a brilliant ending to the season of 1904. Mr. Adamowski's success in meeting the desires of the patrons of the "Pops" in the selection of programmes has been most pronounced, and the excellent work done by the orchestra under his baton has been universally commended by conservative critics.

The season will end with the concerts of next week. Many attractive features have been arranged for the final nights. A series of special programmes has been planned for this week with a Wagner night tomorrow evening, a Tchaikowsky programme for Wednesday evening, one given to French composers for Friday evening.

In the Wagner programme arranged for tomorrow evening the selections from this master's works will include the overtures "Rienzi," "Tannhausser" and "Lohengrin"; the introduction to the third act of "Lohengrin," the "Ride of Valkyries" and "Tannhausser" march. These concerts are given each week-day evening from 8 till 11 o'clock.

Boston Sunday Globe.

SUNDAY, JUNE 12, 1904.

SPECIAL NIGHTS AT THE "POPS."

The short season of "Pop" concerts at Symphony hall is rapidly nearing its end and the final nights of the present series promise to give a brilliant ending to the season of 1904. Mr Adamowski's success in meeting the desires of the patrons of the "Pops" in the selection of programs has been most pronounced and the excellent work done by the orchestra under his baton has been universally commended by conservative critics. The season ends with the concerts of next week and many attractive features have been arranged for the final nights.

A series of special programs has been planned, with a Wagner night tomorrow evening, a Tschaikowsky program for Wednesday evening and one given to French composers for Friday evening. In the Wagner program tomorrow evening the selections will include the overture "Rienzi," "Tannhauser" and "Lohengrin"; the introduction to the third act of "Lohengrin"; the "Ride of Valkyries" and "Tannhauser" march.

——Tuesday was a great night for the Technology men at the Pops, and Symphony hall was given over entirely to the alumni and their friends. There were banners on all the tables in Tech colors, cordinal and gray, a large red banner suspended from the balcony at the farther end of the hall and "Tech" in illuminated letters on the front of the organ. There was cheering for the several classes, cheering for the president and cheering for Mr Bullard after leading his own compositions, when he was carried on the shoulders of some of the men down the aisle and back. Everybody had a good time, joining in the singing of college songs, and it was a red-letter night for the institute. Wednesday evening there was a lull after the storm, and the large audience that gathered about the tables enjoyed the quiet and splendid program presented. Mr Keller's violoncello solo in the ballet music from the "Queen of Sheba" was so beautifully done that the audience demanded a repetition, which was given. Mrs Adamowski entertained several friends at her table, Mr Gordon Dexter, Miss Annie Lyman and others. Mrs Adamowski was in black veiling and a black hat with a ruching of silk around the crown, and Miss Lyman was in white embroidered tussah silk and black hat with white plumes. Others there were Dr Daniel Lawrence Hunt, Mrs Hunt and several guests. Mrs Hunt was in pale gray crepe de chine applique, with white silk embroidery, and white straw hat, done in blue flowers and foliage; Mr and Mrs Arthur Richmond, Mrs Richmond in biscuit liberty silk, the bodice and sleeves with cream lace, and a violet hat with violet wings; Dr and Mrs William Copley Winslow, Mrs Winslow in violet voile, with lace, and toque of lace and white flowers; Mr John H. Holmes had his son, Mr Harry Holmes, Mr Haskell and other gentlemen, with ladies, as his guests. Tomorrow will be a Wagner night, six of the twelve numbers having been written by that composer; Wednesday Tschaikowski night and Friday French composers' night.

HEARST'S BOSTON AMERICAN

SUNDAY, JUNE 12, 1904

THE "POPS"—The season of "Pop" concerts at Symphony Hall ends on Saturday evening, the 25th inst., and for the remaining nights of the present series Mr. Adamowski is planning some programmes that will fully maintain the popular standard of the present year. This week a special programme has been planned, with selections by Wagner as a feature on Monday evening, by Tschaikowsky on Wednesday evening, and gems by French composers on Friday evening.

SUNDAY JOURNAL,

JUNE 12, 1904.

SPECIAL NIGHTS AT THE 'POPS'

The all too short season of "Pop" concerts at Symphony Hall is rapidly nearing its end, and the final nights of the present series promise to give a brilliant ending to the season of 1904. Mr. Adamowski's success in meeting the desires of the patrons of the "Pops" in the selection of programs has been most pronounced, and the excellent work done by the orchestra under his baton has been universally commended by conservative critics. The season ends with the concerts of next week. Many attractive features have been arranged for the final nights. A series of special programs has been planned for this week, a Wagner night tomorrow evening, a Tschaikowsky program for Wednesday evening, one given to French composers for Friday evening. In the Wagner program arranged for tomorrow evening the selections from this master's works will include the overtures "Rienzi," "Tannhauser" and "Lohengrin"; the introduction to the third act of "Lohengrin," the "Ride of Valkyries" and "Tannhausser" march. These concerts are given each week day evening from 8 till 11 o'clock.

SUNDAY HERALD.

JUNE 12, 1904.

FINAL NIGHTS AT THE "POPS."

The season of "Pop" concerts at Symphony Hall ends on Saturday evening, the 25th inst., and for the remaining nights of the present series Mr. Adamowski is planning programmes that will fully maintain the popular standard of the present year. Boston residents have shown a keen appreciation of the "Pops" this season, and no preceding series of these concerts has attracted such widespread attention from visitors to this city. The success of the management in making the "Pops" such an attractive resort for the amusement-seeking public has been universally commended by visitors from abroad, who are familiar with similar resorts throughout Europe, and the superiority of the orchestra directed by Mr. Adamowski over those in the concert gardens of the old world is universally conceded.

This week a series of special programmes has been planned, with selections by Wagner as a feature on Monday evening, by Tschaikowsky on Wednesday evening and gems by French composers on Friday evening. These special nights have been arranged in response to many requests received from patrons by Mr. Adamowski, and many notable compositions by the composers named will be presented. In the Wagner programme arranged for Monday evening there are the overtures to "Rienzi," "Tannhauser" and "Lohengrin," the "Ride of the Valkyries," the "Tannhauser" march and the prelude to the third act of "Lohengrin." These concerts are given each week-day evening from 8 to 11 o'clock.

JUNE 13, 1904.

Mr. Comee has every reason to be gratified by the success which has attended the Pop concerts so far, and as the special nights have already started in, there will be no chance of there being any vacant chairs on the floor or empty seats in the balcony. Tonight Mr. Adamowski has prepared a Wagner programme, and on Friday night the French composers will be represented. Always the great night, however, is the Harvard one, which will be on the 20th, a week from tonight, and only less popular is the Graduates' night, which is set for a week later, which brings it after class day.

BOSTON POST,

JUNE 14, 1904

The "Pops" concert season at Symphony Hall continues only during this and next week, so that the opportunities to enjoy these delightful events are rapidly passing. The plans for the final "Pops" made by the management and Mr. Adamowski insure a very brilliant ending of the season, and the excessive advance demand for seats at the tables and in the balconies for the last concerts shows that the public fully appreciates these entertaining affairs.

This evening a programme of operatic and dance music, varied by other popular music, will be played by the orchestra of 50 musicians, and tomorrow evening Tschaikowsky's music will be made the prominent feature of the selections. A programme of French compositions will be given next Friday evening.

BOSTON

JUNE 14, 1904.

"POP" SEASON NEARS AN END.

The brilliant season of "Pop" concerts at Symphony Hall ends with those of this and next week. The Wagner program of last evening proved a strong attraction, and the "Tschaikowsky night," arranged for tomorrow evening, is an equally popular affair, with the great "1812" overture as one of its leading features. For this evening Mr. Adamowski has arranged a program of operatic and dance music, varied with other popular forms of compositions.

DAILY ADVERTISER,

JUNE 14, 1904.

POP CONCERT.

The "pop" concert season at Symphony Hall continues only during this and next week, so that the opportunities to enjoy these delightful events are rapidly passing. The plans for the final "pops" made by the management and Mr. Adamowski ensure a very brilliant ending of the season, and the excessive advance demand for seats at the tables and in the balconies for the last concerts shows that the public fully appreciates these entertaining affairs.

Boston Daily Globe.

TUESDAY, JUNE 14, 1904.

Notable "Pop" Nights.

The brilliant season of "Pop" concerts at Symphony hall ends with those of next week, and conductor Adamowski is planning to give a notable ending to the present series of these delightful entertainments. The Wagner program of last evening proved a strong attraction and the "Tschaikowsky night" arranged for tomorrow evening is an equally popular affair, with the great "1812" overture as one of its leading features.

For this evening Mr Adamowski has arranged a program of operatic and dance music pleasantly varied with other popular forms of compositions, which as played by the orchestra of 50 musicians, should prove a source of uninterrupted pleasure. The demand for seats at the tables and in the balconies for the final "Pops" has already assured a series of large audiences.

BOSTON HERALD.

JUNE 14, 1904.

LAST "POPS" OF THE SEASON.

The "Pop" concert season at Symphony Hall continues only during this and next week, so that the opportunities to enjoy these delightful events are rapidly passing. The plans for the final "Pops" made by the management and Mr. Adamowski ensure a very brilliant ending of the season, and the excessive advance demand for seats at the tables and in the balconies for the last concerts shows that the public fully appreciate these entertaining affairs. This evening a programme of operatic and dance music varied by other popular music will be played by the orchestra of 50 musicians, and tomorrow evening Tschaikowsky's music will be made the prominent feature of the selections. A programme of French compositions will be given next Friday evening. The concerts are given each weekday evening from 8 to 11 o'clock.

Boston Transcript

TUESDAY, JUNE 14, 1904

The brilliant season of "Pop" concerts at Symphony Hall closes with those of this and next week. The Wagner programme of last evening proved a strong attraction, and the "Tchaikovsky night" to be given tomorrow evening is an equally popular affair, with the great "1812" overture as one of its leading features. For this evening Mr. Adamowski has arranged a programme of operatic and dance music pleasantly varied with other popular forms of compositions, which as played by the orchestra of fifty musicians will prove a source of uninterrupted pleasure. The demand for seats at the tables and in the balconies for the final "Pops" has already assured a series of large audiences.

EVENING RECORD,

JUNE 14, 1904.

POP CONCERT.

The "pop" concert season at Symphony Hall continues only during this and next week, so that the opportunities to enjoy these delightful events are rapidly passing. The plans for the final "pops" made by the management and Mr. Adamowski ensure a very brilliant ending of the season, and the excessive advance demand for seats at the tables and in the balconies for the last concerts shows that the public fully appreciates these entertaining affairs.

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BOSTON POST,
JUNE 16, 1904

The "Pop" concerts at Symphony Hall end with "Harvard" night on Monday, the 27th inst., and the final opportunities of enjoying these delightful entertainments are being fully improved by the public. A particularly bright programme of operatic selections and dance music pleasingly varied by other popular numbers has been planned for this evening by Mr. Adamowski. In tomorrow evening's programme there will be heard a large number of compositions of the French school.

Boston Daily Globe.
THURSDAY, JUNE 16, 1904

The "Pops" at Symphony hall are attracting great audiences, and Mr Adamowski's programs are giving immense satisfaction to patrons. The season ends Monday evening, June 27, with the annual "Harvard" night. Tomorrow evening compositions of the French school will be given prominence.

ADVERTISER,
JUNE 16, 1904.

The last of the season's "Pops" at Symphony Hall are attracting great audiences and Mr. Adamowski's programmes are giving immense satisfaction to patrons. The season ends on Monday, June 27, with the annual "Harvard night."

BOSTON HERALD
JUNE 16, 1904.

The "Pop" concerts at Symphony Hall end with "Harvard" night on Monday, the 27th inst., and the final opportunities of enjoying these delightful entertainments are being fully improved by the public. A particularly bright programme of operatic selections and dance music, pleasingly varied by other popular numbers, has been planned for this evening by Mr. Adamowski. In tomorrow evening's programme there will be heard a large number of compositions of the French school, which will undoubtedly make the evening a memorable one.

Boston Transcript
THURSDAY, JUNE 16, 1904

The last of the season's "Pops" at Symphony Hall are attracting great audiences and Mr. Adamowski's programmes are giving immense satisfaction to patrons. The season ends on Monday evening, the twenty-seventh, with the annual Harvard Night. Tomorrow evening a special programme will be presented in which the compositions of the French school will be given prominence.

EVENING RECORD,
JUNE 16. 1904

The last of the season's "Pops" at Symphony Hall are attracting great audiences and Mr. Adamowski's programmes are giving immense satisfaction to patrons. The season ends on Monday, June 27, with the annual "Harvard night."

Boston Transcript
SATURDAY, JUNE 18, 1904

The season of "Pop" concerts at Symphony Hall which has proved such a source of entertainment during the last seven weeks, continues only eight nights longer, ending with Harvard "Graduates'" night on Monday evening, the twenty-seventh. Conductor Adamowski has planned a series of brilliant programmes for the concluding concerts. At the concert Monday evening, known as "Harvard" night, when ladies will be admitted to seats at the tables on the floor, the selections will include "Fair Harvard," the march "Up the Street," by Morse, '96, the "Hasty Pudding" music of the present season's production, the marches "Our Director," by Bigelow, and "Cruiser Harvard," by Strube, and a lot of other selections of a popular character. Tuesday evening the compositions of Offenbach and Strauss will be given prominence; Wednesday evening will be Italian composers' night; Thursday evening the programme will be made up of request numbers, and in the soloists' night's programme on Friday Messrs. Hackebarth, horn, Kloepfel, trumpet, Birnbaum violin, and Keller, 'cello, will contribute solos. The final Saturday night programme will be made up of selections well calculated to make it a memorable occasion.

Boston Daily Globe.
SATURDAY, JUNE 18, 1904

The selections for the "Pop" concert this evening include much that is popular in the lighter classes of compositions. These concerts continue only a week longer, ending with Harvard "graduates" night, June 27.

BOSTON POST,
JUNE 18, 1904

The last but one of the Saturday night "Pops" of the present season occurs this evening, and Mr. Adamowski's programme is full of attractive features. A series of special nights has been arranged for next week which promise to make a brilliant ending to the season. Monday evening will be known as "Harvard" night and ladies will join the representatives of the university both on the floor and in the balcony on this occasion. The season will end with "graduates'" night on Monday evening, the 27th inst.

BOSTON HERALD-
JUNE 18, 1904.

The last but one of the Saturday night "Pops" of the season occurs this evening, and Mr. Adamowski's programme is full of attractive features. A series of special nights has been arranged for next week which promise to make a brilliant ending to the season. Monday evening will be known as "Harvard" night, and ladies will join the representatives of the university both on the floor and in the balcony on this occasion. The season ends with "Graduates'" night on Monday evening, the 27th inst.

HEARST'S BOSTON AMERICAN-
-SUNDAY, JUNE 19, 1904.

THE "POPS"—Only seven more "Pop" concerts are to be given at Symphony Hall, as the season ends with the Harvard "Graduates' night" a week from to-morrow evening. Conductor Adamowski has planned a series of brilliant programs for the concluding concerts of the series. To-morrow evening will be a Harvard night. Ladies will be admitted to seats at the tables on the floor, and the selections will be appropriate in character. Tuesday evening compositions of Offenbach and Strauss will be given prominence, Wednesday will be Italian composers' night, Thursday the program will be made up of request numbers, and Friday will be soloists' night. The Saturday night program will be made a memorable one.

SUNDAY JOURNAL,
JUNE 19, 1904.

LAST OF THE "POP" SEASON.

The very enjoyable season of "Pop" concerts at Symphony Hall comes to an end one week from Monday evening, when "Harvard graduates'" night will terminate this brilliant series of entertainments. Conductor Adamowski has good reason to be satisfied with the result of the work this season, and the members of the orchestra have won golden opinions from the public by their performance of the well-chosen programs. For the coming week the arrangements contemplate a series of special programs. Monday evening will be known as Harvard night, an occasion when representatives of the university are allowed to entertain their lady friends at the tables, as well as in the balcony. For this evening the opening selection will be the "Cruiser Harvard" march by Strube, and other appropriate numbers will be the "Hasty Pudding" music of the present year's production, the waltz "Jolly Students," Vollstedt; "Fair Harvard," and the marches "Our Director," Bigelow; and "Up the Street," Morse, '96. There will be an Offenbach and Strauss night on Tuesday, an Italian composer' night on Wednesday, a program made up of request numbers on Thursday, and in the program of soloists' night on Friday. Messrs. Hackenbarth, korn; Kloepfel, trumpet; Birnbaum, violin; and Keller, cello, will contribute solo work, For next Saturday evening a program is announced well calculated to make the event a memorable one with all who attend.

SUNDAY POST,
JUNE 19, 1904

END OF THE "POP" CONCERTS

The very delightful season of "Pop" concerts at Symphony Hall will come to an end one week from Monday evening when "Harvard Graduates'" night will terminate this brilliant series of entertainments. Conductor Adamowski has good reason to be satisfied with the result of his work and the members of the orchestra have won golden opinions from the public by their performance of the well chosen programmes.

For the coming week the arrangements contemplate a series of special programmes. Monday evening will be known as "Harvard night," an occasion when representatives of the university are allowed to entertain their lady friends at the tables as well as in the balcony. For this evening the opening selection will be the "Cruiser Harvard" march by Strube, and other appropriate numbers will be the "Hasty Pudding" music of the present year's production, the waltz "Jolly Students," Vollstedt; "Fair Harvard" and the marches, "Our Director," Bigelow, and "Up the Street," Morse, '96.

There will be an Offenbach and Strauss night on Tuesday, an Italian composers' night on Wednesday, a programme made up of request numbers on Thursday and in the programme of soloists' night on Friday Messrs. Hackebarth, horn; Kloepfel, trumpet; Birnbaum, violin, and Keller, 'cello, will contribute solo work. For next Saturday evening a programme is announced well calculated to make the event a memorable one with all who attend.

SUNDAY HERALD
JUNE 19, 1904

END OF "POP" CONCERT SEASON.

The very enjoyable season of "Pop" concerts at Symphony Hall comes to an end one week from Monday evening, when "Harvard Graduates" night will terminate this brilliant series of entertainments. Conductor Adamowski has good reason to be satisfied with the result of his work during the season, and the members of the orchestra have won golden opinions from the public by their performance of the well-chosen programmes. For the coming week the arrangements contemplate a series of special programmes. Monday evening will be known as Harvard night, an occasion when representatives of the university are allowed to entertain their lady friends at the tables, as well as in the balcony. For this evening the opening selection will be the "Cruiser Harvard" march, by Strube, and other appropriate numbers will be the "Hasty Pudding" music of the present year's production, the waltz, "Jolly Students," Vollstedt; "Fair Harvard" and the marches "Our Director," Bigelow, and "Up the Street," Morse, '96. There will be an Offenbach and Strauss night on Tuesday, an Italian composer's night on Wednesday, a programme made up of request numbers on Thursday, and in the programme of soloists' night on Friday Messrs. Hackebarth, horn; Kloepfel, trumpet; Birnbaum, violin, and Keller, 'cello, will contribute solo work. For next Saturday evening a programme is announced well calculated to make the event a memorable one with all who attend.

Boston Sunday Globe.
SUNDAY, JUNE 19, 1904.

FINAL NIGHTS AT THE "POPS."

The season of "Pop" concerts at Symphony hall which has proved such a source of entertainment during the last seven weeks continues only seven nights longer, ending with Harvard "Graduates" night, Monday evening, June 27. Conductor Adamowski has planned a series of brilliant programs for the concluding concerts of the season. At the concert tomorrow evening, known as "Harvard" night, the selection will include "Fair Harvard," the march, "Up the Street," by Morse '96, the "Hasty Pudding" music of the present season's production, the marches, "Our Director," by Bigelow, and "Cruiser Harvard," by Strube, and a lot of other selections of a popular character.

Tuesday evening the composition of Offenbach and Strauss will be given prominence; Wednesday evening will be Italian composers' night; Thursday evening the program will be made up of request numbers, and in the soloists' night program, Friday, Messrs Hakebarth, horn; Kloepfel, trumpet; Birnbaum, violin, and Keller, 'cello, will contribute solos.

—As the season of Pop concerts draws to a close, they seem to be more popular than ever, and the music is exceptionally fine. Monday evening, Wagner night, and Wednesday evening, Tschaikowsky night, the audience, which surrounded all the tables, were so enthusiastic that several numbers had to be repeated, Mr Adamowski always gracefully yielding to the applause. The 1812 overture aroused the greatest enthusiasm, as well it might, but it is entirely too difficult to be repeated, and for once the leader declined. Mrs Adamowski has entertained friends at her table every evening, and on Wednesday Mr and Mrs J. De Forest Danielson, who came up from Newport for the Country club races, Miss Annie Lyman, Mr William P. Blake, Mrs Adamowski's sister, who is visiting her at her home on Chestnut st, and Mr Gordon Dexter were at her table, joined by Mr Adamowski during the intermissions. Mrs Danielson was charming in an exquisite gown of white silk muslin, flowered in pink and wearing a rope of pearls and a black hat with black ostrich plumes. Her wrap was of black satin. Miss Lyman was in blue silk flecked with white, the yoke of the bodice embroidered in blue and white, hat with blue and white shaded ostrich plumes. Both Mrs Adamowski and her sister were in black crepe de chine and lace, and wore black hats. Others there were Dr and Mrs William Copley Winslow, Mrs Winslow in light blue and black india silk and toque of blue chiffon, with a touch of black; Mr and Mrs Grace, the latter in cream irish lace over cream silk, and white hat with white plumes; Mr Alexander H. Higginson, who had some friends with him; Mr Robert Clement, Miss Bowness in cafe-au-lait silk, embroidered, and hat with pink roses; Miss Marie Nichols, Mrs Herbert Wells in black crepe de chine was with several friends; Mrs Schuecker in tan voile and lace and hat with green wings, Mr and Mrs W. H. W. Bicknell and Mr and Mrs B. F. Pitman. Tomorrow will be Harvard night, when a great time is expected by present members of the university and the alumni, and on Saturday evening the concerts close. Early the following week Mr Adamowski and several members of the orchestra will sail for Europe.

Globe
June 19-04.

BOSTON HERALD
JUNE 20, 1904.

Mrs. Gardner made her first appearance at the Pops Thursday night with a party including Miss Hetty Sargent. All of them had been at Lancester for the Patten-Thayer wedding. Mrs. Adamowski also had a table full of guests that night, and Mrs. Gardner spent the latter part of the evening with her party. Tonight is Harvard night, and there is sure to be a crush and a very lively one. Next Monday night, the closing one of the Pop season, will be Graduates' night, when the entire floor will be given over to the college boys, old and young, and the women and girls will be relegated to the balcony.

BOSTON JOURNAL
JUNE 21, 1904.

LAST NIGHTS AT THE "POPS."

The "Pop" concerts at Symphony Hall end with Harvard Graduates' night, next Monday evening, and the final week of these delightful entertainments promises to be a brilliant one. This evening's program is to give prominence to Offenbach and Strauss, and both of these composers are represented by their best compositions. For Wednesday evening there will be an Italian composers' night; Thursday evening the selections will be made from those requested by patrons, and Friday evening there will be a soloists' night, when Mr. A. Hackbarth, horn; Mr. Kloepfel, trumpet; Mr. Birnbaum, violin; and Mr. Keller, 'cello; will contribute solo work. The Saturday night's program is an unusually popular one, and for the Harvard Graduates' night on Monday evening Mr. Adamowski has made selections that will add to the gaiety of the occasion.

HARVARD NIGHT WAS TAME AFFAIR

Old-Timers at the Pops Bewail Lack of Spirit Displayed on Such Occasions.

ENTHUSIASM WAS LACKING

Dinsmore and Gray "Personally Conducted" Selections of Their Individual Works.

Symphony Hall was filled to its capacity last night, it being the '04 Harvard night at the Pops. The old-timers branded it the tamest for many years. The concert was one of the finest, but disappointment was felt because of the lack of the good old Harvard spirit. The only time during the evening that anything resembling enthusiasm was displayed was when J. H. Dinsmore, '04, and F. H. Grey, '05, appeared on the conductor's stand to conduct the orchestra through the numbers which these gentlemen had composed.

Crimson banners bearing the names of the track team, the baseball nine, the football eleven, and the crew, were suspended from the balconies and in the rear of the stage was to be seen a large crimson electric sign spelling "Harvard."

Distributed through the program were such selections as "Cruiser Harvard," selections from "Boodle and Co.," the 1904 Hasty Pudding production; "Will-o'-the-Wisp," from the Pi Eta production of 1904; "Men of Harvard," "Fair Harvard" and "Up the street."

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BOSTON HERALD

JUNE 21, 1904.

WANTED "VERITAS" AND THEY GOT IT

Harvard Men at Harvard Night at Pop Concert Got Everything Else They Wanted, Too, Including Lots of Fun.

"Harvard! Harvard! Harvard!
Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!
Four! Four! Four!"

Although the foregoing slogan may be set up by the compositor in pica type, the boys who shouted it at the Pops last evening are not of that type. For that, a cheer:

Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!
Densmore! Densmore! Densmore!

Speaking of Densmore, he is the member of the class of '04 who is responsible for "Boodle & Co.," and is also the author of "Veritas"—the march, not motto.

Last evening the boys who gathered themselves in Symphony Hall yelled lustily in this vein:

"We want Veritas! We want Veritas!" and the answer was that they got it.

Although Symphony Hall contained the undergraduates from over the river last evening, the gay and festive young roysterers could not contain themselves, and gave themselves up to much energetic display of college spirit.

Harvard night at the Pops means that the college spirit is on tap.

Last evening was no exception, and there was enough of that indefinable, indefinite, inspiring college warmth let loose to win a boat race, a baseball game, or a football game, if it could be inoculated into the players.

The players came in for their share of glorification at that. Suspended from the balconies were big crimson flags of tissue paper with the names of the nine on one, the eleven on another, the eight on a third and the track team on a fourth. When the concert started there were 84 flags floating from the balconies. When the concert ended, they were all gone, each bound for some young lady's collection of college souvenirs.

But the line-up of the nine did not contain the name of Clarkson. Maybe the junta forgot to put it on. Maybe Clarkson is not entitled to as big an "H" as any man on the list—or is it that universities, as well as republics, are sometimes ungateful?

Being Harvard night, there was a special Harvard programme, Harvard conducted, and Harvard sung.

The opening number was the march "Cruiser Harvard;" the fifth number was a selection from "Boodle & Co.," conducted by "Johnny" Densmore, the composer, who was obliged at this point to give his march "Veritas." The eighth number was a selection from "Will-O'-the-Wisp," the Pi Eta production, written by Davison and Grey of '06. Mr. Davison conducted and Mr. Grey conducted the next selection, a march, "Men of Harvard."

"Fair Harvard" was sung by the audience, standing, and the concert closed with "Our Director" and "Up the Street."

Taken as a whole, the evening was in a beautiful crimson tint, all except the big H-A-R-V-A-R-D electric sign just over the players. That was reddish. No one minded it, however, as it was clearly to be seen that a sign which gave out a crimson glare would not be so striking. The entire hall, from floor up to and including the top balcony, was filled by young Harvard men and young ladies who have leanings toward Harvard. Maybe they were sisters of the students, but they looked too happy for that.

The cheering was notable for its continuity, if not for its consistency. When five boys in a corner cheer for the class of 1910, it is hard to tell whether they are members of the Somerville high school, who will matriculate in two years or whether they are jolliers.

Mr. Adamowski was cheered specially, generally, and ad lib., and bowed his acknowledgments and repeated the final movements of the numbers unsparingly.

Of course, a few mistakes were made. Per examplum, when the orchestra played Zeller's delightful waltz, "Gruenlichter," a small party thought it was a medley, and when they caught something that sounded like "Down, Down, Down, Where the Wurtzburger Flows" they started to sing. It didn't last long as the author of the latter piece probably only lifts half a movement at a time.

Well! they had a jolly old time, bless their roguish young hearts, and they may come again next year.

Herald
June 21-04

LAST NIGHTS AT THE "POPS."

The "Pop" concerts at Symphony Hall end with Harvard graduates' night next Monday evening, and the final week of these delightful entertainments promises to be a brilliant one. The success of the season has exceeded the most sanguine expectations, and the management, with the assistance of Mr. Adamowski and the excellent orchestra, has done much to add to the pleasure of the public during the last two months. This evening's programme is to give prominence to Offenbach and Strauss, and both of these composers are represented by their best compositions. For Wednesday evening there will be an Italian composers' night, Thursday evening the selections will be made from those requested by patrons, and Friday evening there will be a soloists' night, when Mr. A. Hackbarth, horn; Mr. Kloepfel, trumpet; Mr. Birnbaum, violin, and Mr. Keller, 'cello, will contribute solo work. The Saturday night's programme is an unusually popular one, and for the Harvard graduates' night on Monday evening Mr. Adamowski has made selections that will add to the gayety of the occasion. These concerts are given each evening from 8 till 11 o'clock.

ADVERTISER,

JUNE 21, 1904.

LAST NIGHTS AT THE "POPS."

The "Pop" concerts at Symphony Hall end with Harvard graduates' night, next Monday, and the final week of these delightful entertainments promises to be a brilliant one. The success of the season has exceeded the most sanguine expectations, and the management with the assistance of Mr. Adamowski and the excellent orchestra, have done much to add to the pleasure of the public during the last 2 months. The Saturday night's programme is an unusually popular one and for the Harvard graduate night on Monday evening, Mr. Adamowski has made selections that will add to the gaiety of the occasion.

BOSTON POST.

JUNE 21, 1904

NO RUSHING AT HARVARD "POPS"

Lusty cheers, toasts galore and the attendance of pretty women combined with stirring strains of music in making "Harvard night" at the "Pops" last evening a great event. But there was no rushing.

Sons of the institution on the other side of the Charles were out in force. Men who won degrees years ago rallied to the honor of their alma mater and their hoary heads dotted the expanse of rollicking, shouting students. Among the fair sex were to be seen many who showed their loyalty with crimson raiment. One maiden who appeared with a costume entirely of that color became visibly embarrassed when a wild outburst of enthusiasm followed her entrance.

In the class yells which thundered upward from the floor, balconies and corridors, the 1904 cohorts appeared to have the best of it. Delegations of that class were scattered through the hall, and their ringing vollies hurled defiance to yells of the other factions.

LAST NIGHTS AT THE "POPS"

The "Pop" concerts at Symphony Hall will end with Harvard graduates' night next Monday evening, and the final week of these delightful entertainments promises to be a brilliant one. The success of the season has exceeded the most sanguine expectations, and the management, with the assistance of Mr. Adamowski and the excellent orchestra, has done much to add to the pleasure of the public during the past two months. This evening's programme is to give prominence to Offenbacn and Strauss, and both of these composers are represented by their best compositions.

For Wednesday evening there will be an Italian composers' night, Thursday evening the selections will be made from those requested by patrons, and Friday evening there will be a soloists' night when Mr. A. Hackbarth, horn; Mr. Kloepfel, trumpet; Mr. Birnbaum, violin, and Mr. Keller, 'cello, will contribute solo work. The Saturday night's programme is an unusually popular one, and for the Harvard graduates' night on Monday evening Mr. Adamowski has made selections that will add to the gayety of the occasion.

EVENING RECORD,

JUNE 21, 1904.

LAST NIGHTS AT THE "POPS."

The "Pop" concerts at Symphony Hall end with Harvard graduates' night, next Monday, and the final week of these delightful entertainments promises to be a brilliant one. The success of the season has exceeded the most sanguine expectations, and the management with the assistance of Mr. Adamowski and the excellent orchestra, have done much to add to the pleasure of the public during the last 2 months. The Saturday night's programme is an unusually popular one and for the Harvard graduate night on Monday evening, Mr. Adamowski has made selections that will add to the gaiety of the occasion.

Boston Daily Globe.

TUESDAY, JUNE 21, 1904

HARVARD NIGHT.

Everything at Pops is of Crimson.

Favorites Win Applause That is Hearty.

Presence of Many Women Makes for Order.

Last evening an electric light sign, blushing a deep crimson, announced from its position over the stage at Symphony hall that it was Harvard night at the Pops, and by the time the first selection was under way several hundred of the crowd that make Cambridge famous had assembled and were insistently and vociferously proclaiming that the whole show was for Harvard.

Conductor Adamowski had arranged a program designed to please the taste of Harvard sympathizers, and the hall was given over to the friends and people of Harvard to do with it as they pleased.

In the beginning the hall was prettily decorated, but only in the beginning. At frequent intervals around the balcony railing there were hung red banners bearing black "H'S" and the names of the various athletic teams and crews of '04. Silently but surely these disappeared one by one, and at the end of the first intermission but three remained. Later these three met the fate of their fellows.

It was an unusually orderly crowd. Almost every group of students was toned down by the presence of two or more of the sex that cheers but does not celebrate. Never in the past has there been such a general outcoming of the women friends of Harvard on a Harvard night at the pops.

The exuberance was confined almost entirely to cheering, and the greater part of the cheering was for Harvard. Once the crowd started in on an enthusiastic cheer for conductor Adamowski, but Adamowski is hardly the sort of name to shout and the sound that drifted up to Apollo when the crowd finished "Rah-rahing" and struck the name of the conductor sounded something like a babel of Japanese and Russian battle cries.

The fifth number on the program was a selection from "Boodle & Co," the Hasty Pudding show of '04, and it was announced that the orchestra would be led by the composer, J. H. Densmore. Mr Densmore's appearance was the signal for wild and enthusiastic cheering, and after he had finished the "Boodle & Co" number the crowd yelled:

"More, more, more—Dens-more!"

Then everybody said: "We want 'Veritas'!"

And they got it. Again Mr Densmore took the baton and led the orchestra through the thrilling measures of his most celebrated march.

Later on F. H. Grey and Mr Davidson led the orchestra in their compositions, "Men of Harvard" and "Will-o-the-Wisp" from the Pi Eta show. They, too, were applauded and cheered.

Practically the only unusual excitement of the evening came when some mischievous spirits near the front of the hall set off some whistling fireworks that sent a shower of tiny sparks and a lot of smoke into the air. No one seemed frightened, and it was taken as a joke.

Last Nights at the "Pops."

The "Pop" concerts at Symphony hall end with "Harvard Graduates" night next Monday evening and the final week of these delightful entertainments promises to be a brilliant one. The success of the season has exceeded the most sanguine expectations and the management with the assistance of Mr Adamowski and the excellent orchestra have done much to add to the pleasure of the public during the last two months. This evening's program is to give prominence to Offenbach and Strauss and both of these composers are represented by their best compositions.

Wednesday evening there will be an Italian composers' night; Thursday evening the selections will be made from those requested by patrons, and Friday evening there will be a soloist's night when Mr A. Hackbarth horn, Mr Kloepfel trumpet, Mr Birnbaum violin, and Mr Keller 'cello will contribute solo work. The Saturday night's program is an unusually popular one, and for the "Harvard Graduates'" night, Monday evening, Mr Adamowski has made selections that will add to the gayety of the occasion.

BOSTON POST.

JUNE 23, 1904

At the "Pop" concert in Symphony Hall this evening the programme will afford a hearing of a number of the solo artists of the orchestra, including Messrs. Schuecker, harp; Kloeffel, trumpet; Birnbaum, violin, and Keller, cello, and the Boston trombone quartet will also contribute some numbers. Tomorrow evening a request programme will be presented, popular music will be played Saturday evening and the season will end with Harvard graduates' night next Monday evening.

[80]

Transcript

TUESDAY, JUNE 21, 1904

HARVARD NIGHT AT THE POPS

Symphony Hall, Prettily Decorated, Was Crowded and a Fine Programme Was Given

Symphony Hall was filled to its capacity last night, it being this season's "Harvard night" at the Pops. The concert was one of the finest yet given, but there appeared to be a lack of the good old Harvard spirit. There were as usual the class yells, which thundered upward from the floor, balconies and corridors, and the 1904 men appeared to have the best of it. Delegations of that class were scattered through the hall, and their ringing vollies hurled defiance to yells of the other factions.

Crimson banners bearing the names of the track team, the baseball nine, the football eleven, and the crew, were suspended from the balconies and in the rear of the stage was to be seen a huge crimson electric sign spelling "Harvard." In the beginning, the hall showed how prettily it was decorated, but only in the beginning. At frequent intervals all these special decorations silently disappeared, one by one, and at the end of the first intermission scarcely anything remained, all having been "appropriated" by enthusiastic young women, who took them for souvenirs. It was an unusually orderly crowd. Never in the past has there been such a general outcoming of the women friends of Harvard on a "Harvard night" at the Pops. The exuberance was confined almost entirely to cheering, and chiefly for Harvard.

Being "Harvard night," there was a special Harvard programme. The opening number was the march "Cruiser Harvard;" the fifth number was a selection from "Boodle & Co.," the Hasty Pudding show of this year, conducted by John H. Densmore, the composer, class of 1904, who was obliged at this point to give his march, "Veritas." The eighth number was a selection from "Will-o'-the-Wisp," the Pi Eta production, written by Davison and Grey of 1906. Mr. Davison conducted, and Mr. Grey conducted the next selection, a march, "Men of Harvard." These numbers all aroused great enthusiasm. Assistant Manager F. R. Comee, himself a Harvard man, as usual did everything in advance and also during the evening to make the occasion enjoyable and memorable.

The "Pop" concerts at Symphony Hall end with Harvard graduates' night, next Monday evening, and the final week of these entertainments promises to be a brilliant one. This evening's programme is to give prominence to Offenbach and Strauss and both of these composers are represented by their best compositions. For Wednesday evening there will be an Italian composer's night, Thursday evening the selections will be made from those requested by patrons and Friday evening there will be a soloist's night, when Mr. A. Hackbarth, horn; Mr. Kloepfel, trumpet; Mr. Birnbaum, violin, and Mr. Keller, 'cello, will contribute solo work. The Saturday night programme is an unusually popular one and for the Harvard graduates' night, on Monday evening, Mr. Adamowski has made selections that will add to the gayety of the occasion. Concerts are given each evening from eight till eleven.

Boston Daily Globe.

THURSDAY, JUNE 23, 1904

At the "pop" concert in Symphony hall this evening the program will afford a hearing of a number of the solo artists of the orchestra, including Messrs Schuecker, Kliffel, Birnbaum and Keller. The Boston trombone quartet will also contribute some numbers. Tomorrow evening a request program will be presented, and the season will end with "Harvard graduates' night" next Monday evening.

ADVERTISER,

JUNE 23, 1904.

A very unusual programme has been planned for this evening's "Pop" concert at Symphony Hall. It is soloists' night, and among the individual players who will be heard in solo numbers are Messrs. Kloeffel, trumpet; Schuecker, harp; Birnbaum, violin; and Keller, 'cello. The Boston trombone quartet will also contribute to the evening's numbers.

BOSTON JOURNAL

JUNE 23, 1904.

At the "Pop" concert in Symphony Hall this evening the program will afford a hearing of a number of the solo artists of the orchestra, including Messrs. Schuecker, harp; Kloeffel, trumpet; Birnbaum, violin, and Keller, cello, and the Boston trombone quartet will also contribute some numbers. Tomorrow evening a request program will be presented, a lot of popular music will be played Saturday evening and the season will end with Harvard graduate's night on Monday.

BOSTON HERALD
JUNE 23, 1904.

A very unusual programme has been planned for this evening's "Pop" concert at Symphony Hall. It is soloists' night, and among the individual players who will be heard in solo numbers are Messrs. Kloeffel, trumpet; Schuecker, harp; Birnbaum, violin, and Keller, 'cello. The Boston trombone quartet will also contribute. Mr. Adamowski will present a number of selections that have been requested tomorrow evening, and a popular programme has been planned for Saturday evening. The season ends with Harvard graduates' night next Monday evening.

Boston Transcript
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An unusual programme has been planned for this evening's "Pop" concert at Symphony Hall. It is soloists' night, and among the players who will be heard in solo numbers are Messrs. Kloeffel, trumpet; Schuecker, harp; Birnbaum, violin, and Keller, 'cello. The Boston Trombone Quartet will also contribute to the programme. Mr. Adamowski will present a number of selections that have been requested tomorrow evening, and a popular programme will be presented Saturday evening. The season ends with Harvard Graduates' Night next Monday evening.

Boston Daily Globe.
SATURDAY, JUNE 25, 1904

The "Pop" concert at Symphony hall this evening promises to be an unusually interesting occasion. The last Saturday night of the season will undoubtedly call out a big audience and Mr Adamowski has planned a very attractive program, having as two of its features the "1812" overture and the intermezzo from Offenbach's "Contes d'Hoffmann."

BOSTON HERALD
JUNE 25, 1904.

The last Saturday night at the "Pop" concerts promises to bring a great audience to Symphony Hall this evening. Mr. Adamowski has arranged a particularly brilliant programme for this occasion, including in its selections the great "1812" overture and the charming intermezzo from Offenbach's Contes d'Hoffman. The "Pop" concert season ends on Monday evening with Harvard Graduates' Night, and there is every evidence that this event will give a notable ending to the season. There are a few balcony seats to be had for this occasion.

BOSTON JOURNAL
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EVENING RECORD,
JUNE 25, 1904.

THE "POPS."

The last Saturday night at the "Pop" concerts promises to bring a great audience to Symphony Hall this evening. Mr. Adamowski has arranged a particularly brilliant programme for this occasion, including in its selections the great "1812" overture and the charming inter-mezzo from Offenbach's Contes d'Hoffmann. The "Pop" concert season ends on Monday evening with Harvard graduates' night.

Boston Transcript
SATURDAY, JUNE 25, 1904

The "Pop" concert season comes to an end with the Harvard graduates' night Monday evening. This annual event has come to be included in the notable happenings of commencement week and the Harvard "boys" throughout the country count upon attending their annual "Pop." Mr. Adamowski has made up an admirable list of selections and it is more than likely that vocal efforts by the graduates will add to and enliven the evening's programme. Some of the numbers that will appeal particularly to the graduates are the march "Veritas" Densmore '04, a selection from "Hernani" Osborn '84, the march "Up the Street" Morse '96, "Fair Harvard" and the march dedicated to the class of 1884 P. H. Goepp '84. The "Pop" season has proved a particularly successful one and the good taste and judgment of Mr. Adamowski in selecting and directing the season's programme has been universally commended.

SUNDAY JOURNAL,
JUNE 26, 1904.

The last week of the Pops was such as made the close one of glory.

Tables were fashionably surrounded at each evening and the special nights were well observed. Graduates' night, tomorrow, will bring out more than a full house and seats are at a premium.

SUNDAY POST,
JUNE 26, 1904

THE LAST "POP" CONCERT

The eight weeks' season of "Pop" concerts at Symphony Hall will end tomorrow evening with the annual Harvard graduates' night, which has come to be recognized as one of the principal events of the commencement week of Harvard University. The various classes through their secretaries have secured for their members all of the tables on the floor of the hall, and a large number of balcony seats have also been taken for the lady friends of the members. There are, however, a limited number of seats in the first balcony and the second balcony will, as usual, be open to buyers of admission tickets.

The programme afranged by Mr. Adamowski is full of attractive features and the graduates can be relied upon to add to its numbers and enliven its performance. The compositions included in the evening's work, which have a particular interest to the graduates, are the march "Veritas," Densmore, '04; a selection from "Hernani," Osborne, '84; the march, "Up the Street," Morse, '96; "Fair Harvard," and the march dedicated to the class of 1884, P. H. Goepp, '84.

It is gratifying to know that the "Pop" concert season has been a success and that the programmes selected and played under the direction of Mr. T. Adamowski have proved immensely popular with the patrons. The amusement public has again been under obligations to the management of these delightful entertainments by the admirable manner in which they have been conducted.

SUNDAY HERALD

Published Every Sunday in the Year.
Vol. CXV., No. 178.

SUNDAY, JUNE 26, 1904.

Although there was not quite so much noisy demonstration for Harvard night at the Pops Monday and the evening was noticeably more quiet in other ways, it seemed to be none the less enjoyable for the participants and for tht large feminine contingent on the floor and in the balcony, where every table and every seat were occupied. Mrs. Gardiner's party in the balcony was perhaps the largest. Mrs. Gardner was all in white. Her gown was of satin and lace and she wore a large toque. Miss Nannie Winsor, in blue and white silk with a black and white hat with a party, including Richard H. Weld, Jr.; Miss Katharine Bullard, in white silk flowered in black; Miss Annie Manning, in white cloth, her sister, Miss Abby Manning, in pearl gray, both wearing black and white toques; Mrs. E. F. Fenellosa, all in black, and Miss Brenda Fenellosa, in figured silk with white lace and touches of pale blue and a lace hat with white plumes and black velvet, were also there.

There was a lot of good cheering, but comparatively little shouting and singing. The Pop concert season will close tomorrow night, when the graduates will have the floor to themselves, but numerous seats have already been secured in the balcony by the families of the men, who will be below, young girls and their chaperones. Mr. Adamowski, who has done such good work on the conductor's stand and has given even more universal satisfaction than on previous seasons, has well earned his holiday. He and his wife are shortly sailing for Europe. Their trip will include a visit to Poland.

Boston Sunday Globe
SUNDAY, JUNE 26, 1904.

END OF THE "POP" CONCERTS.

The "Pop" concert season which has made such a pleasant feature of the city amusements for the last eight weeks comes to an end with the "Harvard graduates" night tomorrow evening. This annual event has come to be included in the notable happenings of commencement week and the Harvard "boys" throughout the country count upon attending their annual "Pop" as much as any other of the observances of this college season. Mr Adamowski has made up an admirable list of selections for the evening and it is more than likely that vocal efforts by the graduates will add to and enliven the evening's program.

Some of the numbers that will appeal particularly to the enthusiasm of the graduates are the march, "Veritas," Densmore '04; a selection from "Hernani," Osborn '84; the march, "Up the Street," Morse '96; "Fair Harvard" and the march dedicated to the class of 1884, P. H. Goepp '84.

The "Pop" season has proved a particularly successful one and the good taste and judgment of Mr Adamowski in selecting and directing the season's program has been universally commended by the patrons. The management of the concerts is again to be congratulated upon having successfully contributed to the pleasure of the Boston public and commended for the admirable fashion in which these entertainments have been conducted.

—The Pop concerts will close tomorrow evening, graduates' night, and it must be admitted by the hundreds of patrons that they have never been more enjoyable than this season, and that the music has never been better. These concerts come at the most opportune time, after the long season of recitals and so much classical music, and fill in the most cheery way the time intervening between the close of the Symphony concerts and the going away for summer vacations. Monday evening, Harvard night, the hall was filled with a gay company of students, accompanied by their young girl friends, all in prettiest of summer costumes. There was a good deal of shouting and enthusiasm as the favorite numbers were played, and some not on the program were called for and given. Mr Densmore, Harvard '04, conducted selections from his own Hasty Pudding production, "Boodle & Co." Mr Gray, Harvard '06, conducted two of his own compositions, and Mr Morse, Harvard '96, his ever-popular march, "Up the Street," Thursday was soloists' night and Friday request night. Mrs Adamowski has entertained friends almost every evening since the beginning of the season. Wednesday, her sister, Mrs John L. Conoway, Mr Parkman Haven, Mrs Harry Pratt McKean and others were her guests. Mrs McKean, who has come up from Philadelphia to her cottage at Prides Crossing, was very attractive in a gown of pale-blue muslin, with yoke and insertions of lace and a chiffon hat of the same shade trimmed with blue plumes; Mrs Adamowski and her sister were in black, one in chiffon, the other crepe de chine and lace with black hats; Mr Eben D. Jordan had his son and his daughter, Miss Dorothy, and a young girl friend of her as a guest. She was dressed in white muslin and lace and white lace hat; Miss Jordan wore pink silk muslin, tucked and trimmed with flounces of lace and a white lace hat, with pink satin ribbon bows and pink roses; Mrs Mudgett, in a champagne voile with applications of lace and narrow bands of persian silk, entertained two young ladies who were visiting here for the pleasant things of Wellesley college week—Miss Grant was in white lace and Miss Lamb in blue india silk with lace sleeves and yoke; Mr William Rotch, Mrs Rotch and their daughters; Mrs Samuel S. Shaw of Mt Vernon st, Dr and Mrs William Copley Winslow, Miss Helen Griswold, in dark blue silk muslin and black hat with foliage; Mr and Mrs Kenneth Horton, with several young friends; Mr Atherton, the Misses Manning, both in white gowns and foliage hats; Mr and Mrs Comee entertained several friends, Mrs Comee in white silk with renaissance lace and a black hat with black ostrich plumes; Mrs John L. Gardner, in white chiffon with lace and a cream straw hat with white trimmings, brought friends with her. The hall was more cheery than usual on Monday evening with "Harvard" in illuminated letters over the stage and the crimson banners hung from the balconies, but before the close of the evening the banners had all been appropriated, to be kept as souvenirs. Tomorrow will be the most exciting night of the season and the concerts end with Mr Morse's "Up the Street."

Boston Transcript
TUESDAY, JUNE 28, 1904

Harvard Men at the "Pops"

Conductor and Musicians Left Their Places When the Listeners Marched Upon the Stage

"Harvard Graduates' Night" brought to a close last evening in Symphony Hall the nineteenth season of the "Pop" concerts, and the great hall was crowded with people whose enjoyment and enthusiasm knew no bounds and who made the occasion memorable. Outside of the hall recognition of the occasion was taken by means of large red electric letters spelling "Pops," and similar letters above the stage of the hall blazed forth the word "Harvard." Throughout the hall banners designated where various classes were to sit, but this applied only to the early part of the evening, as there soon was general intermingling which soon became a good-natured friendly mixup.

It was in all ways a representative Harvard night, and the Harvard spirit was shown everywhere. The cheers for the classes, the cheers for President Eliot and the cheers just for old Harvard were given with that fervor and vigor which makes a Harvard man proud that he is one. To an onlooker the sport and enthusiasm are contagious, and if he be not a college man he feels naturally a little tinge of regret.

The graduates came from all over the country, knowing that they would find their classmates here, and in a few days they will go away again, only to return next year, and the next. This college spirit is infectious. Judges, gray-haired business men, learned members of the bar, are made young again and cheer as heartily as they did during their freshman year. Harvard enthusiasm underlies it all and fills every man to the brim, from the young member of the class of 1903 to Hon. John S. Keyes of Concord, N. H., eighty-two years of age, a member of the class of '41, who sat in the balcony and watched the other boys cheering and marching on the floor below. Mr. Keyes is one of Harvard's oldest graduates and honored sons, and he stood while his fellow-collegians sang "Fair Harvard," which greatly moved him.

During the intermission, preceding the last group of numbers, I. Tucker Burr of the class of '79 mounted the leader's place on the stage and led the entire gathering in prolonged cheers for almost everything bearing relation to Harvard. The class of '98, led by "Bart" Hayes, went up to the platform, and, joining forces with 1901, led by "Jack" Hallowell, cheered lustily for themselves and for Harvard, and for each class from that of '75 up to this year. "Fair Harvard" aroused the boys so that nothing would do but an encore. Mr. Adamowski was judicious in his selection of his encore, for in his endeavors to please he gave them the good old college air, "Johnny Harvard." This was the signal for a grand parade in which fully one-half of those present participated. While a part of them were content to use the available floor space for their parade ground the younger men were more particular and mounted the stage. This was too much for Mr. Adamowski and his musicians, and they smilingly withdrew and left the whole stage to the boys. They gave nine "'rahs" for the conductor and many other cheers and yells; soon the doors of Symphony Hall had been closed for the season and Harvard Graduates' Night at the Pops had become history.

BOSTON POST.
JUNE 28, 1904

HARVARD GRADS AT THE POPS

Last night was graduates' night at the Pops.

The entire floor of Symphony Hall was filled with Harvard men. Every class from '79 up was represented by students who cheered, sang and waved banners.

The banner class, '79, with its 38 representatives, was celebrating its 25th anniversary, and was made the chief object of the cheering.

President Roosevelt, President Eliot and Harvard were also cheered.

Music composed by Harvard graduates was played by the orchestra.

The good time ended with "Glory, glory for the Crimson, for this is Harvard's day," sung by the students while they marched across the platform.

[81]

BOSTON JOURNAL.

JUNE 28, 1904.

HARVARD BOYS DRIVE SYMPHONY MEN FROM STAGE

March "Johnny Harvard" Proves Too Much for Enthusiastic Graduates and Musicians Leave the Program Unfinished.

Because the hilariousness of the Harvard grads led them to appropriate the stage for a parade ground last night at the Pop concert in Symphony Hall, Conductor Adamowski shouldered his baton and marched his musical forces away, refusing to complete the program.

The audience was all that could be desired, and on the floor of the hall every class from '79 to '03 was represented. Of all the classes present '79 was unquestionably the center of attraction. From the start to the premature finish, '79 could be heard on the end of nearly every yell.

During the first eight numbers on the program everything went smoothly. There was lots of cheering, but perfect order was maintained.

At Second Intermission.

It was during the second intermission the crowd began to warm up, and in order to make their cheering more effective the members of '98 mounted the stage. While officials of the hall were endeavoring to persuade them to desist, '01 came into sudden prominence at the other end of the stage, and the trick was off. For ten minutes the enthusiastic grads swarmed upon the platform and lustily cheered the class of '79, the members of which occupied seats directly in front of the conductor's stand, prominent among them being Secretary of War Taft. Having been permitted to cheer themselves nearly hoarse, the men filed back to the tables and resumed their seats preparatory to listening to the remainder of the concert.

"Fair Harvard" aroused the boys so that nothing would do but an encore. Adamowski was judicious in his selection of his encore, for in his endeavors to please he gave them the good old college air, "Johnny Harvard."

This was the signal for a grand parade in which fully one-half of those present participated. While a portion of them were content to use the available floor space for their parade ground the members of '01 were more particular and mounted the stage.

Adamowski Stops.

When Adamowski saw that his domain was invaded his countenance fell, as also did his hands with one of those decided gestures which indicate the end of a number. There was silence.

Not a member of the well-trained orchestra finished the bar of music which was being played. A shake of the head and a wave of the hand from their conductor followed. As one man the musicians rose to leave the stage, led by the conductor.

For fully five minutes the cheering continued, hardly a person noticing that the program had not been completed. As the lights were slowly extinguished the crowds sought the exits, and all was over for the season of 1904.

ADVERTISER,

JUNE 28, 1904.

HARVARD NIGHT AT POPS.

Amid lusty cheering, fierce stamping and echoes of the famous Cambridge yell, Harvard graduates night brought the Pop concerts to a brilliant finish at Symphony Hall last evening. And the end came much sooner than either those in the balcony or the orchestra were aware, after what might be called a jolly "grads night."

The orchestra under the direction of Mr. Adamowski was playing an encore to "Fair Harvard." It was the tune of "John Brown's Body," to which the words "Glory glory for the Crimson" are put. Instantly class after class throughout the hall took up the air. Singing was followed by marching and marching by a stampede towards the platform. The class of 1901 led by "Jack" Hallowell, fully 200 strong, fell into line, and up they went right into the stage where the orchestra was playing.

Not in the least to be outdone, the class of '98 rushed up the centre aisle and one by one were hauled upon the platform. It looked as though the classes were about to rush upon each other when the music abruptly stopped. Mr. Adamowski was put to flight by the on-rushing throng of students. Musician after musician left the seat, apparently fearful of his own person, to say nothing of the music racks, music etc. It looked like a "rough house" for several minutes when Mr. Comee appeared on the stage and requested quiet. The lights went down and Harvard graduates night of 1904 was a thing of the past.

It was a typical "Grads night," both in the general ensemble and decorative effects. On the stage and front of the big organ was a huge electrical sign, "Harvard," with the baseball score 5 and 3 on either side in red and blue respectively. Over the balconies hung scores of crimson banners bearing the names of the crew, baseball, football and track team. Before the evening was half gone these were in the possession of the fair sex who sat alongside and watched their brothers, cousins and friends sport below.

Early in the evening the class of '98 afforded considerable amusement for the spectators and classes on the floor by marching in, headed by a huge flag with '98 marked in blazing letters. Before the "grads" had really begun to get warmed up, a '98 man hurried to the upper balcony with the flag, placing it in a high nook near the statue Apollo. Everybody watched the fate of the flag, which was all too apparent, for some 1901 boys had their eyes upon it. Soon a youth was seen climbing to the balconies, the flag was down and fluttered to the floor, accompanied by wild yells that drowned the best efforts of Mr. Adamowski and his musicians.

From 8 until 11 p.m. the cheering was incessant. First '79, nearly 40 strong after a quarter of a century out of college, would cheer 1901, now celebrating its triennial; then the response. The class of '91 cheered for '95, '96 for '92, '97 for '84, and so on until it was a perfect pandemonium of long Harvards and 3 times 3.

Between the intermission, I. T. Bird of '79 climbed upon the platform and led all the graduates on the floor in the sweeping Harvard yell. They cheered for the nine, the crew, the eleven, Pres. Eliot, the class of '79, Adamowski, and when that was done gave 3 times 3 and a tiger for their women guests, who responded by standing.

...ignited from flying rockets and fir...
crackers.

All the employes on the first floo...
escaped without serious injury. Th...
front of the first floor was blown ou...
and soon the entire building was i...
flames.

Every effort was made to rescue thos...
on the third floor. Firemen climbe...
ladders in the midst of the pyrotech...
nics and finally reached the third floor...
Miss Sempson and Jancovitch were...
alive, but died in a hospital. Berma...
was dead when taken from the buildin...

During the rescue three firemen wer...
injured and three other persons wer...
also cut and burned, but their injuri...
are not considered serious.

The flames spread to the building oc...
cupied by H. S. Kilner & Co. publisher...
and that occupied by J. L. Gibney &...
Bros. dealers in automobile supplies...
but did no serious damage. The entir...
loss on all three buildings, includin...
stock, is estimated at $30,000. There wa...
no insurance on the fireworks estab...
lishment.

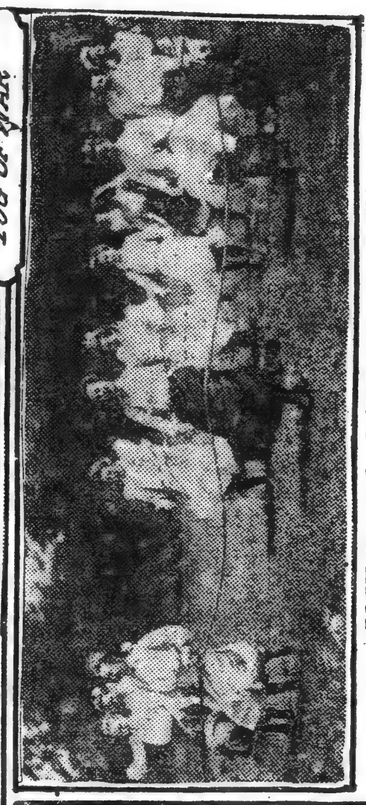
IN TWO DAYS' SESSION.

New Bedford District Ministerial Association Opens Its Meeting at Bridgewater.

BRIDGEWATER, June 27 — A two days' session of the New Bedford District ministerial association was opened in the Methodist church this afternoon with a good attendance. The program this afternoon began with a devotional exercise and was followed by public worship. Rev G. E. Brightman read the Scriptures and prayer was offered by Rev J. T. Docking. An address followed on "The All-Essential Essential," by Rev M. S. Kaufman. This evening there was a preaching service by Rev G. F. Scrivener, who spoke on "Unanswered Attacks on Prayer."

The session will continue tomorrow.

TUG OF WAR



50 YDS. DASH - WON BY MABEL V. ROSE.

JIM MURPHY STARTS THE GAME, OF "CAPTAIN BALL"

Members of the class of 1904 of the Hugh O'Brien school had an outing at Waverley Oaks yesterday, under the personal supervision of submaster George E. Murphy.

In a special car that left the schoolhouse at 9 a. m. the boys and girls ran... where they had a nice time feeding the ducks and geese.

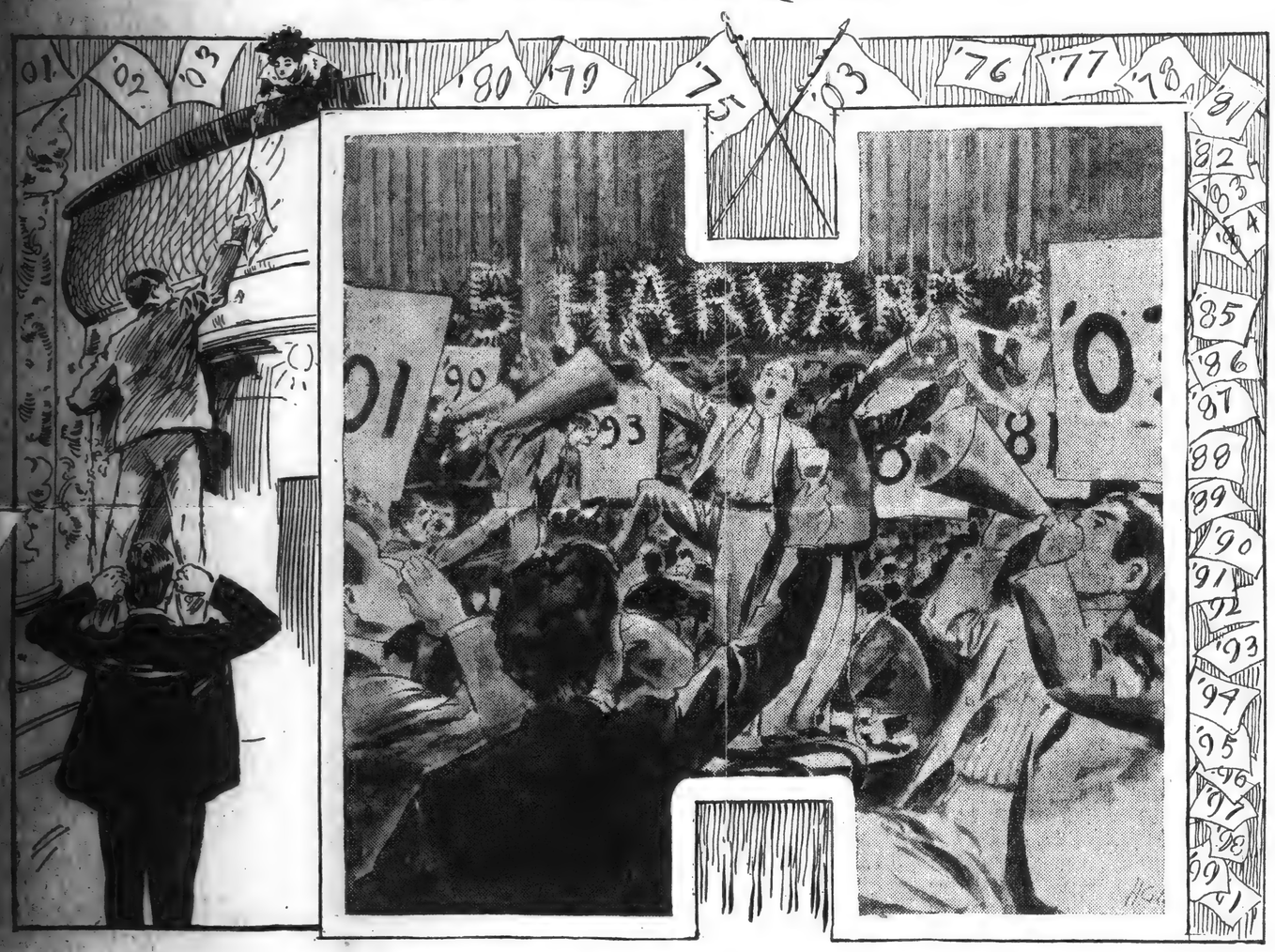
When it grew cooler in the afternoon there was a baseball game between the Browns and the Reds, which was won by the latter, 10 to 7, in five innings. About 5 another lunch was served. Then the girls settled down to... the class song...

Walter G. Woodworth won the race, with Walter A. Kelly second.

The real interest, however, centered in a tug-of-war contest between teams of girls. Frances Meltzer was captain of one team and Grace M. C. Hanley of the other. When the word was given...

TAME GRADUATES AT THE "POP" CONCERT.

Their Night is Filled With Cheers for Everybody, But Otherwise Quiet.



SCENES FROM GRADUATES' NIGHT AT THE "POP" CONCERT.

Graduates' night at the "Pops," which is generally uproarious and at times has bordered on an academic riot, was last night observed in a new spirit. It will go down in history as the most gentlemanly assemblage ever met in Symphony hall to make merry and shout for the Crimson. It was so gentlemanly and conventional that many said it was tame.

While the evening went along with the usual amount of cheering, there was almost no singing and only one demonstration. This demonstration came during an encore to "Fair Harvard," which was next to the last number on the program. "Jack" Hallowell and about 150 dervishes who belonged to the class of '01 began marching in single file round the hall. Everything went well until they marched upon the outer edge of the platform. Mr Adamowski, who holds art to be one thing and fun another, stopped conducting and was clearly displeased, but the orchestra finished the number. Then Mr Adamowski motioned the orchestra to leave the stage, and thus it happened that the last number, "Up the Street," wasn't played at all.

Meanwhile the '98 men, led by "Bart" Hayes, had come up to the platform and joining forces with '01 cheered lustily for themselves and for Harvard. Then the invaders dispersed and everybody was just as well satisfied as if the program had been finished.

The evening was entirely uneventful otherwise. Once all the classes, led by Isaac Tucker Burr Jr of the class of '79, gave three times three for Harvard, for Roosevelt, and for Pres Eliot, but this aroused little excitement.

The galleries were full of ladies, but those on the floor were hardly aware of it. Once they cheered the "Ladies," but didn't get even a handkerchief flutter back.

The floor was given up entirely to the Harvard classes. Near the front was stationed '79 and '89, which had about 40 and 60 men respectively. The class that did the best yelling was 1901, which, led by "Jack" Hallowell, could drown out with its 150 voices all the others. The men of '84 also had a good time, and cheered oftener than any other class.

Other classes that had good yelling contingents were '81, '82, '83, '91, '95, '96, '97 and '99.

The class of '54 was cheered once or twice, and so was the stadium. Excellent feeling prevailed, and when all united to cheer the Crimson or sing "Fair Harvard" devotion to alma mater was apparent.

The only singing of the evening was when "The Days of Old" in the Yankee Consul was played, the chorus being repeated several times.

There were no "celebrities" present. The oldest graduate at the concert was John S. Keyes of Concord, class of '41, who appeared to enjoy the fun as much as anybody.

POP CONCERT SEASON WOUND UP WITH HARVARD

HARVARD NIGHT AT THE "POP"

A Rousing Crimson Windup of the 19th Concert Season, Marked by Volley After Volley of Wildly Enthusiastic Cheers.

FOUNTAIN OF COLLEGE SPIRIT AT FULL HEAD

Students and Graduates Shout Themselves Hoarse—Conductor Adamowski Gracefully Yields Possession of Stage.

Harvard!

The "Pops"!

Pandemonium!

A hundred cheering, jeering, yelling, healthy young fellows waving the class flag of '98 crawling on to the platform of Symphony Hall and then shouting themselves hoarse with:

"Ninety-eight! Ninety-eight! Ninety-eight!

"Rah! Rah! Rah!

"Rah! Rah! Rah!

"Rah! Rah! Rah!

"Seventy-nine! Seventy-nine! Seventy-nine!"

indicated the enthusiasm which was in the barrel last evening.

But when Mr. Adamowski's orchestra played "Fair Harvard," every man on the floor of the hall stood still and sang, sang, sang, with all the fervor which can possess a college graduate, and the crowds of people in the balconies, leaning over, could see no movement among those below except the rhythmic waving of the class flags.

Even the smoke from the cigars and cigarettes was stopped while the college hymn was sung.

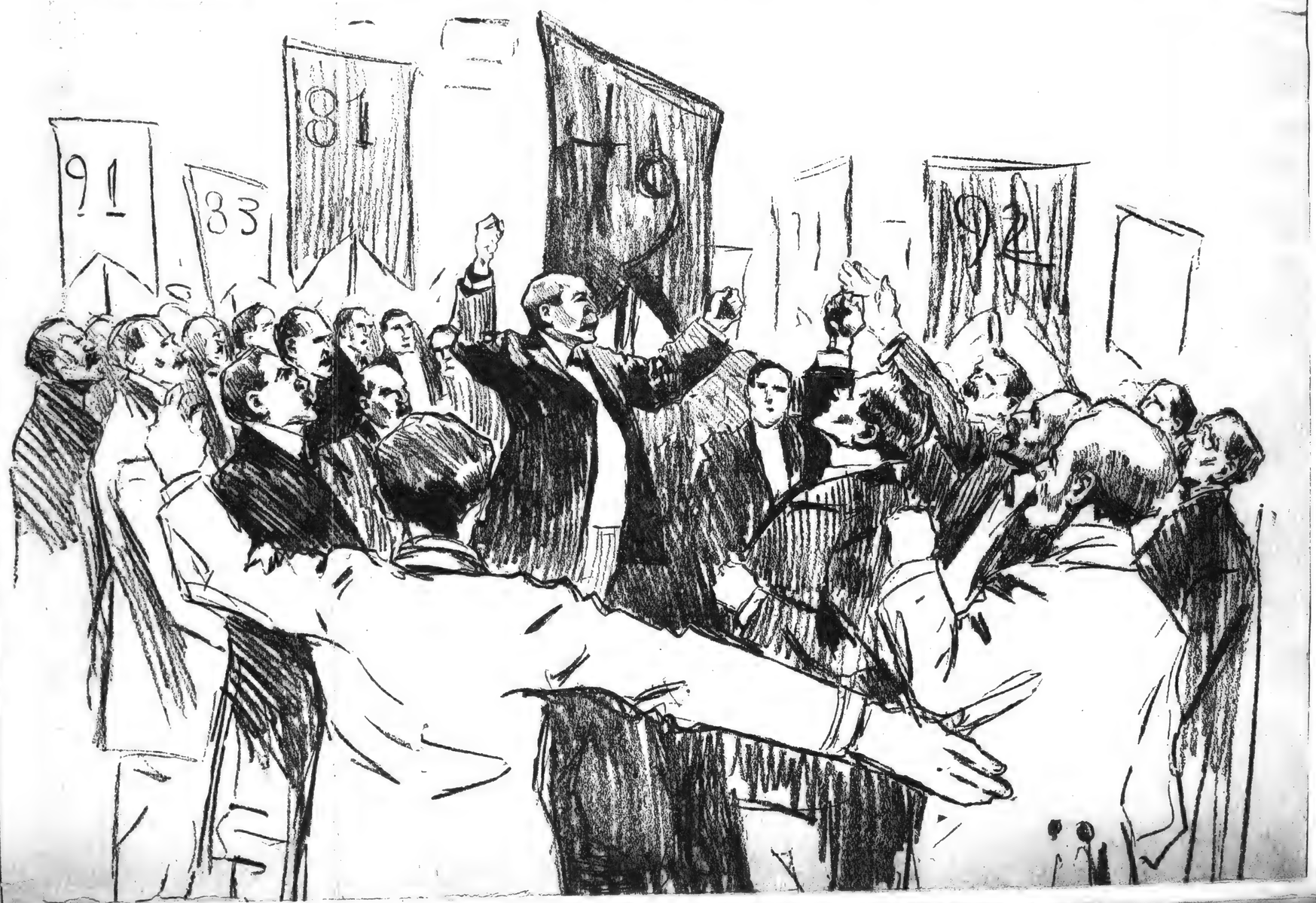
Last night was the 48th consecutive "Pop" and marked the close of the 19th season.

The Harvard graduates were on hand to help the Symphony players end the season in an approved Harvard manner—and they succeeded.

The evening was delightfully crimson, from the redly displayed "P-O-P-S" on the roof to the big red illuminated "H-A-R-V-A-R-D" electric sign on the back of the stage, with a red "5" and a blue "3" under it.

The crowd of last evening wasn't worrying about the result of the last game with Yale. It was thinking of what the boys would do today and Thursday, and they cheered [illegible] the [illegible]

Members of the Old Class of '79, Which Gave the Stadium to Harvard, Cheering the Class of '04 On Harvard Graduates' Night at the Closing Pop Concert of the Season in Symphony Hall



[83]

The Pope

Season 1905.

SYMPHONY HALL

POPS

THE TWENTIETH SEASON
NINETEEN HUNDRED AND FIVE

The Pope

Season 190

BILL OF FARE

LUNCH

SANDWICHES.

Ham	10
Tongue	10
Chicken	15
Swiss Cheese	15
Roquefort Cheese	15
Brie Cheese	15
Neufchatel Cheese	15
American Cheese	15
Sardine	15

ICE-CREAM.

Vanilla	20
Strawberry	20
Chocolate	20
Harlequin	25
Cake	15

PER PLATE.

Cold Ham	25
Cold Smoked Tongue	30
Cold Chicken	30
Swiss Cheese and Water Crackers	25
Roquefort " " " "	25
Brie " " " "	25
American " " " "	25
Neufchatel " " " "	20
Sardines	30
Pretzels	10
Karl Rusks	10

SALADS.

Lobster	40
Chicken	40

CONFECTIONS.

The Walter M. Lowney Co. Assorted Chocolates.

One pound packages, $1.00, 75, 60, and 50
One-half pound packages..35, 30, and 25

Assorted Chocolates and Bonbons.

1 lb. packages, 50. ½ lb. packages, 30

Chocolate Suranné	½ lb. boxes, 25
Chocolate Peppermints	½ lb. boxes, 25

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

Marguerite, Panetelas	From Estabrook & Eaton.	10c., 3 for 25c.
Salerosa, Ideals		10c. each
E. & E., Invincibles		15c., 2 for 25c.
El Principe de Gales, Londres Grande		10c. each
Manuel Garcia, Consuelos		15c., 2 for 25c.
Bock & Co., Reciprocity		15c., 2 for 25c.
Bock & Co., Especiales		20c., 5 for $1.00
Lords of England, Delmontes		20c., 3 for 50c.
La Carolina, Perfectos		25c. each
Barrister, Perfectos	From Daniel Frank & Co.	10c., 3 for 25c.
Celebridad, Perfecto		10c. each
American, Puritanos (all Havana)		15c., 2 for 25c.
American, Concha Fina Especial (all Havana)		10c., 3 for 25c.
American, Perfecto (all Havana)		20c., 3 for 50c.
Knight Tempter, Puritanos (all Havana)		15c., 2 for 25c.
Mundo, Favoritas (all Havana)		15c. each
Constancia, Londres Especial (imported)		15c. each
Mapa de Cuba, Perfecto (imported)		25c. each
El Roble, Concha Especiales	From S. S. Pierce Co.	10c., 3 for 25c.
Buscador, Rothschilds		15c., 2 for 25c.
Pembina, Bouquet		10c., 3 for 25c.
Overland, Perfecto		15c., 2 for 25c.
Blason, Regalia Chiquita		15c., 2 for 25c.
Iberia, Bachelor Especials		15c., 2 for 25c.
Iberia, Claveles		15c. straight
Cosmopolitana, Perfecto Extra		20c. straight
Romeo and Julieta, Perfectos		25c. straight
Iberia, Mercedes		20c., 3 for 50c.
Iberia, Americanos		25c. straight
Iberia, Regalia Fina Especial		20c., 3 for 50c.
Punch, Perfectos		25c. straight
Iberia, Emenencias		25c. straight
Fernandez & Saxby, Petit Perfectos		20c. straight
Blason, Brevas		20c. straight
Ginita Deliciosos Extra (domestic)	From C. B. Perkins & Co.	10c., 3 for 25c.
Catriona Perfectos (domestic)		10c. each
Petronila Puritanos (clear Havana)		10c. each
Tedesco Exquisitos (domestic)		15c., 2 for 25c.
Petronila Rothschilds (clear Havana)		15c., 2 for 25c.
Elena Reina Victoria Extra (imported)		15c., 2 for 25c.
Monte Rosa Puritanos (imported)		15c. each
Romeo and Juliet Pacificos (imported)		20c., 3 for 50c.
Monte Rosa Americanos (imported)		20c. each
Grafton, Petit Perfectos	From Wood, Pollard & Co.	10c., 3 for 25c.
Blenheim, Perfectos Extra		10c. each
Nottingham, Perfectos		10c. each
Charles the Great, Puritanos Finos		15c., 2 for 25c.
Don Rodrigo, Puritanos		15c., 2 for 25c.
Cordova, Perfectos		25c.

Richmond Straight Cut	20c.	No. 2 Menashi, Plain or Cork Tip	15c.
Mah Mal No. 5	15c.	No. 2 " " " club size	20c.
Mah Mal No. 3	25c.	Red Lion, Plain or Cork Tip	25c.
Mah Mal No. 1	30c.	Mah Mal Cork Tip	25c.

LIST OF DRINKS

SCHLITZ BREWING CO. Milwaukee Beer on draught	10		
Claret	15	Plain Lemonade	10
Rhine Wine	15	Lemonade with Wine	15
Rhine Wine and Seltzer	15	Soda Lemonade	15
Claret Punch	20	Soda Lemonade with Wine	20
Claret Cobbler	20	Egg Lemonade	20
Rhine Wine Cobbler	20	Apollinaris Lemonade	20
Plain Soda	10	Pureoxia Soda Lemonade	15

FOREIGN AND DOMESTIC ALES, LAGER BEER, AND CIDER.

	PT.		PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25	Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	25
Bass & Co.'s Pale Ale, White Label	25	King's Bohemian Beer	20
" " " " Dog's Head	25	Pfaff's Lager	20
Van Nostrand's P. B. Ale	20	American Brewing Co. A.B.C. Beer	20
Guinness' Stout	25	Ginger Ale (C. & C.)	25
Muir's Scotch Ale	25	Cochrane's Belfast Ginger Ale	25
Pilsener Beer	25	Duffy's "1842" Cider, non-alcoholic, Quarts, .50; Pints, .25; Half Pints	15
Culmbacher Beer	25	S. S. Pierce's Cider....Half Pints	15
Schlitz Milwaukee Beer	20	Tally Ho Ginger Ale	15
Schlitz Milwaukee Export Beer	25	Pureoxia Dry Ginger Ale ...Pints	15
Schlitz Milwaukee Pale Beer	25	Pureoxia Dry Ginger Ale, Half Pints	10
Schlitz Milwaukee Dark Beer	25	Puritan Ginger Ale	15
Boston Club Lager (Van Nostrand)	20	Vartray Ginger Ale	15
Norfolk Cabinet Beer	20		
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	20		

RHINE WINES.

		QT.	PT.
Table Wine		1.00	
Zeltinger (Moselle), 1895	From D. Leiden & Co.	1.50	.75
Niersteiner, 1893		1.50	.75
Liebfraumilch, 1893		2.00	
Johannisberger Cabinet, Yellow Seal, 1886		2.50	
Sparkling Hock		2.50	1.25
Sparkling Moselle		2.50	1.25
Baron R. de Luze Sparkling Dry Comet		3.00	1.50
California Riesling (Wood, Pollard & Co.)		1.50	.75
Zeltinger Moselle, Carl Acker (Wood, Pollard & Co.)		1.50	.75
Laubenheimer, Carl Acker (Wood, Pollard & Co.)		2.00	1.00
Liebfraumilch, Carl Acker (Wood, Pollard & Co.)		2.00	1.00
Rudesheim (Deinhard & Co.)		1.50	.75
Niersteiner Riesling (Deinhard & Co.)		1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1899	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1899	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1899	2.50	
Zinfandel (Wood, Pollard & Co.)	1.00	.60
Medoc, Cruse & Fils (Wood, Pollard & Co.)	1.00	.60
St. Julien, Cruse & Fils (Wood, Pollard & Co.)	1.50	.75
Pontet Canet, Cruse & Fils (Wood, Pollard & Co.)	1.50	.75
La Rose, Cruse & Fils (Wood, Pollard & Co.)	2.00	1.00

SAUTERNES.

	QT.	PT.
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00
California Sauterne (Wood, Pollard & Co.)	1.50	.75
Sauterne, Cruse & Fils (Wood, Pollard & Co.)	1.50	.75
Haut Sauterne, Cruse & Fils (Wood, Pollard & Co.)	2.00	1.00

MINERAL WATERS.

	QT.	PT.	SPLITS
Apollinaris	.35	.20	.10
Pureoxia Siphons of Seltzer		.20	
Pureoxia Siphons, Carbonic		.20	
Pureoxia Club Soda		.20	
Puritan Mineral Water	.35	.20	.10
Puritan Lithia Water	.40	.25	.15

PATRONS WILL PLEASE PAY WAITERS.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

[84]

The Pope

Season 1903

Did you order too?

P.B.
is the
Pop-ular
Brew

"Oh Be Jolly!"

SOLD AT THESE CONCERTS

appreciable numbers had a little section set off on the floor, and had a big crimson flag planted with the class year on it.

The class of '01 seemed to have the largest number present, although '98 massed an impressive number. The classes of '79 and '89 were very well represented, and were the recipients of many, many complimentary cheers.

Classes Vied with Each Other in Enthusiastic Cheering.

Cheering, with a clear voiced leader to direct things properly, is an exact science. Every conceivable combination was tried last evening. The class of '98 took it into their heads that a visit from the class of '91 would be agreeable. The calling cards read like this, shouted in sing-song by 100 boys who never get tired: "We want '91 to come over!" "We want '91 to come over!" and then the class of '91 stood up in their section and volunteered the information, "We will! We will! We will!"

And they went over and blended on a few stanzas of the Harvard drinking song and went back.

But '98 went back with them. It seems that class ethics demand a return of all courtesies. That is how it happened that the class of '79 became so tired that they could hardly shout. They tried to return every cheer that was given them, and as they and the Stadium, for which they are responsible, were the most popular incentives to shouting, they had a large contract to carry out.

The class of '89, with a special 15th annual celebration in process, was out in force and was proportionately enthusiastic. They cheered every class on the floor and did it all at once. This seemed to be worthy of applause from the balconies. Then Bart Hayes of '98 got his boys going and cheered every class from 1875 to 1904, inclusive.

This seemed the limit, till a thought struck the leader of the '01 aggregation, and he started with one and counted to 79, punctuated that year with three long 79s, and then came down to date with no diminution in the heartiness of the yell.

They might be counting yet, but Mr. Adamowski returned to the platform for the final group of selections and they gave nine "rahs" for Adamowski.

The musical programme started with "Veritas," composed by Densmore of '04, and concluded with "Up the Street," by Morse of '96.

It was while this last number was being played that the '01 and '98 boys started for the platform, ascended it and started to do stunts along the front rail. This was too much for Mr. Adamowski and his musicians, and they smilingly withdrew and left the whole stage to the boys who love their alma mater and try so hard to prove it.

Representative Harvard Night Full of theTrue Harvard Spirit.

Then the lights began to go out and they all went home.

Taken all in all, the evening was a representative Harvard night, and the representative Harvard spirit was manifested in a thousand ways. The cheers for the other classes, the cheers for President Eliot and the cheers for just old Harvard, Harvard, Harvard, were given with that snap and vigor which makes a Harvard man's crimson blood stir in his arteries, and crimson thoughts surge through his brain.

To an onlooker the sport and enthusiasm is contagious, and if he be not a college man, he feels maybe a little tinge of regret.

They came from all over the country, knowing that they would find their classmates here, and in a few days they will go away again, only to return next year and the next.

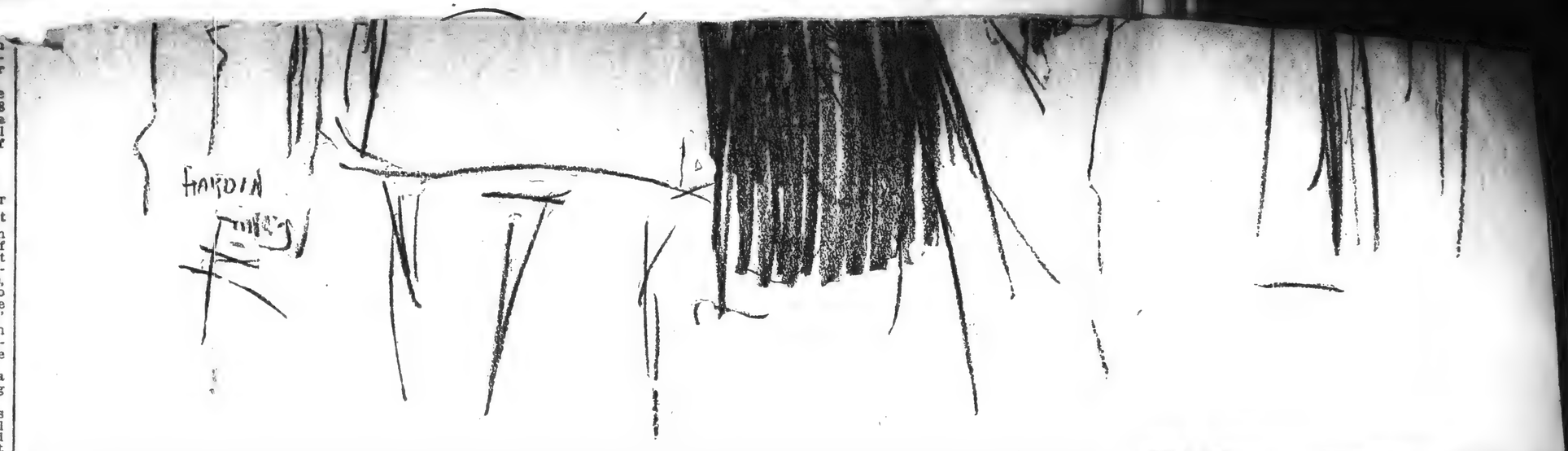
And Harvard enthusiasm is over it all and fills every man to the brim, from the young member of the class of '03, who will cast his first presidential ballot in the fall, to the Hon. John S. Keyes of [illegible], N. H., 83 years of age, a member of the class of '41, who sat in the balcony and watched the other boys cheering and marching on the floor below.

Mr. Keyes is one of Harvard's oldest graduates and honored sons, and he stood while his fellow collegians sang "Fair Harvard" and let an occasional tear trickle down his cheek, and was not ashamed.

It is infectious, this college spirit. Judges, gray haired business men, learned members of the bar, are made young again and cheer as heartily as they did during their freshman year.

During the intermission, preceding the last group of numbers, Mr. I. Tucker Burr of the class of '79 mounted the leader's place on the stage and lead the entire gathering in prolonged "The Ladies," "Harvards," "Eliots," "Stadiums," "Seventy-nines," "Naughty fours" and everything else on the list.

And a half-hour later the final stand had been made by the classes, the last "Rah, Rah, Rah," had been said, and the doors of Symphany Hall had been closed for the season and Harvard graduates' night at the Pops had become a crimson spot on the records for 1904.



HONY HALL

OPS

ENTIETH SEASON

HUNDRED AND FIVE

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THE "POPS." SYMPHONY HALL.

Boston, Monday, May 1, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 1.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 1, 1905.

PROGRAMME.

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE, "Mignon" . . . . . A. Thomas
3. BALLET MUSIC, "Queen of Sheba" . . . . . Goldmark
4. WALTZ, "España" (Violoncello Solo, Mr. JOSEF KELLER.) . . . . . Waldteufel

---

5. SELECTION, "Babes in Toyland" . . . . . Herbert
6. OVERTURE, "Fledermaus" . . . . . J. Strauss
7. SERENADE from "Les Contes d'Hoffmann" . . . . Offenbach
8. OVERTURE, "1812" . . . . . Tschaikowski

---

9. OVERTURE, "Rienzi" . . . . . Wagner
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. SELECTION, "Sho-gun" . . . . . Luders
12. MARCH, "Vienna Dude" (First time.) . . . . . Von Blon

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The Latest Cycles
for One and More Voices

THREE SPANISH FOLK-SONGS. By *Cleland Cornmell*		Price $1.00
FOUR SONGS FROM THE GARDEN OF KHAMA. By *Alma Goetz.*	In two keys	" 1.00
A DREAM OF FLOWERS. By *Julian Clifford.* Song Cycle		" 1.50
FAIRY DREAMS. By *Franco Leoni.* Cycle for four voices		" 1.50
SONGS OF THE DESERT. By *George Clutsam.*	In two keys	" 1.25
A LOVER IN DAMASCUS. Song Cycle. By *Amy Woodforde-Finden.*	Two keys	" 1.50
SHROPSHIRE LAD. Song Cycle. By *Arthur Somervell*		" 1.50
THREE SONG POEMS. By *S. Coleridge-Taylor.*	Two keys	" 1.00
HESPERIDES SONG CYCLE. By *George Clutsam*		" 1.50
BUNCH OF SHAMROCKS. Irish Song Cycle for four solo voices. By *A. A. Needham*		" 2.00

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One pound packages, 50 cents
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Chocolate Suranné and Chocolate Peppermints in half-pound boxes, 25 cents

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OPPOSITE SYMPHONY HALL

FLORENCE SUMMER SCHOOL JUNE TO SEPTEMBER VINCENZO LOMBARDI CARUSO DELUCIA

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ELSEWHERE IN ARCHIVES

THE "POPS." SYMPHONY HALL.

Boston, Tuesday, May 2, 1905. Twentieth Season. Summer 1905.
Vol. I. No. 2.
Published by C. A. ELLIS.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

TUESDAY, MAY 2, 1905.

PROGRAMME.

1. POLONAISE . . . . . Chopin
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. SELECTION, "Carmen" . . . . . Bizet
4. WALTZ, "Éternelle Ivresse" . . . . . Ganne

5. SUITE FROM BALLET, "La Belle au Bois Dormant," Tschaikowski
6. "FIRE-CHARM," from "Die Walküre" . . . . . Wagner
7. "MÉDITATION, PRIERE" . . . . . Th. Dubois
   For Violin, Harp, and Organ.
   Messrs. HOFFMANN, SCHUECKER, and ZACH.
8. OVERTURE, "William Tell" . . . . . Rossini

9. SELECTION, "Aïda" . . . . . Verdi
10. WALTZ, "Violets" . . . . . Waldteufel
11. SELECTION, "Duchess of Dantzic" . . . . . Caryll
12. MARCH, "Tambour-battant" . . . . . Messager

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g 1.03 "	1.07 "	" "	7.10 "
e 2.00 "	2.04 "	Hartford	7.59 "
b 3.00 "	3.04 "	Shore Line	9.11 "
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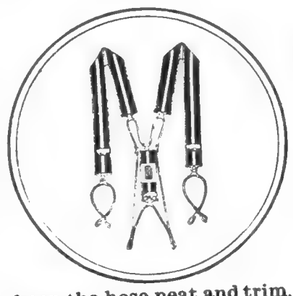

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3. BALLET MUSIC. "Coppelia," Delibes

4. FIRE CHARM. From "Die Walküre" . . . . . Wagner
5. SUITE FROM BALLET. "La Belle au Bois Dormant," Tschaikowski
6. OVERTURE. "William Tell," Rossini

7. SELECTION. "Aïda" . . . Verdi
8. WALTZ. "Violets" . . Waldteufel
9. SELECTION. "School Girl," Rubens

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Boston, Wednesday, May 3, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 3.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, MAY 3, 1905.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	SELECTION, "Faust"	Gounod
4.	WALTZ, "Tales from the Vienna Woods"	J. Strauss
5.	BALLET MUSIC, "Gioconda"	Ponchielli
6.	SELECTION, "Mikado"	Sullivan
7.	GAVOTTE	Linke
8.	OVERTURE, "Semiramide" (First time.)	Rossini
9.	"RIDE OF THE VALKYRIES"	Wagner
10.	WALTZ, "In lauschiger Nacht"	Ziehrer
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "El Capitan"	Sousa

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FLORENCE SUMMER SCHOOL (June to September)

VINCENZO LOMBARDI

CARUSO DE LUCIA

HAROLD BAUER PIANOFORTE

Boston, Thursday, May 4, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 4.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

THURSDAY, MAY 4, 1905.

PROGRAMME.

1.	MARCH, "Tannhäuser"	Wagner
2.	SUITE FROM BALLET, "Sylvia"	Delibes
3.	SELECTION, "Geisha"	Jones
4.	WALTZ, "Harlequin's Wedding"	Zach
5.	"L'ARLÉSIENNE"	Bizet
6.	SELECTION, "Pirates of Penzance"	Sullivan
7.	FANTASIE, "La Bohème"	Puccini
8.	OVERTURE, "Light Cavalry"	Suppé
9.	GAVOTTE	Linke
10.	WALTZ, "Barcarole"	Waldteufel
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "Cruiser Harvard"	Strube

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Ar. HARTFORD	12.13 p.m.	2.57 "	6.57 "	3.19 "
" NEW HAVEN	1.21 "	3.55 "	7.58 "	4.30 "
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Boston, Firday, May 5, 1905. Twentieth Season. Summer 1905.
Published by C. A. ELLIS. Vol. I. No. 5.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 5, 1905.

PROGRAMME.

1. POLONAISE . . . . . Chopin
2. "SCÈNE PITTORESQUE" . . . . . Massenet
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. SELECTION, "Duchess of Dantzic" . . . . . Caryll

5. SELECTION, "Gondoliers" . . . . . Sullivan
6. SELECTION, "Carmen" . . . . . Bizet
7. "DELUGE" . . . . . Saint-Saëns
8. OVERTURE, "Tannhäuser" . . . . . Wagner
   Violin Solo, Mr. HOFFMANN.

9. SELECTION, "Grand Duchess" . . . . . Offenbach
10. WALTZ, "Wine, Woman, and Song" . . . . . J. Strauss
11. SELECTION, "School Girl" . . . . . Rubin
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

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Boston, Saturday, May 6, 1905. Twentieth Season. Summer 1905.
Published by C. A. ELLIS. Vol. I. No. 6.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

SATURDAY, MAY 6, 1905.

PROGRAMME.

1.	MARCH, "Coronation"	Meyerbeer
2.	BALLET MUSIC from "Henry VIII."	Saint-Saëns
3.	SELECTION, "Sho-gun"	Luders
4.	WALTZ, "Blue Danube"	J. Strauss
5.	SELECTION, "Pinafore"	Sullivan
6.	OVERTURE, "Poet and Peasant"	Suppé
7.	"MÉDITATION, PRIERE"	Th. Dubois

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9.	OVERTURE, "Orpheus"	Offenbach
10.	WALTZ, "Jolly Fellows"	Vollstedt
11.	SELECTION, "Babes in Toyland"	Herbert
12.	MARCH, "Boccaccio"	Suppé

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THE "POPS." SYMPHONY HALL.

Boston, Monday, May 8, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 7.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 8, 1905.

PROGRAMME.

1. MARCH, "Hussar Drill" . . . . . Zach
2. "BAL COSTUMÉ" . . . . . Rubinstein
3. WALTZ, "Kiss" . . . . . Strauss
4. SELECTION, "Fortune-teller" . . . . . Herbert

5. SELECTION, "Carmen" . . . . . Bizet
6. OVERTURE, "Raymond" . . . . . A. Thomas
7. "SOUS TA FENETRE" . . . . . A. Lachaume
   (First time.)
8. MARCH, "Slav" . . . . . Tschaikowski

9. SERENADE from "Les Contes d'Hoffmann" . . Offenbach
10. WALTZ, "The Skaters" . . . . . Waldteufel
11. SELECTION, "King Dodo" . . . . . Luders
12. MARCH, "High School Cadets" . . . . . Sousa

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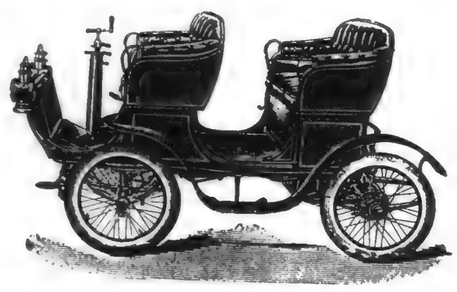

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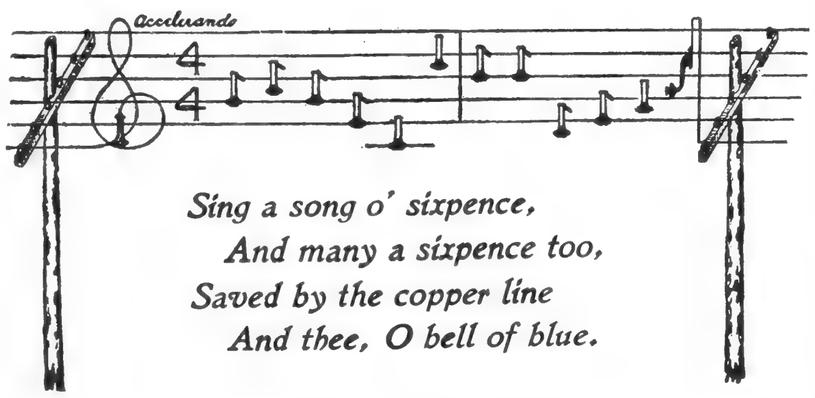

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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

TUESDAY, MAY 9, 1905.

PROGRAMME.

1.	MARCH, "Vienna Dude"	Von Blon
2.	OVERTURE, "Zampa"	Hérold
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "Romeo and Juliet"	Gounod
5.	"DANSE MACABRE"	Saint-Saëns
6.	SELECTION, "It Happened in Nordland"	Herbert
7.	"SALUT D'AMOUR"	Elgar
8.	"RIDE OF THE VALKYRIES"	Wagner
9.	SELECTION, "Aïda"	Verdi
10.	WALTZ, "Kaiser"	Strauss
11.	SELECTION, "Sho-gun"	Luders
12.	MARCH, "Teufel"	Suppé

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THE "POPS." SYMPHONY HALL.

Boston, Wednesday, May 10, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 9.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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aL 5.00 "	5.04 "	" "	10.10 "
g 5.03 "	5.07 "	" "	11.00 "
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g 1.03 p.m.	1.07 p.m.	" "	7.10 "
b 3.00 "	3.04 "	" "	9.11 "
g 5.03 "	5.07 "	" "	11.00 "
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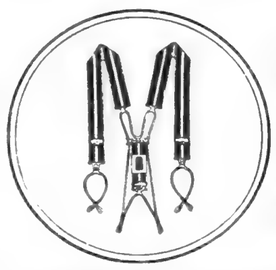
WEDNESDAY, MAY 10, 1905.

PROGRAMME.

1.	POLONAISE	Chopin
2.	BALLET MUSIC, "Samson and Delilah"	Saint-Saëns
3.	SELECTION, "Geisha"	Jones
4.	WALTZ, "Barcarole"	Waldteufel
5.	MINUET	Paderewski
6.	FANTASIA from "La Bohème"	Puccini
7.	"LA BELLE AU BOIS DORMANT"	Tschaikowski
8.	SELECTION, "Rigoletto"	Verdi
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "In lauschiger Nacht"	Ziehrer
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "Boccaccio"	Suppé

Hume Piano Used.

Monday, May 15, 1000th Concert . . Reminiscence Night
Monday Evening, May 22 . . . Wagner Programme



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1.	POLONAISE	Chopin
2.	BALLET MUSIC, "Samson and Delilah"	Saint-Saëns
3.	SELECTION, "Rigoletto"	Verdi
4.	WALTZ, "Barcarole"	Waldteufel
5.	MINUET	Paderewski
6.	"La Belle au Bois Dormant"	Tschaikowski
7.	SELECTION, "Yankee Consul,"	Robyn
8.	MARCH, "Boccaccio"	Suppé

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THE "POPS." SYMPHONY HALL.

Boston, Thursday, May 11, 1905. Twentieth Season. Summer 1905.
Published by C. A. ELLIS. Vol. I. No. 10.
C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. T. ADAMOWSKI, Conductor.

THURSDAY, MAY 11, 1905.

PROGRAMME.

1.	MARCH, "Tannhäuser"	Wagner
2.	DREAM MUSIC, "Hansel and Gretel"	Humperdinck
3.	POTPOURRI OF AUSTRIAN MELODIES	Koschat
4.	WALTZ, "Harlequin en Voyage"	Zach
5.	SELECTION, "It Happened in Nordland"	Herbert
6.	BALLET, "Gioconda"	Ponchielli
7.	OVERTURE, "Poet and Peasant"	Suppé
8.	SERENADE	Moszkowski
9.	SELECTION, "Faust"	Gounod
10.	WALTZ, "Estudiantina"	Waldteufel
11.	SELECTION, "Erminie"	Jakobowski
12.	MARCH, "Hungarian"	Moldauer

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Monday, May 15, 1000th Concert . . Reminiscence Night
Monday Evening, May 22 . . . Wagner Programme

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THE "POPS." SYMPHONY HALL.

Boston, Friday, May 12, 1905. **Twentieth Season.** **Summer 1905.**

Published by C. A. ELLIS. Vol. I. No. 11.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 12, 1905.

PROGRAMME.

1.	PERSIAN MARCH	Strauss
2	BALLET MUSIC, "Sylvia"	Delibes
3.	WALTZ, "Morgenblätter"	Strauss
4.	SELECTION, "Duchess of Dantzic"	Caryll
5.	SELECTION, "Aïda"	Verdi
6.	SLAVONIC DANCES	Dvorak
7.	VIOLIN SOLO, Romance	Wagner
	Mr. JACQUES HOFFMANN.	
8.	OVERTURE, "Raymond"	Thomas
9.	SELECTION, "The Brigands"	Offenbach
10.	WALTZ, "Artist Life"	Strauss
11.	SELECTION, "It Happened in Nordland"	Herbert
12.	MARCH, "Hoch Habsburg"	Kral

Hume Piano Used.

Monday, May 15, 1000th Concert . . Reminiscence Night
Monday Evening, May 22 . . . Wagner Programme

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" SPRINGFIELD	11.34 "	2.22 "	6.21 "	2.35 a.m.
Ar. HARTFORD	12.13 p.m.	2.57 "	6.57 "	3.19 "
" NEW HAVEN	1.21 "	3.55 "	7.58 "	4.30 "
" NEW YORK	3.15 p.m.	5.45 p.m.	9.52 p.m.	6.46 a.m.

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The "POPS"

SEASON of 1905

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SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

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ON SALE AT THE "POPS"

Boston, Saturday, May 13, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 12.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SATURDAY, MAY 13, 1905.

PROGRAMME.

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE, "Mignon" . . . . . Thomas
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. SELECTION, "Faust" . . . . . Gounod

5. SELECTION, "Geisha" . . . . . Jones
6. MARCH, "Tannhäuser" . . . . . Wagner
7. SERENADE for Violin, Harp, and Violoncello . . Oelschlagel
   Mr. HOFFMANN, Mr. SCHUECKER, and Mr. KELLER.
8. OVERTURE, "Zampa" . . . . . Hérold

9. SERENADE from "Les Contes d'Hoffmann" . . Offenbach
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. SELECTION, "Babes in Toyland" . . . . . Herbert
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

Hume Piano Used.

Monday, May 15, 1000th Concert . . Reminiscence Night
Monday Evening, May 22 . . . Wagner Programme

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Monday, May 15, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 13.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 15, 1905.

1,000th Performance, Reminiscence Night.

PROGRAMME.

1. MARCH, "Hoch Habsburg" . . . . . Kral
2. OVERTURE, "William Tell" . . . . . Rossini
   Solo Violoncello, Mr. JOSEF KELLER.
   Played as No. 2 at first "Pop" Concert, July 11, 1885.
3. WALTZ, "*Thousand* and One Nights" . . . . Strauss
4. OVERTURE, "Martha" . . . . . Flotow
5. SELECTION, "The Sphinx" . . . . . Thompson
6. { *a.* "LOIN DU BAL" . . . . . Gillet
   { *b.* INTRODUCTION, Act III., "Lohengrin" . . . Wagner
7. LARGO . . . . . Handel
   Solo Violin, Mr. HOFFMANN.
8. FAREWELL SYMPHONY . . . . . Haydn
9. SELECTION, "Babes in Toyland" . . . . . Herbert
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Up the Street" . . . . . Morse

Jewett Piano Used.

Monday Evening, May 22 . . . Wagner Programme

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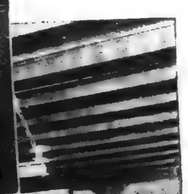

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Tuesday, May 16, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 14.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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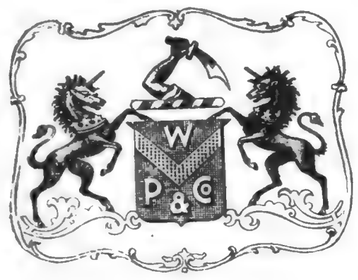

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TUESDAY, MAY 16, 1905.

PROGRAMME.

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. SELECTION, "Mikado" . . . . . Sullivan

5. BALLET MUSIC, "Gioconda" . . . . . Ponchielli
6. OVERTURE, "Galatea" . . . . . Suppé
7. SERENADE for Violin, Harp, and Violoncello . . . Oelschlagel
   Mr. HOFFMANN, Mr. SCHUECKER, and Mr. KELLER.
8. SELECTION, "Aïda" . . . . . Verdi

9. OVERTURE, "Stradella" . . . . . Flotow
10. SELECTION, "It Happened in Nordland" . . . . Herbert
11. WALTZ, "Éternelle Ivresse" . . . . . Ganne
12. HUNGARIAN MARCH . . . . . Moldauer

Jewett Piano Used.

Monday Evening, May 22 . . . Wagner Programme

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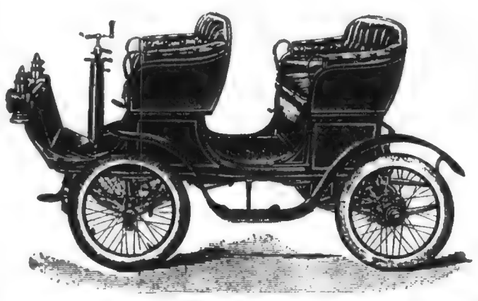

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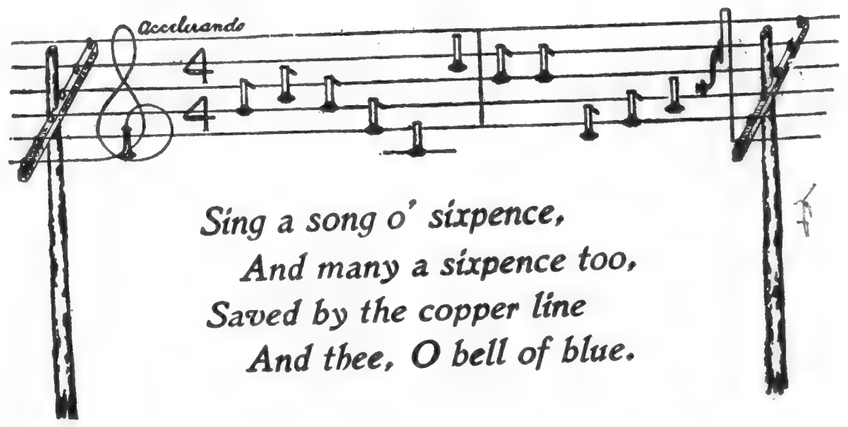

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Wednesday, May 17, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 15.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, MAY 17, 1905.

PROGRAMME.

1. MARCH, "Tannhäuser" . . . . . Wagner
2. BALLET MUSIC, "Faust" . . . . . Gounod
3. SELECTION, "Mikado" . . . . . Sullivan
4. WALTZ, "Faschingskinder" . . . . . Ziehrer
   (First time.)

5. OVERTURE, "Barber of Seville" . . . . . Rossini
6. OVERTURE, "Rienzi" . . . . . Wagner
7. INDIAN SERENADE . . . . . Converse
8. SELECTION, "Carmen" . . . . . Bizet

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. WALTZ, "España" . . . . . Waldteufel
11. SELECTION, "Prince of Pilsen" . . . . . Luders
12. MARCH, "El Capitan" . . . . . Sousa

Jewett Piano Used.

Monday Evening, May 22 . . . Wagner Programme

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Thursday, May 18, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 16.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

THURSDAY, MAY 18, 1905.

PROGRAMME.

1.	RAKOCZY MARCH	Berlioz
2.	HUNGARIAN DANCES	Brahms
3.	SELECTION, "Mikado"	Sullivan
4.	WALTZ, "Seid umschlungen Millionen"	Strauss
5.	OVERTURE, "Les Dragons de Villars"	Maillard
6.	SELECTION, "Aïda"	Verdi
7.	VIOLIN SOLO, "Romanza"	Strube
8.	SELECTION, "It Happened in Nordland"	Herbert
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "Violets"	Waldteufel
11.	SELECTION, "Yankee Consul"	Robyn
12.	MARCH, "Boccaccio"	Suppé

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Monday Evening, May 22 . . . Wagner Programme

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fL	1.00 p.m.	1.04 p.m.	" "	6.10 "
g	1.03 "	1.07 "	" "	7.10 "
e	2.00 "	2.04 "	Hartford	7.59 "
b	3.00 "	3.04 "	Shore Line	9.11 "
aL	5.00 "	5.04 "	" "	10.10 "
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g	12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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b	3.00 "	3.04 "	" "	9.11 "
g	5.03 "	5.07 "	" "	11.00 "
g	12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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2.	HUNGARIAN DANCES	Brahms
3.	SELECTION, "Mikado"	Sullivan
4.	WALTZ, "Seid umschlungen Millionen"	Strauss
5.	SELECTION, "Aïda"	Verdi
6.	"THE DELUGE"	Saint-Saëns
7.	SELECTION, "It Happened in Nordland"	Herbert
8.	OVERTURE, "Light Cavalry"	Suppe
9.	WALTZ, "Violets"	Waldteufel
10.	SELECTION, "Yankee Consul,"	Robyn
11.	MARCH, "Boccaccio"	Suppé

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The "POPS"

SEASON of 1905

Boston, Friday, May 19, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 17.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 19, 1905.

PROGRAMME

1.	MARCH, "Black Bess"	Strube
2.	OVERTURE, "Mignon"	A. Thomas
3.	SELECTION, "Faust"	Gounod
4.	WALTZ, "Barcarole"	Waldteufel
5.	OVERTURE, "Fra Diavolo"	Auber
6.	SELECTION, "Gondoliers"	Sullivan
7.	BALLET MUSIC, "Queen of Sheba" (Solo Violoncello, Mr. KELLER.)	Goldmark
8.	POLONAISE from "Onegin"	Tschaikowski
9.	GAVOTTE	Linke
10.	WALTZ, "Kaiser"	Strauss
11.	SELECTION, "Sho-Gun"	Luders
12.	HUNGARIAN MARCH	Moldauer

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Monday Evening, May 22 . . . Wagner Programme

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Saturday, May 20, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 18.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

SATURDAY, MAY 20, 1905.

PROGRAMME.

1. MARCH, "Athletic Club" . . . . . R. Nagel
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. SELECTION, "Brigands" . . . . . Offenbach
4. WALTZ, "Morgenblätter" . . . . . Strauss

5. BALLET MUSIC, "Gioconda" . . . . . Ponchielli
6. WEDDING MARCH . . . . . Mendelssohn
7. LARGO . . . . . Handel
   Solo Violin, Mr. HOFFMANN.
8. SELECTION, "Pirates of Penzance" . . . . . Sullivan

9. OVERTURE, "Galatea" . . . . . Suppé
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. SELECTION, "Babes in Toyland" . . . . . Herbert
12. MARCH, "Cruiser Harvard" . . . . . Strube

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Monday Evening, May 22 . . . Wagner Programme
Saturday, May 27 . . Farewell Night of Mr. T. Adamowski

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SYMPHONY HALL "POP" PROGRAMME.

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Boston, Monday, May 22, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 19.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

MONDAY, MAY 22, 1905.

WAGNER NIGHT.

PROGRAMME.

1. MARCH, "Tannhäuser" . . . . . Wagner
2. OVERTURE, "Fra Diavolo" . . . . . Auber
3. WALTZ, "Sounds from the Vienna Woods" . . . Strauss
4. "RIDE OF THE VALKYRIES" . . . . . Wagner

5. OVERTURE, "Tannhäuser" . . . . . Wagner
6. SELECTION, "Sho-Gun" . . . . . Luders
7. PARAPHRASE from "Parsifal" for Four Violoncellos . Wagner
   Messrs. KELLER, NAGEL, BARTH, and HEBERLEIN.
8. { PRELUDE, Act I., "Lohengrin" / PRELUDE, Act III., "Lohengrin" } . . . . . Wagner

9. "FIRE-CHARM," from "Die Walküre" . . . . Wagner
10. WALTZ, "Violets" . . . . . Waldteufel
11. SELECTION, "It Happened in Nordland" . . . Herbert
12. HUNGARIAN MARCH . . . . . Moldauer

Steinway Piano Used.

Saturday, May 27 . . Farewell Night of Mr. T. Adamowski
Monday, May 29 . . . . . Mr. Max Zach, Conductor

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Tuesday, May 23, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 20.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

TUESDAY, MAY 23, 1905.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	POLISH DANCES	Moniuszko
3.	WALTZ, "Barcarole"	Waldteufel
4.	SELECTION, "Geisha"	Jones
5.	OVERTURE, "Si j'étais Roi"	Adam
6.	SELECTION, "Carmen"	Bizet
7.	SUITE, "Peer Gynt"	Grieg
8.	MARCH, "Slav"	Tschaikowski
9.	OVERTURE, "Orpheus aux Enfers"	Offenbach
10.	WALTZ, "The Mountaineers"	Ziehrer
11.	SELECTION, "Erminie"	Jakobowski
12.	MARCH, "El Capitan"	Sousa

Steinway Piano Used.

Thursday, May 25, by special request . . Wagner Night
Saturday, May 27 . . Farewell Night of Mr. T. Adamowski
Monday, May 29 . . . . . Mr. Max Zach, Conductor

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SYMPHONY HALL

The "POPS"

SEASON of 1905

BIRD

Boston, Wednesday, May 24, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 21.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

WEDNESDAY, MAY 24, 1905.

PROGRAMME.

1.	RAKOCZY MARCH	Berlioz
2.	"INVITATION TO DANCE"	Weber
3.	SELECTION, "Gondoliers"	Sullivan
4.	WALTZ, "Snowflakes" (First time.)	Bayer
5.	BALLET MUSIC from "The Cid"	Massenet
6.	SELECTION, "Grand Duchess"	Offenbach
7.	"SALUT D'AMOUR"	Elgar
8.	OVERTURE, "Semiramide"	Rossini
9.	OVERTURE, "Stradella"	Flotow
10.	WALTZ, "España"	Waldteufel
11.	SELECTION, "Prince of Pilsen"	Luders
12.	MARCH, "Hoch Habsburg"	Kral

Steinway Piano Used.

Thursday, May 25, by special request . . Wagner Night
Saturday, May 27 . . Farewell Night of Mr. T. Adamowski
Monday, May 29 . . . . Mr. Max Zach, Conductor

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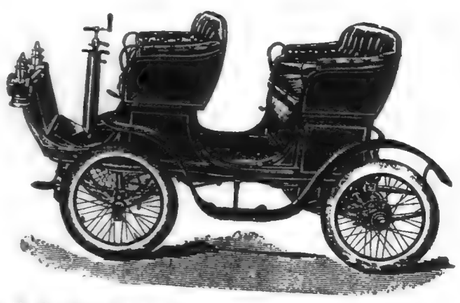

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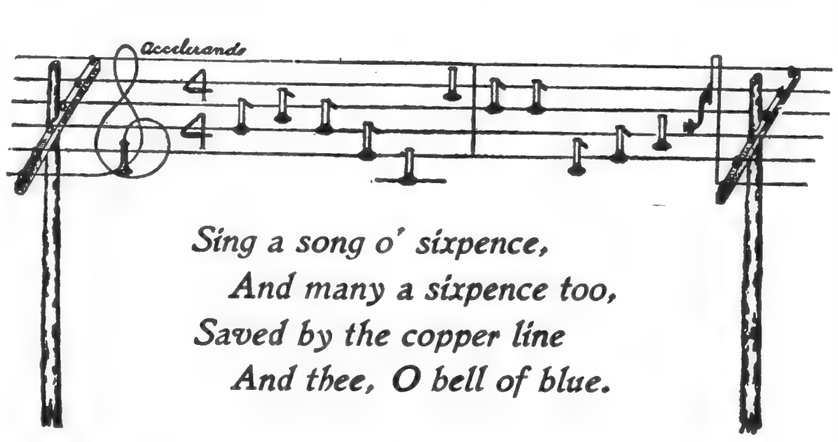

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SYMPHONY HALL

The "POPS"

SEASON of 1905

BIRD

Boston, Thursday, May 25, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 22.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

THURSDAY, MAY 25, 1905.

Wagner Night, by request.

PROGRAMME.

1. MARCH, "Lohengrin" . . . . . Wagner
2. BALLET MUSIC, "Henry VIII." . . . . . Saint-Saëns
3. SELECTION, "Mikado" . . . . . Sullivan
4. "RIDE OF THE VALKYRIES" . . . . . Wagner

5. SELECTION, "Faust" . . . . . Gounod
6. ROMANZA for Violin . . . . . Wagner
   Mr. JACQUES HOFFMANN.
7. OVERTURE, "Rienzi" . . . . . Wagner
8. PARAPHRASE from "Parsifal" for Four Violoncellos . Wagner
   Messrs. KELLER, NAGEL, BARTH, and HEBERLEIN.

9. GAVOTTE . . . . . Linke
10. PRELUDE to Act III., "Lohengrin" . . . . . Wagner
11. WALTZ, "Snowflakes" . . . . . Bayer
    (First time.)
12. MARCH, "Tambour Battant" . . . . . Messager

Steinway Piano Used.

Saturday, May 27 . . Farewell Night of Mr. T. Adamowski
Monday, May 29 . . . . . Mr. Max Zach, Conductor

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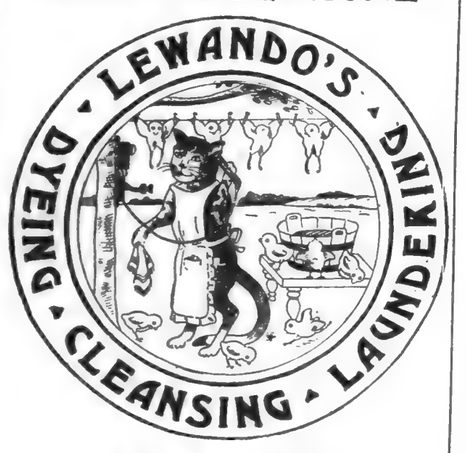

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Friday, May 26, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 23.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

FRIDAY, MAY 26, 1905.

PROGRAMME.

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "Si j'étais Roi" . . . . . Adam
3. WALTZ, "Grubenlichter" . . . . . Zeller
4. SELECTION, "It Happened in Nordland" . . . . . Herbert

5. GAVOTTE . . . . . Linke
6. "LA BELLE AU BOIS DORMANT" . . . . . Tschaikowski
7. SYMPHONIC POEM, "The Youth of Hercules" . . . . . Saint-Saëns
8. MARCH, "Tannhäuser" . . . . . Wagner

9. OVERTURE, "Galatea" . . . . . Suppé
10. WALTZ, "Beautiful Blue Danube" . . . . . Strauss
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Vienna Dude" . . . . . Wagner

Steinway Piano Used.

Saturday, May 27 . . Farewell Night of Mr. T. Adamowski
Monday, May 29 . . . . . Mr. Max Zach, Conductor

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g 1.03 "	1.07 "	" "	7.10 "
e 2.00 "	2.04 "	Hartford	7.59 "
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aL 5.00 "	5.04 "	" "	10.10 "
g 5.03 "	5.07 "	" "	11.00 "
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a 10.03 a.m.	10.07 a.m.	Shore Line	4.15 p.m.
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b 3.00 "	3.04 "	" "	9.11 "
g 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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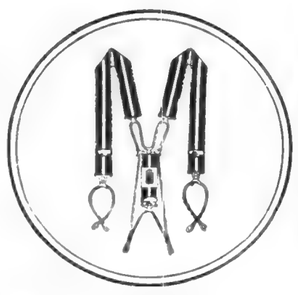

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1. MARCH, "El Capitan" Sousa
2. WALTZ, "Grubenlichter" Zeller
3. SELECTION, "It Happened in Nordland" Herbert
4. GAVOTTE Linke
5. "La Belle au Bois Dormant" Tschaikowski
6. SYMPHONIC POEM, "The Youth of Hercules" Saint-Saëns
7. MARCH, "Tannhäuser" Wagner
8. OVERTURE, "Galatea" Suppé
9. WALTZ, "Beautiful Blue Danube" Strauss
10. SELECTION, "Yankee Consul," Robyn
11. MARCH, "Vienna Dude" Wagner

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Saturday, May 27, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 24.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. T. ADAMOWSKI, Conductor.

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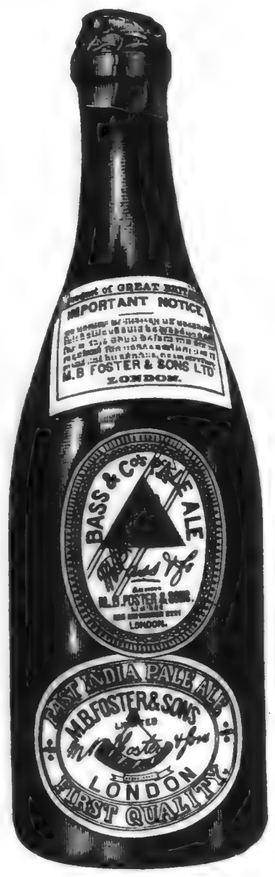

Sold at these concerts

SATURDAY, MAY 27, 1905.

Farewell Night of Mr. T. Adamowski.

PROGRAMME.

1. MARCH, "Tambour Battant" . . . . . Messager
2. OVERTURE, "Mignon" . . . . . Thomas
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. SELECTION, "Faust" . . . . . Gounod

5. BALLET MUSIC, "Gioconda" . . . . . Ponchielli
6. "THE DELUGE" . . . . . Saint-Saëns

Solo Violin, Mr. HOFFMANN.

7. SELECTION, "La Bohème" . . . . . Puccini
8. FAREWELL SYMPHONY . . . . . Haydn

9. SERENADE, "Les Contes d'Hoffmann" . . . . Offenbach
10. WALTZ, "Lauschiger Nacht" . . . . . Ziehrer
11. SELECTION, "It Happened in Nordland" . . . . Herbert
12. MARCH, "Cruiser Harvard" . . . . . Strube

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Monday, May 29 . . . . . Mr. Max Zach, Conductor

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Monday, May 29, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 25.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 29, 1905.

First Night of Conductor Max Zach

PROGRAMME.

1. MARCH, "Merry Soldiers" . . . . . Sabathil
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SELECTION, "Florodora" . . . . . Stuart
4. OVERTURE, "Domino Noir" . . . . . Auber

5. OVERTURE to "Slovenly Peter." Ballet by . . Heuberger (First time.)
6. SELECTION, "Cavalleria Rusticana" . . . . Mascagni
7. SCÈNE RELIGIEUSE ET INVOCATION . . . . Massenet 'Cello Obligato, Mr. JOSEPH KELLER.
8. FINALE to Act I. from "Lohengrin" . . . . Wagner

9. WALTZ, "Forest Spirits" . . . . . Zach
10. ENTR'ACTE, "Al Fresco" . . . . . Herbert (First time.)
11. MAZURKA, "Die Libelle" . . . . . Strauss
12. MARCH, "Princess Ninetta" . . . . . Strauss

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Tuesday, May 30 . . . . . Patriotic Night
Monday, June 5 . . . . . Wagner Night

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ON SALE AT THE "POPS"

Boston, Tuesday, May 30, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 26.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 30, 1905.

Patriotic Night.

PROGRAMME.

1. MARCH, "Szechenyi" . . . . . Fahrbach
2. WALTZ, "Gross-Wien" . . . . . Strauss
3. OVERTURE, "Le Roi l'a dit" . . . . . Delibes
4. SELECTION, "Robin Hood" . . . . . De Koven

5. "LOUISIANA" (The official St. Louis World's Fair March) (First time.) Fr. van der Stucken
6. SPRING SONG . . . . . Mendelssohn
7. SELECTION, "King Dodo" . . . . . Luders
8. "PAN-AMERICANA" (First time.) . . . . . Herbert

9. OVERTURE to "Mignon" . . . . . Thomas
10. AMERICAN FANTASY . . . . . Herbert
11. VALSE, "Amoureuse" . . . . . Berger
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

Hume Piano Used.

Monday, June 5 . . . . . Wagner Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Wednesday, May 31, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 27.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 31, 1905.

PROGRAMME.

1. CORONATION MARCH . . . . . Meyerbeer
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
   'Cello Obligato, Mr. J. KELLER.
3. WALTZ, "Girls of Baden" . . . . . Komzak
   (First time.)
4. SELECTION, "Aïda" . . . . . Verdi

5. TWO ENTR'ACTES from "Carmen" . . . . . Bizet
6. WALTZ, "Harlequin's Journey" . . . . . Zach
7. ROMANZA for Violin . . . . . Strube
   Mr. CARLO ONDRICEK.
8. "ENTRÉE TRIOMPHALE DES BOYARDS" . Halvorsen

9. OVERTURE, "Si j'étais Roi" . . . . . Adam
10. INTERMEZZO from "Contes d'Hoffmann" . . Offenbach
11. SELECTION, "It Happened in Nordland" . . . Herbert
12. MARCH, "Under the Double Eagle" . . . . . Wagner

Hume Piano Used.

Monday, June 5 . . . . . Wagner Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Thursday, June 1, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 28.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 1, 1905.

PROGRAMME.

1. WERNER MARCH . . . . . Ziehrer
2. WALTZ, "Longchamps Fleuri" . . . . . Waldteufel
3. OVERTURE, "Stradella" . . . . . Flotow
4. SELECTION, "Singing Girl" . . . . . Herbert

5. SELECTION, "Il Trovatore" . . . . . Verdi
6. TWO MOVEMENTS from "Peer Gynt" . . . . . Grieg
   a. Anitra's Dance.
   b. In the Halls of the Mountain King.
7. "UNDER THE LINDEN TREES," from "Scènes Alsaciennes"
   'Cello Obligato, Mr. KELLER. Clarinet Obligato, Mr. FRITZSCHE. Massenet
8. WALTZ, "Vienna Bonbons" . . . . . Strauss

9. OVERTURE, "Pique Dame" . . . . . Suppé
10. VALSE BLEUE . . . . . Margis
11. SELECTION, "Erminie" . . . . . Jakobowski
12. MILITARY MARCH . . . . . Zach

Hume Piano Used.

Monday, June 5 . . . . . Wagner Night

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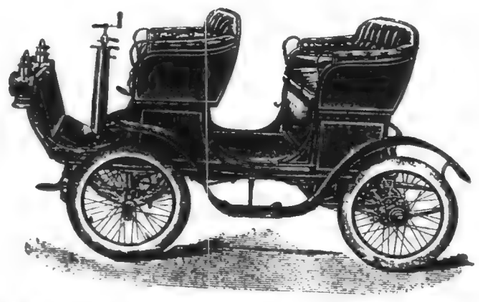

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Friday, June 2, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 29.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 2, 1905.

PROGRAMME.

1. MARCH, "For the Country"
2. OVERTURE, "Zampa" . . . . . Milloecker
3. SELECTION, "Robin Hood" . . . . . Hérold
4. WALTZ, "Landeskinder" . . . . . De Koven

---

5. TWO HUNGARIAN DANCES . . . . . Strauss
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11. "RIDE OF THE HUSSARS" . . . . . Robyn
12. MARCH, "Wien bleibt Wien" . . . . . Spindler

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Monday, June 5 . . . . . Wagner Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Saturday, June 3, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 30.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 3, 1905.

PROGRAMME.

1.	TEUFEL'S MARCH	Suppé
2.	OVERTURE, "Martha"	Flotow
3.	WALTZ, "Pomone"	Waldteufel
4.	SELECTION, "Babes in Toyland"	Herbert
5.	"BLISSFUL DREAM"	Meyer-Helmund
6.	SELECTION, "Carmen"	Bizet
7.	BALLET MUSIC, "Sylvia"	Delibes
8.	OVERTURE, "Tannhäuser"	Wagner
9.	SEXTETTE from "Lucia"	Donizetti
10.	WALTZ, "Harlequin's Wedding"	Zach
11.	POLKA, "Tic-Tac"	Strobl
12.	MARCH, "Cruiser Harvard"	Strube

Hume Piano Used.

Monday, June 5 . . . . . **Wagner Night**
Tuesday, June 6 . . . . . **Technology Night**

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e 2.00 "	2.04 "	Hartford	7.59 "
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Leave Boston.	Leave Back Bay.	Via	Due New York.
a 10.03 a.m.	10.07 a.m.	Shore Line	4.15 p.m.
g 1.03 p.m.	1.07 p.m.	" "	7.10 "
b 3.00 "	3.04 "	" "	9.11 "
g 5.03 "	5.07 "	" "	11.00 "
12.00 n'ht	12.04 a.m.	" "	7.12 a.m.

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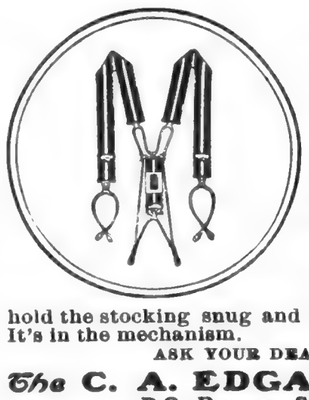

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2. WALTZ, "Pomone" Waldteufel
3. SELECTION, "Belle of New York" Kerker
4. SELECTION, "Carmen" Bizet
5. BALLET MUSIC, "Sylvia" Delibes
6. OVERTURE, "Tannhäuser" Wagner
7. SEXTETTE from "Lucia" Donizetti

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Monday, June 5, 1905. Twentieth Season. Summer 1895.

Published by C. A. ELLIS. Vol. I. No. 31.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, JUNE 5, 1905.

WAGNER NIGHT.

PROGRAMME.

1. ORIENTAL MARCH . . . . . Zach
2. WALTZ, "Joys of Life" . . . . . Strauss
3. SELECTION, "The Serenaders" . . . . . Herbert
4. OVERTURE to "The Flying Dutchman" . . . . . Wagner

5. SELECTION, "La Bohème" . . . . . Puccini
6. "LÉGENDE" . . . . . Wieniawski
   Mr. ONDRICEK.
7. OVERTURE to "Slovenly Peter" . . . . . Heuberger
8. PRELUDE to "The Mastersingers" . . . . . Wagner

9. PROCESSION OF THE WOMEN, "Lohengrin" . . Wagner
10. SONG, "Evening Star," from "Tannhäuser" . . . Wagner
    Solo Trombone, Mr. CARL HAMPE.
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. MARCH . . . . . Nagel

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Tuesday, June 6 . . . . . **Technology Night**
Monday, June 12 . . . . . **French Composers' Night**

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Tuesday, June 6, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 32.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, JUNE 6, 1905.

Technology Night.

PROGRAMME.

1. MARCH, "Black Bess" . . . . . Strube
2. WALTZ, "I Love You" . . . . . Waldteufel
3. SELECTION, "Prince of Pilsen" . . . . . Luders
4. *a.* "PREXY FOR AYE"
   b. "ON ROGERS STEPS"
   c. "TAKE ME BACK TO TECH"
5. COLLEGE OVERTURE . . . . . Moses
6. *a.* "RETROSPECTION"
   b. "THE BEST SCHOOL OF ALL"
7. OVERTURE, "Pique Dame" . . . . . Suppé
8. *a.* "THE JANITORS' UNION" }
   b. "THE STEIN SONG" } . . . Bullard, Tech '87
9. OVERTURE, "Orpheus" . . . . . Offenbach
10. SELECTION, "Yankee Consul" . . . . . Robyn
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Hussar Drill" . . . . . Zach

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SYMPHONY HALL "The POPS" SEASON of 1905

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

Boston, Wednesday, June 7, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 33.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

Notice to Advertisers.

The advertising columns in the programme are controlled SOLELY by F. R. COMEE, Symphony Hall, to whom all communications should be addressed.

WEDNESDAY, JUNE 7, 1905.

PROGRAMME.

1. POLONAISE . . . . . Chopin
2. WALTZ, "Vienna Bonbons" . . . . . Strauss
3. SELECTION, "Faust" . . . . . Gounod
4. OVERTURE, "La Jolie Parfumeuse" . . . . Offenbach

---

5. SELECTION, "Sho-Gun" . . . . . Luders
6. OVERTURE, "The Beautiful Galatée" . . . . Suppé
7. "LE DERNIER SOMMEIL DE LA VIERGE" . . Massenet
   For String Orchestra.
8. "ENTRÉE TRIOMPHALE DES BOYARDS" . Halvorsen

---

9. MARCHE NUPTIALE . . . . . Sieberg
   (First time.)
10. WALTZ, "Vienna Beauties" . . . . . Ziehrer
11. GALOP, "Wasps' Nest" . . . . . Zach
12. MARCH, "Obersteiger" . . . . . Zeller

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Wednesday, June 14 . Farewell Night of Conductor Max Zach

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Thursday, June 8, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 34.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 8, 1905.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Semiramide" . . . . . Rossini
3. SELECTION, "It Happened in Nordland" . . . . Herbert
4. WALTZ, "New Vienna" . . . . . Strauss

5. PRELUDE to Act I., "Lohengrin" . . . . . Wagner
6. TWO HUNGARIAN DANCES . . . . . Brahms
7. INTERMEZZO . . . . . Carroll
8. WALTZ, "La Gitana" . . . . . Bucalossi

9. SELECTION, "Cavalleria Rusticana" . . . . Mascagni
10. ANDANTE for String Orchestra . . . . . Tschaikowski
11. SELECTION, "The Country Girl" . . . . . Monckton
12. BOCCACCIO MARCH . . . . . Suppé

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Monday, June 12 . . . . French Composers' Night
Wednesday, June 14 . Farewell Night of Conductor Max Zach
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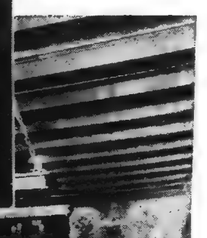

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Friday, June 9, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 35.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 9, 1905.

PROGRAMME.

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. WALTZ, "Artist's Life" . . . . . Strauss
3. OVERTURE, "Slovenly Peter" . . . . . Heuberger
4. SELECTION, "Aïda" . . . . . Verdi

5. SCARF DANCE from "Callirhoe" . . . . . Chaminade
6. VIOLONCELLO SOLO, Berceuse . . . . . Godard
   Mr. JOSEF KELLER.
7. WALTZ, "Harlequin's Wedding" . . . . . Zach
8. "LOUISIANA" . . . . . Fr. Van der Stucken

9. OVERTURE, "Oberon" . . . . . Weber
10. "RONDE D'AMOUR" . . . . . Westerhout
11. WALTZ from "Fledermaus" . . . . . Strauss
12. MARCH, "Merry Soldiers" . . . . . Sabathil

Jewett Piano Used.

Monday, June 12 . . . . . French Composers' Night
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Thursday, June 15 . . . . . Bank Officers' Night

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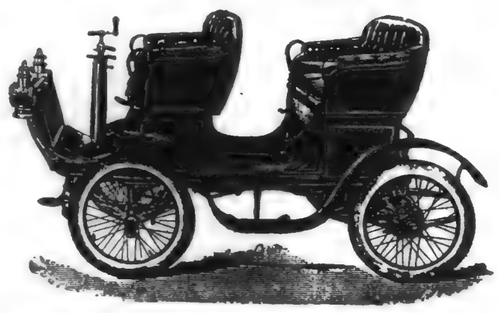

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Saturday, June 10, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 36.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 10, 1905.

PROGRAMME.

1. MILITARY MARCH . . . . . Zach
2. WALTZ, "La Gitana" . . . . . Bucalossi
3. SELECTION, "Florodora" . . . . . Stuart
4. OVERTURE, "Raymond" . . . . . Thomas

5. OVERTURE, "William Tell" . . . . . Rossini
6. "MEDITATION," for Violin, Harp, and Organ . . . Dubois
   Messrs. ONDRICEK, SCHUECKER, and ZACH
7. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
8. "PAN-AMERICANA" . . . . . Herbert

9. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer
10. SPRING SONG . . . . . Mendelssohn
11. SELECTION, "The Brigands" . . . . . Offenbach
12. MARCH, "Archduke Albrecht" . . . . . Schneider

Jewett Piano Used.

Monday, June 12	French Composers' Night
Wednesday, June 14	Farewell Night of Conductor Max Zach
Thursday, June 15	First Appearance of Conductor Gustav Strube
Thursday, June 15	Bank Officers' Night
Saturday, June 17	Patriotic Night

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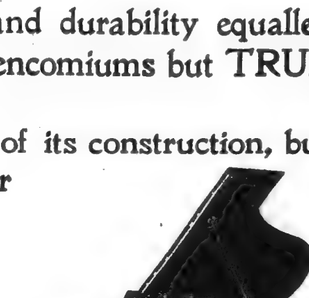

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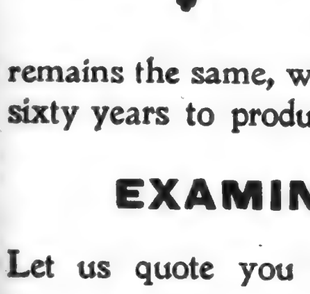

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Monday, June 12, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 37.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, JUNE 12, 1905.

French Composers' Night.

PROGRAMME.

1. MARCH, "Hongroise" . . . . . Berlioz
2. SELECTION, "Faust" . . . . . Gounod
3. INTERMEZZO, "Naila" . . . . . Delibes
4. OVERTURE, "Orpheus aux Enfers" . . . . . Offenbach

---

5. FUNERAL MARCH OF A MARIONETTE . . . Gounod
6. "UNDER THE LINDEN TREES" . . . . . Massenet
   'Cello, Mr. JOSEF KELLER. Clarinet, Mr. FRITZSCHE.
7. *a.* "HABENERA" . . . . . Chabrier
   b. GAVOTTE, "Mignon" . . . . . Thomas
8. OVERTURE, "Domino Noir" . . . . . Auber

---

9. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
10. PRELUDE, "The Deluge" . . . . . Saint-Saëns
    Violin Solo, Mr. ONDRICEK.
11. WALTZ, "Barcarole" . . . . . Waldteufel
12. MARCH, "Tzigane" . . . . . Lacome

Steinway Piano Used.

Wednesday, June 14 . **Farewell Night of Conductor Max Zach**
Thursday, June 15 **First Appearance of Conductor Gustav Strube**
Thursday, June 15 . . . . . **Bank Officers' Night**
Saturday, June 17 . . . . . **Patriotic Night**

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b 3.00 "	3.04 "	" "	9.11 "
g 5.03 "	5.07 "	" "	11.00 "
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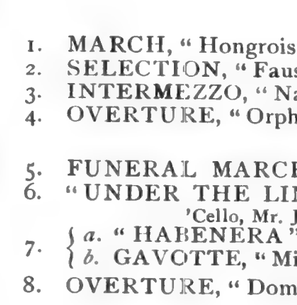

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1. MARCH, "Hongroise" Berlioz
2. SELECTION, "Faust" Gounod
3. INTERMEZZO, "Naila" Delibes
4. OVERTURE, "Orpheus aux Enfers" Offenbach
5. FUNERAL MARCH OF A MARIONETTE Gounod
6. GAVOTTE, "Mignon" Thomas
7. OVERTURE, "Domino Noir" Auber
8. PRELUDE, "The Deluge," Saint-Saëns
9. WALTZ, "Barcarole" Waldteufel

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Tuesday, June 13, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 38.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, JUNE 13, 1905.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. WALTZ, "Nachtschwärmer" . . . . . Ziehrer
3. SELECTION, Serenade . . . . . Herbert
4. OVERTURE, "Ruy Blas" . . . . . Mendelssohn

5. BALLET MUSIC, "Feramors" . . . . . Rubinstein
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   Mr. SCHUECKER.
7. INDIAN SERENADE . . . . . Converse
8. OVERTURE, "1812" . . . . . Tschaikowski

9. "OFFENBACHIANA" . . . . . Conradi
10. "DAWN" . . . . . Waller
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Vienna Dude" . . . . . Wagner

Steinway Piano Used.

Wednesday, June 14	Farewell Night of Conductor Max Zach
Thursday, June 15	First Appearance of Conductor Gustav Strube
Thursday, June 15	Bank Officers' Night
Saturday, June 17	Patriotic Night
Monday, June 19	Harvard Night
Tuesday, June 20	Wagner Night

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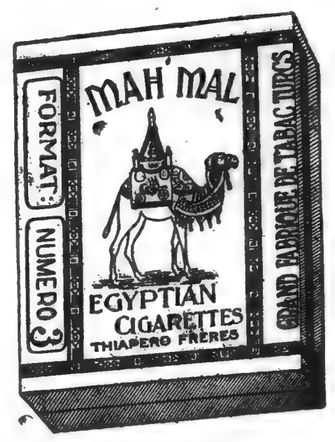

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Wednesday, June 14, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 39.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, JUNE 14, 1905.

Farewell Night of Conductor Max Zach.

PROGRAMME.

1. POLONAISE . . . . . Liszt
2. OVERTURE, "Le Roi l'a dit" . . . . . Delibes
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. SELECTION, "Carmen" . . . . . Bizet
5. OVERTURE, "Slovenly Peter" . . . . . Heuberger
6. SUITE, for Flute and Piano . . . . . Godard
   a. Allegretto.
   b. Idylle.
   c. Valse.
   Mr. D. MAQUARRE.
7. SCARF DANCE . . . . . Chaminade
8. OVERTURE, "Tannhäuser" . . . . . Wagner
9. SELECTION, "It Happened in Nordland" . . . . . Herbert
10. DUO FOR VIOLINS, "Traum der Sennerin" . . . . . Labitzky
    Messrs. ONDRICEK and STRUBE.
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Up the Street" . . . . . Morse

Steinway Piano Used.

Thursday, June 15	First Appearance of Conductor Gustav Strube
Thursday, June 15	Bank Officers' Night
Saturday, June 17	Patriotic Night
Monday, June 19	Harvard Night
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Mr. Frederic [illegible]

[illegible] Hall,

[illegible].

Dear Frederic:-

[illegible]

and in reply beg to state that I would like to have you announce-
ment this year for the "Pop" concert programs.

I am especially pleased at your [illegible] an opportunity of [illegible] an [illegible].

Wishing you continued success, I remain

Yours very sincerely,

Dictated to A. V. Steinert & Sons Co.

[illegible] for passes - [illegible]

MANUSCRIPT

50 Beacon St., Boston, Mass.,

April 4, 1903.

My dear Mr. Comee:

I have delayed answering your letter of the 24th ult. not through neglect or wilful procrastination. I thank you for your kind invitation to lunch with you and Garceau at the University Club some day. It is difficult for me to get off for any length of time, and some days it is impossible. Perhaps I can manage it for some Wednesday, if agreeable to you. Perhaps, also, this note will make things sufficiently clear.

The reason why we have our own pop-concert is simple and plain. The fun of graduates' night has gone. Everything is now prim and proper, and it is not an exaggeration to say that one must sit and listen to music with intellectual ears and folded hands. No opportunity is allowed to mingle with other classes, to move about the hall or to meet with friends at other tables. I was not present when '91 created disorder, but I was present last year, and I had a thoroughly stupid time. If this were my own opinion only, it might be different, but nearly all the members of my class who were there, and many men of other classes, agreed with me that it was a stupid evening and that they regretted they had come. To be sure, we could shout our class cheers, and at the end we did rise on chairs and wave a few red paper flags over our heads; but every attempt on my part to visit any other table was foiled by an usher who tapped me on the shoulder and told me to sit down. Now, I quite understand Symphony Hall cannot be given over to a riot and that the danger to the hall of such is greater than to the old hall. Nor am I in any degree in favor of disorder and unsightly behavior or any objectionable feature; but I am in favor of a free commingling of friends and less stiffness. I am sure that you would do everything in your power to make the evening pleasant and to give us an enjoyable time, but I think you are handicapped by the situation, and I do not blame you for strict rules, though I must believe that they are stricter than necessary. Therefore, it seemed to us that we could have a jollier time and a more enthusiastic, freer evening in our own hall, with our own orchestra. The scheme is an innovation; no one can be sure of its success, but it is meeting with distinct approval from the members of my class who universally seem to favor it.

This, in a few words, is the situation.

Sincerely yours,

Charles Read Saltonstall

Chairman '93 Decennial Committee.

F. R. Comee, Esq.

this year as last- Thanks for passes- (U) Connelly '93

[124]

MANUSCRIPT

Mr. Timothee Adamowski, *Conductor for Season of 1903*

SYMPHONY HALL 'POP' PROGRAMME

Published by C. A. ELLIS, Manager

Season, Summer of Nineteen Hundred and Thr
Commencing Monday, May 4, the 892d Perfor
Ending Saturday, June 27. Forty-eight Perforn

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Speculator who k
Post, Boston Herald,

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For Advertising Space, address F. R. COMEE, Symphony Hall, Boston,

Feb. 12, 1903.

Mr. C. J. Connelly,
Adams House.

My dear Mr. Connelly,

Even at this early date, I wish to take up with you the question of renewing your advertisement in our "Pop" concert programme for the coming season, details of which you will find above.

I think you will share in my enthusiasm in the matter of the conductor for the coming season, Mr. T. Adamowski. Under his direction, some years ago, the concerts were the most successful of any season we have ever had, and I see no good reason why we shall not repeat this record this year.

The general arrangement of the programme will be the same as before, each page entire going forward daily, so that every advertiser gets an equal show at the front page.

Your space, location, and price will be the same as before.

Asking your courteous consideration, and awaiting your reply, I am,

Cordially yours,

Fred. R. Comee.

Enclosed please find passes.
Dear Sir. We will use the same space this year as last. Thanks for passes. C J Connelly Jr

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SYMPHONY HALL

The "POPS"

SEASON of 1905

SYMPHONY HALL "POP" PROGRAMME.

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

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ON SALE AT THE "POPS"

Boston, Thursday, June 15, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 40.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 15, 1905.

First Appearance of Conductor Gustav Strube.

Bank Officers' Night.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Masaniello" . . . . . Auber
3. WALTZ, "Emperor" . . . . . Strauss
4. SELECTION, "Miss Simplicity" . . . . . Heartz

5. HUNGARIAN RHAPSODY, No. 2 . . . . . Liszt
6. TWO INTERMEZZI { *a.* "Einsam" / *b.* "Verliebt" } (First time.) . . . . . Strube
7. INTRODUCTION and Dance of Apprentices from "The Mastersingers" . . . . . Wagner
8. SELECTION, "Baron Humbug" . . . . . Thompson

9. OVERTURE, "Frau Meisterin" . . . . . Suppé
10. "THE BLUE MEDITERRANEAN" (First time.) . . . . . Volpatli
11. SELECTION, "The Filibuster" . . . . . Loraine
12. MARCH, "Radetzky" . . . . . Strauss

Steinway Piano Used.

Saturday, June 17 . . . . . Patriotic Night
Monday, June 19 . . . . . Harvard Night
Tuesday, June 20 . . . . . Wagner Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Friday, June 16, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 41.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 16, 1905.

PROGRAMME.

1. MARCH, "Le Père la Victoire" . . . . . Ganne
2. SUITE, "Peer Gynt" . . . . . Grieg
3. WALTZ, "Près de Toi" . . . . . Waldteufel
4. OVERTURE, "Poet and Peasant" . . . . . Suppé
   'Cello Obligato, Mr. KELLER.

5. SELECTION from "Samson and Delilah" . . . . Saint-Saëns
6. "REGRETS" (First time.) . . . . . Vieuxtemps
   (First time.)
   Violin Solo, Mr. ONDRICEK.
7. FINALE, "Lohengrin" . . . . . Wagner
8. THREE DANCES from "Henry VIII." . . . . German

9. OVERTURE, "Stradella" . . . . . Flotow
10. WALTZ, "Autumn Leaves" . . . . . Strube
    (First time.)
11. SELECTION, "Babes in Toyland" . . . . . Herbert
12. MARCH, "King Karl" . . . . . Unrath

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Saturday, June 17 . . . . . **Patriotic Night**
Monday, June 19 . . . . . **Harvard Night**
Tuesday, June 20 . . . . . **Wagner Night**

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The "POPS"

SEASON of 1905

Boston, Saturday, June 17, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 42.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 17, 1905.

Patriotic Night.

PROGRAMME.

1. MARCH, "Bunker Hill" . . . . . Strube
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Artist's Life" . . . . . Strauss
4. SELECTION, "The Red Feather" . . . . . De Koven
   (Libretto by CHARLES EMERSON COOK.)

5. SELECTION, "Grand Duchess" . . . . . Offenbach
6. OVERTURE, "William Tell" . . . . . Rossini
   'Cello Obligato, Mr. KELLER.
7. INTERMEZZO from "Contes d'Hoffmann" . . Offenbach
8. "CZARDAS" . . . . . Grossman

9. GEORGE WASHINGTON HYMN . . . . . Sieberg
   (First time.)
10. AMERICAN FANTASY . . . . . Herbert
11. SELECTION, "Yankee Consul" . . . . . Robyn
12. MARCH, "Stars and Stripes Forever" . . . . . Sousa

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Monday, June 19 . . . . . **Harvard Night**
Tuesday, June 20 . . . . . **Wagner Night**

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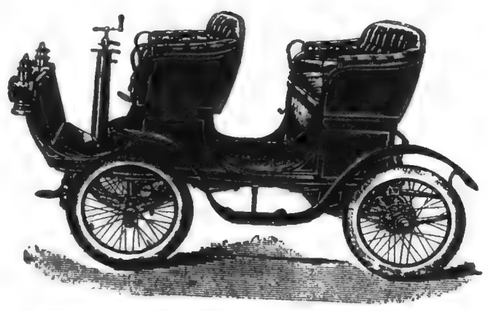

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Monday, June 19, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 43.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 19, 1905.

Harvard Night.

PROGRAMME.

1. MARCH, "Soldiers' Field" . . . . . Strube
2. SELECTION, "Prince of Pilsen" . . . . . Luders
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. SELECTION, "Machiavelli," Hasty Pudding Production, 1905 . . . . . Hall,'05

5. *a.* BALLET, "Elaine" . . . . . Grey
   b. MARCH, "Veritas"
6. *a.* MARCH, "Through the Yard at Harvard" . . . . . Densmore, '04
   b. MARCH from Pi Eta Production, "The Counterfeiter," 1905 . . . . . C. A. Hosmer, '02
7. WALTZ, "Grubenlichter" . . . . . Davidson–Grey
8. SELECTION, "The Red Feather" . . . . . Zeller
   (Libretto by CHARLES EMERSON COOK, '93.) . . . . . De Koven

9. *a.* "THE STADIUM" . . . . . Johnston, '06
   b. AMERICAN FANTASY
10. "FAIR HARVARD" . . . . . Herbert
11. POLKA, "The Tattler"
12. MARCH, "Up the Street" . . . . . Comins . . . . . Morse, '96

Hume Piano Used.

Tuesday, June 20 . . . . . **Wagner Night**
Monday, June 26 . . . . . **Ninth Graduates' Night**

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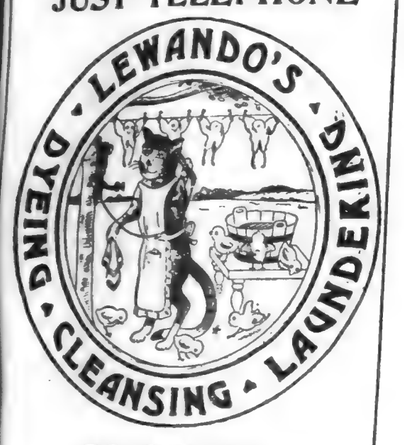

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Tuesday, June 20, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 44.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

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g 1.03 "	1.07 "	" "	7.10 "
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aL 5.00 "	5.04 "	" "	10.10 "
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a 10.03 a.m.	10.07 a.m.	Shore Line	4.15 p.m.
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b 3.00 "	3.04 "	" "	9.11 "
g 5.03 "	5.07 "	" "	11.00 "
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TUESDAY, JUNE 20, 1905.

Wagner Night.

PROGRAMME.

1. MARCH, "Tannhäuser" . . . . . Wagner
2. WALTZ, "At Home" . . . . . Strauss
3. ANDANTE for String Orchestra . . . . . Platt
   (First time.)
4. OVERTURE, "Rienzi" . . . . . Wagner

5. SELECTION, "Huguenots" . . . . . Meyerbeer
6. LEGATO . . . . . Strube
7. PRELUDE to "Lohengrin" . . . . . Wagner
8. OVERTURE, "Tannhäuser" . . . . . Wagner

9. SCÈNE RELIGIEUSE . . . . . Massenet
   'Cello Obligato, Mr. KELLER.
10. SELECTION, "Prince of Pilsen" . . . . . Luders
11. WALTZ, "Wave" . . . . . Metra
12. MARCH, "Hoch Habsburg" . . . . . Kral

Hume Piano Used.

Monday, June 26 . . . . . **Ninth Graduates' Night**
Tuesday, June 27 . . . . . **Soloists' Night**

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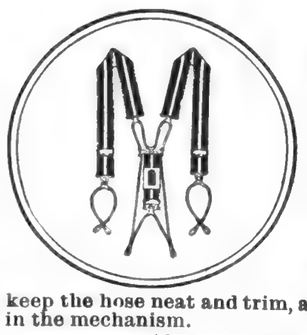

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1. MARCH, "Tannhäuser" Wagner
2. OVERTURE, "Rienzi" Wagner
3. SELECTION, "Huguenots" Meyerbeer
4. PRELUDE to "Lohengrin" Wagner
5. OVERTURE, "Tannhäuser" Wagner
6. SELECTION, "Prince of Pilsen" Luders

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SYMPHONY HALL

The "POPS"

SEASON of 1905

BIRD

Boston, Wednesday, June 21, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 45.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 21, 1905.

PROGRAMME.

1. MARCH, "Tabasco" . . . . . Chadwick
2. OVERTURE, "1492" . . . . . Pflueger
3. SELECTION, "Cavalleria Rusticana" . . . . Mascagni
4. WALTZ, "Jack and the Beanstalk" . . . . . Sloane

5. OVERTURE, "Light Cavalry" . . . . . Suppé
6. SELECTION, "Babes in Toyland" . . . . . Herbert
7. MARCH AND WALTZ from "The Show Girl" . . . Heartz
8. SELECTION, "Boodle and Company" . . . . Densmore

9. OVERTURE, "Tannhäuser" . . . . . Wagner
10. SELECTION, "Peggy from Paris" . . . . . Loraine
11. WALTZ, "Grubenlichter" . . . . . Zeller
12. MARCH, "Fraternitas" . . . . . Densmore

Hume Piano Used.

Monday, June 26 . . . . . Ninth Graduates' Night
Tuesday, June 27 . . . . . Soloists' Night
Wednesday, June 28 . . . . . Wagner Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Thursday, June 22, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 46.

C. A. ELLIS, Manager. P. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 22, 1905.

PROGRAMME.

1. MARCH, "Grand Republic" — Strube
2. OVERTURE, "La Gazza Ladra" — Rossini
3. WALTZ, "Joys of Life" — Strauss
4. SELECTION, "Faust" — Gounod

5. TWO SLAVIC DANCES — Dvorak
6. OVERTURE, "Mignon" — Thomas
7. "ANDACHT," for Violin, Harp, and Organ — Johnson
   Messrs. ONDRICEK, SCHUECKER, and YOUNG. (First time.)
8. HUNGARIAN RHAPSODY — Liszt

9. OVERTURE, "Pique Dame" — Suppé
10. WALTZ, "Mes Amours" — Riker
11. SELECTION, "The Serenade" (First time.) — Herbert
12. MARCH — Bilse

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Monday, June 26	Ninth Graduates' Night
Tuesday, June 27	Soloists' Night
Wednesday, June 28	Wagner Night
Thursday, June 29	German Night

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Ar. HARTFORD	12.13 p.m.	2.57 "	6.57 "	3.19 "
" NEW HAVEN	1.21 "	3.55 "	7.58 "	4.30 "
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ON SALE AT THE "POPS"

Boston, Friday, June 23, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 47.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

The "POPS"

SYMPHONY HALL — SEASON of 1905

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 23, 1905.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. SELECTION, "Fortune-teller" . . . . . Herbert
4. PIZZICATO ARABESQUE . . . . . Fanchetti
   (First time.)
5. BALLET ÉGYPTIEN . . . . . Luigini
   (First time.)
6. "THE DELUGE" . . . . . Saint-Saëns
   Solo Violin, Mr. ONDRICEK.
7. AUBADE PRINTANIÈRE . . . . . Lacome
8. SELECTION, "Geisha" . . . . . Monckton

9. OVERTURE, "Tantalusqualen" . . . . . Suppé
10. "EN SORDINE" . . . . . Fullam
11. SELECTION, "King Dodo" . . . . . Luders
12. MARCH, "Liberty Bell" . . . . . Sousa

Hume Piano Used.

Monday, June 26 . . . . . **Ninth Graduates' Night**
Tuesday, June 27 . . . . . **Soloists' Night**
Wednesday, June 28 . . . . . **Wagner Night**
Thursday, June 29 . . . . . **German Night**

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Saturday, June 24, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 48.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 24, 1905.

PROGRAMME.

1. MARCH, "Damnation of Faust" . . . . . Gounod
2. OVERTURE, "Galatea" . . . . . Suppé
3. SELECTION, "Carmen" . . . . . Bizet
4. WALTZ, "In lauschiger Nacht" . . . . . Ziehrer

5. SELECTION, "Traviata" . . . . . Verdi
6. "JAPANESE WAR PICTURES" . . . . . Woeber
7. "AM MEER" . . . . . Schubert

Trombone Solo, Mr. HAMPE.

8. OVERTURE, "Zampa" . . . . . Hérold

9. SELECTION, "Babes in Toyland" . . . . . Herbert
10. "THE BLUE MEDITERRANEAN" . . . . . Volpatli
11. WALTZ, "España" . . . . . Waldteufel
12. MARCH, "Black Bess" . . . . . Strube

Hume Piano Used.

Monday, June 26	Ninth Graduates' Night
Tuesday, June 27	Soloists' Night
Wednesday, June 28	Wagner Night
Thursday, June 29	German Night
Saturday, July 1	Closing Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Monday, June 26, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 49.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 26, 1905.

Ninth Graduates' Night.

PROGRAMME.

1.	MARCH, "Through the Yard at Harvard"	C. A. Hosmer, '02
2.	SELECTION, "Yankee Consul"	Robyn
3.	WALTZ, "España"	Waldteufel
4.	OVERTURE, "His Majesty"	Shafter Howard, '85
5.	*a.* DECENNIAL MARCH	Elson, '95
	b. HASTY PUDDING MARCH	Purdon, '95
6.	SELECTION, "Babes in Toyland"	Herbert
7.	INTRODUCTION to Act III., "Lohengrin"	Wagner
8.	OVERTURE, "Orpheus"	Offenbach
9.	*a.* MARCH, "Veritas"	Densmore, '04
	b. AMERICAN FANTASY	Herbert
10.	WALTZ, "Jolly Fellows"	Vollstedt
11.	"FAIR HARVARD"	Bigelow
12.	MARCH, "Our Director"	

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Tuesday, June 27	Soloists' Night
Wednesday, June 28	Wagner Night
Thursday, June 29	German Night
Saturday, July 1	Closing Night

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ELSEWHERE IN ARCHIVES

SYMPHONY HALL — "The POPS" — SEASON of 1905

Boston, Tuesday, June 27, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 50.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 27, 1905.

Soloists' Night.

PROGRAMME.

1. GRAND MARCH . . . . . Schubert–Locke
2. OVERTURE, "Bronze Horse" . . . . . Auber
3. WALTZ, "Sounds from the Vienna Woods" . . . . Strauss
4. BALLADE for Trombone . . . . . Müller–Berghaus
   Mr. CARL HAMPE.
5. OVERTURE, "Mignon" . . . . . Thomas
6. FAUST FANTASIE for Violin . . . . . Sarasate
   Mr. BARLEBEN.
7. HUNGARIAN DANCES . . . . . Brahms
8. MILITARY CONCERTO for Clarinet . . . . . Barmann
   Mr. FRITZSCHE.
9. OVERTURE, "Freischütz" . . . . . Weber
10. WALTZ, "Im Dämmerlicht" . . . . . Strube
11. SELECTION, "Mikado" . . . . . Sullivan
12. MARCH, "Boccaccio" . . . . . Suppé

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Wednesday, June 28 . . . . . Wagner Night
Thursday, June 29 . . . . . German Night
Saturday, July 1 . . . . . Closing Night

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Wednesday, June 28, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 51.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 28, 1905.

WAGNER NIGHT.

PROGRAMME.

1.	MARCH, "Flag of Victory"	Blon
2.	OVERTURE, "Raymond"	Thomas
3.	SUITE, "L'Arlésienne"	Bizet
4.	PRELUDE to "The Mastersingers"	Wagner
5.	OVERTURE, "Rienzi"	Wagner
6.	TWO INTERMEZZI { *a.* "Einsam" *b.* "Verliebt" }	Strube
7.	"FIRE-CHARM," from "Die Walküre"	Wagner
8.	WALTZ, "Morgenblätter"	Strauss
9.	SELECTION from "Samson and Delilah"	Saint-Saëns
10.	SERENADE	Moszkowski
11.	WALTZ, "Mes Amours"	Riker
12.	MARCH, "Fürs Vaterland"	Millöcker

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Thursday, June 29 . . . . . German Night
Saturday, July 1 . . . . . Closing Night

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e 2.00 "	2.04 "	Hartford	7.59 "
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g 5.03 "	5.07 "	" "	11.00 "
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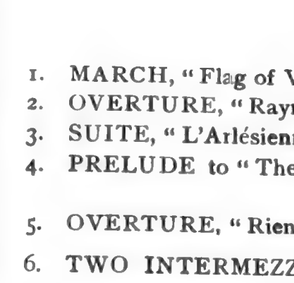

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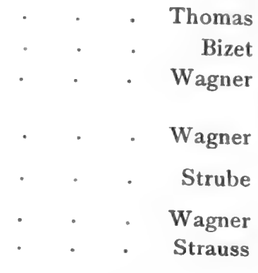

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2. OVERTURE, "Raymond" — Thomas
3. PRELUDE to "The Mastersingers" — Wagner
4. OVERTURE, "Rienzi" — Wagner
5. "FIRE-CHARM," from "Die Walküre" — Wagner
6. WALTZ, "Morgenblätter" — Strauss
7. SELECTION from "Samson and Delilah" — Saint-Saëns
8. SERENADE — Moszkowski
9. WALTZ, "Mes Amours" — Riker

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SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Thursday, June 29, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 52.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 29, 1905.

German Night.

PROGRAMME.

1.	GERMAN MARCH	Strube
2.	WALTZ, "Blue Danube"	Strauss
3.	OVERTURE, "Martha"	Flotow
4.	TWO SONGS for Trombone Quartet Messrs. HAMPE, Sr., HAMPE, Jr., MAUSEBACH, and KENFIELD.	
5.	GRAND MARCH	Stasny
6.	LARGO	Handel
7.	OVERTURE, "Tannhäuser"	Wagner
8.	*a.* "TRÄUMEREI"	Schumann
	b. WALTZ, "Rosenfesseln"	Strube
9.	SCHLARAFFEN MARCH	Kempter
10.	POTPOURRI OF GERMAN FOLK-SONGS	Schreiner
11.	WALTZ, "Erinnerung an Luzern"	Keler-Bela
12.	MARCH, "King Karl"	Unrath

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Saturday, July 1 . . . . . Closing Night

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ELSEWHERE IN ARCHIVES

SYMPHONY HALL

The "POPS"

SEASON of 1905

Boston, Friday, June 30, 1905. Twentieth Season. Summer 1905.

Published by C. A. ELLIS. Vol. I. No. 53.

C. A. ELLIS, Manager. F. R. COMBE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

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FRIDAY, JUNE 30, 1905.

PROGRAMME.

1.	EGYPTIAN MARCH	Strauss
2.	OVERTURE, "Fra Diavolo"	Auber
3.	WALTZ, "Vienna Blood"	Strauss
4.	SELECTION, "Fencing Master"	De Koven
5.	OVERTURE, "Orpheus"	Offenbach
6.	*a.* "MEDITATION" / *b.* CANZONETTA	Strube
7.	SELECTION, "Carmen"	Bizet
8.	PRELUDES I. AND III., "Lohengrin"	Wagner
9.	SELECTION, "It Happened in Nordland"	Herbert
10.	SERENADE	Keene
11.	WALTZ, "Amour et Printemps"	Waldteufel
12.	MARCH, "El Capitan"	Sousa

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Saturday, July 1 . . . . . Closing Night

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Boston Transcript

SATURDAY, APRIL 22, 1905

The "Pops"

It seems hardly possible that it is twenty years since, in 1885, the idea to supplement the Symphony season with a series of summer concerts of light and attractive music was established, to be in vogue every succeeding season save one. The length of these seasons varied considerably in the earlier years and the concerts were even prolonged throughout the summer, but of late they have been confined to the months of May and June. The twentieth season of the perennial "Pops" opens on Monday, May 1, and continues for nine weeks, closing on Saturday, July 1. The orchestra or fifty musicians will be selected as usual from the ranks of the Boston Symphony Orchestra and everything will be conducted as usual with the single exception of a slight modification in the scale of prices which will be as follows: General admission to the unreserved tables on the floor and the second balcony, twenty-five cents; the entire first balcony, reserved at fifty cents, and seats at reserved floor tables, seventy-five cents. There will be the usual number of special nights including the one thousandth concert on Monday evening, May 15, which will be featured by a selected programme and other interesting attractions. Tickets go on sale for the opening night, Monday, May 1, Monday morning at Symphony Hall.

The Boston Post
The Representative Democratic Paper of New England

THE "POPS"

It seems hardly possible that it is 20 years since, in 1885, the idea to supplement the Symphony season with a series of summer concerts of light and attractive music was established, to be in vogue every succeeding season save one. The 20th season of the perennial "Pops" opens on Monday, May 1, and continues for nine weeks, closing on Saturday, July 1.

The orchestra of 50 musicians will be selected as usual from the ranks of the Boston Symphony Orchestra, and everything will be conducted as usual, with the single exception of a slight modification in the scale of prices, which will be as follows: General admission to the unreserved tables on the floor and the second balcony, 25 cents; the entire first balcony reserved at 50 cents, and seats at reserved floor tables, 75 cents.

There will be the usual number of special nights, including the 1000th concert on Monday evening, May 15, which will be featured by a selected programme and other interesting attractions. Tickets go on sale for the opening night, Monday, May 1, tomorrow morning at Symphony Hall.

Boston Sunday Globe.

SUNDAY, APRIL 23, 1905.

THE "POPS."

It seems hardly possible that it is 20 years since the idea to supplement the Symphony season with a series of summer concerts of light and attractive music was established, to be in vogue every succeeding season save one. The length of these seasons varied considerably in the earlier years and the concerts were even prolonged throughout the summer, but of late they have been confined to the months of May and June. The 20th season of the perennial "Pops" opens Monday, May 1, and continues for nine weeks, closing Saturday, July 1.

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There will be the usual number of special nights including the 1000th concert Monday evening, May 15, which will be featured by a selected program and other interesting attractions. Tickets go on sale for the opening night Monday, tomorrow morning at Symphony hall.

Boston Transcript

SATURDAY, APRIL 29, 1905

The "Pops"

For nineteen years the concerts during May and June by the larger part of the Boston Symphony Orchestra, which are known as the "Pops," have been a sterling feature of Boston's summer entertainments, simply because in addition to the regular Symphony patrons who welcome the seasonable musical relaxation there are thousands of music lovers whose tastes incline to melodies of a lighter vein than obtain during the winter. Then there is the additional feature of light refreshments, a chance to smoke, and the opportunity to study human nature and dress as exemplified in one's neighbors, who also indulge in the same privilege toward you. Everything will be conducted on the same general plan as in the past. Mr. T. Adamowski will conduct the first four weeks, and the balance of the season Mr. Max Zach and Mr. Gustav Strube will be the musical directors, in the order named. The programme for the opening night, Monday follows:

March, "Black Bess".....Strube
Overture, "Mignon".....A. Thomas
Ballet music, "Queen of Sheba".....Goldmark
Violoncello solo, Mr. Josef Keller.
Waltz, "Espana".....Waldteufel
Selection, "Babes in Toyland".....Herbert
Overture, "Fledermaus".....J. Strauss
Serenade from "Les Contes d'Hoffmann"...
Offenbach
Overture, "1812".....Tschaikowski
Overture, "Rienzi".....Wagner
Waltz, "Jolly Fellows".....Vollstedt
Selection, "Sho-Gun".....Luders
(First time.)
March, "Vienna Dude".....Von Blon

Tickets are now on sale at Symphony Hall, and the prices will be for general admission to the second balcony and unreserved tables on the floor, twenty-five cents; for the entire first balcony, reserved, fifty cents, and for seats at reserved tables on the floor, seventy-five cents as heretofore.

The Boston Journal

"POP" CONCERTS OPEN BEGINNING OF SEASON

For nineteen years the concerts during May and June by the larger part of the Boston Symphony Orchestra, which are better known as the "Pops," have been a sterling feature of Boston's summer entertainments, simply because in addition to the regular symphony patrons who welcome the seasonable musical relaxation there are thousands of music lovers whose tastes incline to melodies of a lighter vein than obtain during the winter. Then there is the additional feature of light refreshments, a chance to smoke, and the opportunity to study human nature and dress as exemplified in one's neighbors who also indulge in the same privilege with you. Everything this season will be conducted on the same general plan as in the past. T. Adamowski will conduct the first four weeks, and the balance of the season Max Zach and Gustav Strube will be the musical directors in the order named. The program for the opening night, Monday, follows:

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Overture, "1812".....Tschaikowski
Overture, "Rienzi".....Wagner
Waltz, "Jolly Fellows".....Vollstedt
Selection, "Sho-Gun".....Luders
(First time)
March, "Vienna Dude".....von Blon

Tickets are now on sale at Symphony Hall, and the prices will be. general admission to the second balcony and unreserved tables on the floor, 25 cents; the entire first balcony reserved, 50 cents, and seats at reserved tables on the floor at 75 cents, as before.

The Boston Post
The Representative Democratic Paper of New England

THE "POPS"

Next Monday evening, May 1, the "Pops" begin their 20th season, 15 years in Music Hall and the fifth summer in Symphony Hall. Mr. T. Adamowski will again conduct for his seventh season, but for four weeks only, with the rest of the season to be divided between Mr. Max Zach, who has served seven years, and Mr. Gustav Strube, whose term as conductor covers five years.

Everything will be arranged on the same general plan which has made these concerts so successful for the past 19 years, with a slight modification in the scale of prices, which will be as follows: Admission to the second balcony and to unreserved tables on the floor, 25 cents; the entire first balcony reserved at 50 cents, and seats at reserved tables on the floor 75 cents, as usual.

The programme for the opening night, for which the tickets are now on sale at Symphony Hall, follows:

March, "Black Bess," Strube; overture, "Mignon," A. Thomas; ballet music, "Queen of Sheba," Goldmark; violoncello solor, Mr. Josef Keller; waltz, "Espana," Waldteufel; selection, "Babes in Toyland," Herbert; overture, "Fledermaus," J. Strauss; serenade from "Les Contes d'Hoffmann," Offenbach; overture, "1812," Tschaikowski; overture, "Rienzi," Wagner; waltz, "Jolly Fellows," Vollstedt; selection, "Sho-Gun," Luders (first time); march, "Vienna Dude," von Blon.

SUNDAY HERALD
Published Every Day in the Year.
VOL. CXVII., NO. 113.
SUNDAY, APRIL 23, 1905.

THE "POPS."

It seems hardly possible that it is 20 years since, in 1885, the idea to supplement the Symphony season with a series of summer concerts of light and attractive music was established, to be in vogue every succeeding season save one. The length of these seasons varied considerably in the earlier years, and the concerts were even prolonged throughout the summer, but of late they have been confined to the months of May and June. The 20th season of the perennial "Pops" opens on Monday, May 1, and continues for nine weeks, closing on Saturday, July 1. The orchestra of 50 musicians will be selected, as usual, from the ranks of the Boston Symphony orchestra, and everything will be conducted, as usual, with the single exception of a slight modification in the scale of prices which will be as follows: General admission to the unreserved tables on the floor and the second balcony, 25 cents; the entire first balcony reserved at 50 cents, and seats at reserved floor tables 75 cents. There will be the usual number of special nights, including the 1000th concert, on Monday evening, May 15, which will be featured by a selected programme and other interesting attractions. Tickets go on sale for the opening night, Monday, May 1, tomorrow morning at Symphony Hall.

Boston Sunday Globe.

SUNDAY, APRIL 30, 1905.

THE "POPS" THIS WEEK.

Tomorrow evening the "Pops" begin their 20th season, 15 years in Music hall and the fifth summer in Symphony hall. Mr T. Adamowski will again conduct for his seventh season, four years from 1891 to 1894 and the third year of his present regime. Mr Adamowski will conduct for four weeks only, with the rest of the season to be divided between Mr Max Zach, who has served seven years, and Mr Gustav Strube, whose term as conductor covers five years.

Everything will be conducted on the same general plan which has made these concerts so successful for the past 19 years, with a slight modification in the scale of prices, which will be as follows: Admission to the second balcony and to unreserved tables on the floor 25 cents, the entire first balcony reserved at 50 cents, and seats at reserved tables on the floor 75 cents, as usual. The program for the opening night is as follows:

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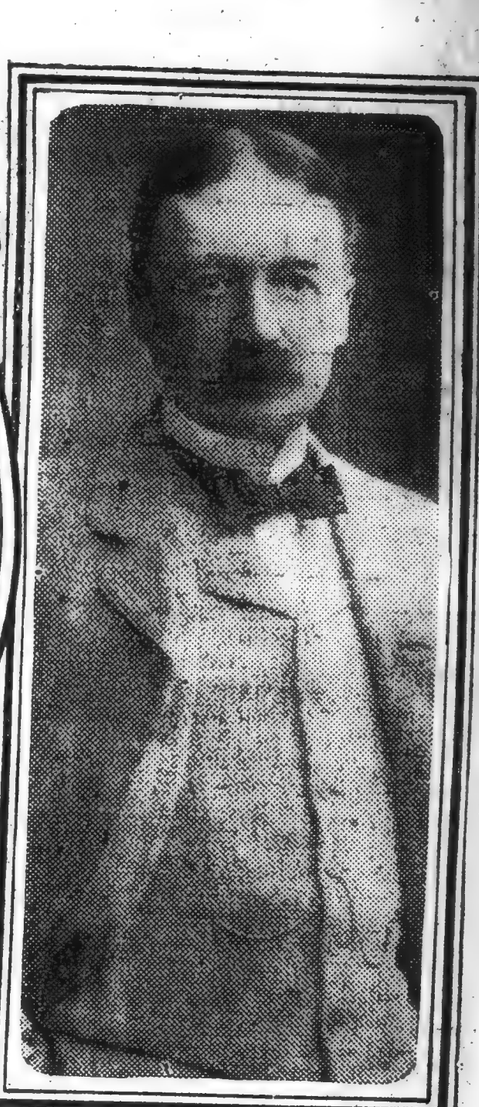
Waltz, Espana.....Waldteufel
Selection, Babes in Toyland.....Herbert
Overture, Fledermaus.....J Strauss
Serenade from Les Contes d'Hoffmann
Offenbach
Overture, 1812.....Tschaikowski
Overture, Rienzi.....Wagner
Waltz, Jolly Fellows.....Vollstedt
Selection, Sho-Gun (first time).....Luders
March Vienna Dude.....von Blon

THE OPENING "POP" CONCERT IS GIVEN TOMORROW EVENING

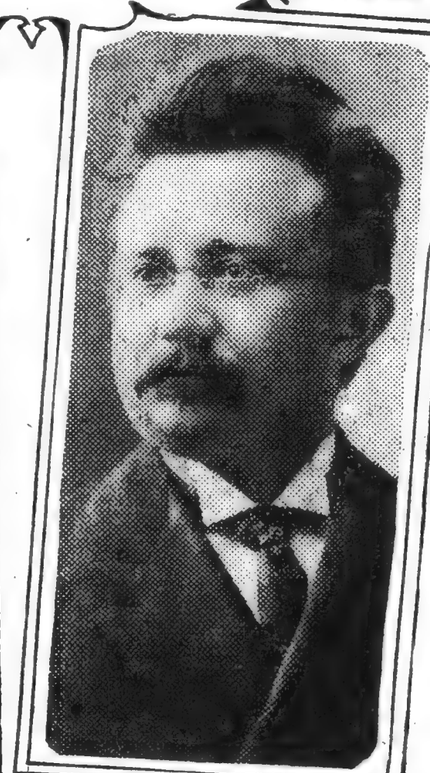
RALPH OSBORNE, BASS.

LOUISE ORMSBY, SOPRANO



T. ADAMOWSKI,

MAX ZACH, CONDUCTOR.



GUSTAV STRUBE, CONDUCTOR.

Benefit of the Pension Fund of the Symphony Orchestra Tonight; Two Song Recitals; Other Musical Events of the Week; How Theodore Thomas Made His Programmes; Their Structure and General Character.

fatigued."

THE "POPS."

For 19 years the concerts during May and June by the larger part of the Boston Symphony orchestra, which are better known as the "Pops," have been a sterling feature of Boston's summer entertainments, simply because, in addition to the regular symphony patrons, who welcome the seasonable musical relaxation, there are thousands of music lovers whose tastes incline to melodies of a lighter vein than obtain during the winter. Then there is the additional feature of light refreshments, a chance to smoke, and the opportunity to study human nature and dress as exemplified in one's neighbors, who also indulge in the same privilege toward you. Everything will be conducted on the same general plan as in the past. Mr. T. Adamowski will conduct the first four weeks, and the balance of the season Mr. Max Zach and Mr. Gustav Strube will be the musical directors in the order named. The programme for the opening night (tomorrow) follows:

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12. March, "Vienna Dude".....Von Blon

Tickets are now on sale at Symphony Hall, and the prices will be: General admission to the second balcony and unreserved tables on the floor, 25 cents; the entire first balcony reserved, 50 cents, and seats at reserved tables on the floor at 75 cents, as before.

POPS HAVE A BRILLIANT OPENING

Animated Scene at Opening of 20th Season of "Pop" Concerts, in Symphony Hall,
Under Magic Harmony-Evoking Baton of Conductor Timothee Adamowski

THE "POPS" OPENED WITH BEER AND SONG

THE "POP" CONCERTS.
PROGRAMME.

1—March, "Black Bess".....Strube
2—Overture, "Mignon".....A. Thomas
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Violoncello solo, Mr. Josef Keller.
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9—Overture, "Rienzi".....Wagner
10—Waltz, "Jolly Fellows".....Vollstedt
11—Selection, "Sho-Gun".....Luders
(First time.)
12—March, "Vienna Dude".....Von Blon

The post-symphonic days have come,
The gladdest of the year,
When music-puzzles all are dumb,
And tunes are mixed with beer.

Delight and pleasure fill the house,
When T. A. lifts his stick,
And soon we find that Johann Strauss
Is quite as good as Dick.

We turn away from Berlioz
And other mournful brooders,
And drown stock-market cares and woes
In "Shogun" shots by Luders.

Symphonic Poems are banished here!
They'd anger us to frenzy,
And if R. Wagner must appear,
Why, let it be "Rienzi."

And D'Indy, with his Mountain lays,
We also gladly shelve,
And try instead that Russ Berceuse,
Tschaikowsky's "1812."

To Bach we now an "Offen" add;
It makes him much more jolly.
Goldmark's leg-music isn't bad
To cure one's melancholy.

The "Contes" of Hoffman made a hit,
Neath Adamowski's lead.
The cellos and the harp, in it,
Played very well indeed!

And Strube writes a number, too,
In straight harmonic phrases!
What, therefore, can the critic do
But sing the concert's praises?

Louis C. Elson.

BOSTON DAILY ADVERTISER
Established 1813.

MUSICAL MATTERS

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Violoncello solo, Mr. Josef Keller.
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5—Selection, "Babes in Toyland".....Herbert
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Louis C. Elson.

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POPS AND PEOPLE TOGETHER AGAIN

First Night at Symphony Hall of 20th Season of Sprightly Concerts Attended in Large Numbers by Gay and Music-Loving.

Stirring strains from a Strube march, the Symphony orchestra, rustle of silken gowns, crackle of glistening shirt fronts, purr of foam and tinkle of glass, thin haze of smoke, appreciative attention, a spectacle of well-bred vivacity—the Pops!

May time brought the Pops to Symphony Hall once more. The opening of the 20th season was welcomed as cordially as ever. Old friends—Waldteufel Strube, Herbert, Strauss, Tschaikowski and Wagner—mingled pleasantly in the mauve and gold setting of Symphony Hall with a large assemblage of noteworthy people and the concomitant features of the Pops.

Fantastic musical comedy, dainty, entertaining and serious grand, dances, receptions, lectures—all give way at May time for the harmonious in melody of "Black Bess," "Mignon," "Queen of Sheba," "Babes in Toyland," serenade from "Les Contes d'Hoffmann," and the "Sue-gun."

When Conductor Adamowski stepped upon his stand the boxes were graced by many blithe parties. Clink of glass and soft swish suggested—suggested—Bohemia. Subdued laughter and low, modulated voices, quiet demeanor expressed Boston at a winter concert of the Symphony. Then the spirals of smoke took you back to Bohemia.

Conductor Adamowski summoned his orchestra quickly, keenly. The conversation languished and the assemblage sat up expectantly. The baton gyrated gracefully, the violins answered with a rush of sound.

Strube scored effectually, musicianly. Then the sprightly music of "Mignon" pleasantly intruded. Eventually the spirited "Espana" of Waldteufel! And then, very logically, the Promenade!

Everybody went out to the spacious corridors and looked at everybody else smilingly and politely and bowed blithely to acquaintances and friends. Women told one another: "How splendid to have the 'Pops' with us once more!"

"How well the Symphony is playing!"

"Mr. Adamowski conducts beautifully."

"There is so much charm in the atmosphere of the 'Pops'."

Men remarked that the jolly old "Pops." "Nothing like them, you know."

Back among the tables and the spiral skeins of cigarette smoke to hear the pretty music of "Babes in Toyland." Then the soft, sweet, sensuous Offenbach serenade. Finally the refreshing "Vienna Dad—" of Vien Blau, something you had not heard before, something you'd like to hear again. Then exit—well pleased with the 1905 "Pops." Carriage!

"Yes, charming."

"So fortunate to have the Symphony orchestra for the Pops! And Mr. Adamowski!"

"Yes—and Mr. [illegible] Mr. Comee. How splendidly they manage these affairs!"

Well known people in the audience: Mrs. John L. Gardner, Mrs. Timothee Adamowski, Miss Lena Little, Maj. and Mrs. H. L. Higginson, Miss Barbara Higginson, Miss Julia Higginson, Alexander Higginson, Otto Roth, William P. Blake, Mr. and Mrs. Arthur Richmond, Rufus Wills Pope, Mr. Alberta and party, Walter Dean, Mr. and Mrs. F. O. North, William T. Reid, Jr., Mr. and Mrs. Alexander Steinert, S. H. Hudson, Mrs. F. R. Comee, Mr. and Mrs. Otis Kimball, Miss Estelle Kimball, Richard Heard, Capt. and Mrs. Alline, Julian Chamberlin, Mr. and Mrs. McQuesten, J. A. Fox, Percy Haughton, Mr. and Mrs. W. A. Barron, Miss Ellen Todd, Dr. and Mrs. Foster Bush, Mr. and Mrs. Holman, Mr. and Mrs. Francis Hurtubis, Mr. and Mrs. Charles F. Denee, Mr. S. Parkman Shaw and son, Elbridge Fernald and party.

JOURNAL—TUESDAY, MAY 2, 1905.

"POPS" TRANSFORMS THE GRAVE INTO GAY

Symphony Hall made its annual transition from grave to gay, from the classic to the ear-tickling, from learned program books to glasses of beer, with such ease and swiftness last night as to suggest that the spring monarch of music, though he wear cap and bells, is no less beloved by good Bostonians than the winter ruler, who dresses more severely.

As matters now stand the devotees of the Symphony concerts become the habitues of the "Pops," and to them are added the very good leaven of the more everyday set, who can appreciate fine music and who are not quite so hampered by conventionality. The result is a big blended mass of fashion, jollity, enthusiasm, fine clothes, tobacco smoke, gossip, the odor of malt and a general air of semi-Bohemianism that is about all Boston's upper tendom will permit itself to enjoy.

Follows Its Traditions.

The twentieth season of these admirable "Pops" lacked nothing of the traditional features in its opening. The crowd was large, the society and musical element strong, the waiters gracefully flippant, the refreshments well selected, the tables our old friends, and the music—ah, the music!

For here are fifty men of the Symphony, making, so far as technique is concerned, the finest light orchestra in the world. And here is a conductor who, while he is not overstocked with emotional qualities or the "zip" that ought to prevail in beer-garden music, is still a practised hand at pleasing "Pop" audiences, and a good maker of programs. The splendid quality of the orchestra does the rest.

Varied and Fascinating.

There was certainly varied and fascinating musical fare last evening. Between Strube's lively march, "Black Bess," which began amid an accompaniment of rattling chairs, and Van Blon's equally lively march, "Vienna Dude," which served as a retrocessional for outgoing feet, there were many inspiring things. The splendid sweep of the "Mignon" overture; the barbaric beauty of Goldmar's "Queen of Sheba" ballet music; the alluring Waldteufel's "Espana" waltz; the jolly patter of Herbert's "Babes in Toyland"; the exquisite rhythms of Strauss' "Fledermanus"; the charming serenade from Offenbach's "Contes d'Hoffmann"; the tremendous uproar of Tschaikowsky's "1812" overture, and the blatant sonority of Wagner's "Rienzi"—all these made their own especial effect, and all were played with the usual proficiency.

There was much enthusiasm, one or two encores and an aesthetic basket of pale pink roses for Mr. Adamowski, who accepted his honors modestly.

Society Folk in Force.

Although there was a rival show across the way in the Sharon Sanitarium bazaar, with its own "Pop" concert, still society was well represented and the tables "inside the ring" were exceptionally decorative. Conspicuous among the parties were Mr. and Mrs. Henry L. Higginson, with a number of young folks, including the Misses Juliet and Barbara Higginson, Alexander Higginson and Julian Chamberlain; Mrs. Timothee Adamowski, with several friends, including Mr. and Mrs. Arthur Richmond, Otto Roth, Mme. Emile A. Marius and "Willie" Blake; Mr. and Mrs. Frederick McQueston, with friends; Mr. and Mrs. H. Staples Potter, with Dr. Potter; Mrs. Patterson of New York and others; Capt. and Mrs. W. H. Alline, with Mr. and Mrs. Thomas O. Rogers; Mrs. Yeatton and party, Mr. and Mrs. McGeough, Courtenay Guild and his sister, Miss Guild, J. Mason Little, his daughter and other young ladies, including Miss Mabel Daniels, who was congratulated on all sides on the success of her music in "Alice in Wonderland Continued;" Commander Murch, U. S. N., and party; Mrs. Frederick R. Comee and party, including Mr. and Mrs. Alexander Steinert.

Mrs. Gardner Is Late.

Also there were Arthur Austin, Mrs. and Miss Robbins of the Norman, Brookline; Mr. and Mrs. F. O. North, Miss Anna Lyman, Mr. and Mrs. Charles Dennee, Miss Estelle Kimball, Mr. and Mrs. Francis Hurtubis, Jr., and party, including Mr. and Mrs. Seavey Holman; Col. Harry Hastings, with friends; S. H. Hudson, Miss Mary Desmond of London, with party; Ralph Menard, Dr. and Mrs. J. Foster Bush and two daughters, who were handsomely gowned in white; Louis Elson, Mr. and Mrs. Clarence Shirley, Mr. and Mrs. James Robinson, Mrs. C. J. Parker, Mrs. John F. Wood, Mr. and Mrs. Charles Perkins, with party, and James S. Pearson, with several male friends.

At the end of the fourth number Mr. Adamowski was presented with a large basket of pink roses tied with pink satin ribbons.

The last person to arrive was Mrs. Jack Gardner, accompanied by Miss Lena Little, and they joined Mrs. Adamowski's party. Miss Little was gowned in white and wore upon her left sleeve a small Japanese battle flag.

Tuesday Evening

BOSTON TRAVELER
FOUNDED IN 1825
The Oldest Daily Evening Newspaper Issued in Boston

"POPS" OPEN TO BIG CROWD

Mr. Adamowski Gives Splendid Programme for Inauguration of 20th Season

SOCIETY OUT IN FORCE

The "Pops" began last night. There were the fashionable coterie at the tables within the rail, the women in handsome gowns and plumed hats, sipping their wine or beer and chatting; there were the less fashionable outside the rail; there were the men and women who like to watch those on the floor in the first balcony; there were the men and women who hang far over the railing, drawn by the music, in the second balcony; there was Adamowski—and there was the Symphony Orchestra, Boston's own orchestra.

The 20th season of these concerts was marshaled in by Strubi's soul-stirring "Black Bess March."

As the evening wore on the tobacco smoke formed a haze over the auditorium, softening the lights and the gowns of the women. The pop of corks, the tinkle of glasses and the buzz of chatter and gossip was continuous. But always did they cease when the beauty of the music, the magnificent playing of the orchestra demanded.

All the old traditions were observed, and the promenades seemed more like the grand opera than a popular concert.

In the selection of his programme Adamowski showed his consummate skill and appreciation of what Bostonians want.

There were Waldteufel waltzes, selections from comic operas, marches, the serenade from "Les Contes d'Hoffmann," and overtures from "Mignon," "Fledermaus" and "Rienzi."

Of course, Colonel and Mrs. Henry L. Higginson were there with a large party, and of course Mrs. Jack Gardner was late.

In other parties were Mrs. Timothee Adamowski, Mrs. Frederick R. Comee, Courtenay Guild, J. Mason Little, Commander Murch, U. S. N.; Colonel Harry Hastings, Mrs. C. J. Parker, Mrs. Charles Perkins.

And Adamowski was in good humor.

BOSTON HERALD
Published Every Day in the Year.
VOL. CXVII., NO. 137.
WEDNESDAY, MAY 17, 1905.

We extend our congratulations to the "Pops." It is a good record they have made, and we trust that the excellent entertainment given by them will continue indefinitely, so that our children and our children's children may live to see the anniversary of the 10,000th performance, or the 50,000th performance, just as we have enjoyed the 1000th performance. These concerts provide an excellent entertainment with good music, and a little wine or beer with a cigar if one wishes, and have become such an established institution that Boston would not be the same without them.

TWENTIETH SEASON OF THE "POPS" OPENS.

Modest Program and Warm Hearted Audience Give It a Good Send-Off.

SCENE AT THE FIRST "POP" CONCERT OF THE SEASON.

Considering that the opening concert of the 20th season of the "Pops" came at the end of a May day that had driven the merry revellers back into winter flannels, the audience last night in Symphony hall was large, warm-hearted and brilliant. It was not just the sort of night which made one flee as from an outdoor Turkish bath to gratefully cool halls, where Pilsner, Culmbacher et Cie revived one and the princess Nicotine aided Mr Adamowski to banish the thoughts of day. It was rather provocative of wonder whether after all it was wise to let the furnace go out for the season.

However, Mr Comee was not to blame for the weathetr, and Mr Adamowski was in fine form. The music was well selected for a modest beginning of the season—for the "Pops" are now so much of an institution that they need no starting blare of extra effort—and the orchestra played as though the men enjoyed playing.

The tables on the floor were almost all occupied, and there was a decent fringe outside the rail. The balcony and gallery were sparsely populated. Col Higginson had a large party, with his two nieces. Mrs Adamowski also had a party, at which Otto Roth was a guest. And though it was perhaps "the thing" to be across the street watching Miss Forbes and Miss Rotch dance, a number of well-known Boston people preferred to be charitable to themselves. Evening dress was favored, though by no means the rule, and many of the gowns were remarkably handsome.

The program contained several numbers well worth hearing and played with fine taste. Thomas' overture "Mignon," the Goldmark ballet music "Queen of the Sheba," for which Josef Keller played the 'cello solo, and that smashing, though somewhat over-played waltz "Espana" by Waldteufel, were all in the first section. The overture to Strauss' opera "Die Fledermaus" woke memories of the late opera season, and the simple serenade from Offenbach's "Les Contes d'Hoffmann" and Tschaikowsky's tremendous "1812" overture were in the second part, and before the third was done, Wagner's overture to "Rienzi" was played. It is only fair to say, however, that the audience vastly preferred Vollstedt's "Jolly Fellows" waltz, with the dancers coming home tight and whistling at cock-crow. Selections from the "Sho-Gun" were played for the first time in these concerts.

As the Pop concerts have gained in favor with Boston, they have acquired a distinctly Bostonian flavor. They are not made precisely solemn occasions, but they are far from rollicking times. Every one enjoys himself without disturbing the peace, and music, beer and smoke are all of the best. They have grown from year to year into the favor of people who like good music, and who are capable of enjoying an evening without taking the roof off in the effort.

Mr Adamowski, who is conducting for his seventh season, will occupy the stand—not boxed in this year—for four weeks only. The rest of the season will be divided between Gustav Strube and Max Zach. Mr Adamowski was given last night a huge basket of pink roses, and the audience was as pleased as he was himself.

ARST'S BOSTON

—TUESDAY, MAY 2, 1905.

WINTR
E

WEATHER FAILS TO CHILL STON'S WELCOME FOR 'POP' SEASON

SOME OF THE SMART SET WOMEN AT THE POP CONCERTS.
Sketched by Boston American Staff Artist.

SMART SET ASSURES SUCCESS OF 20TH YEAR OF POPULA R CONCERTS.

"Pops" redivivus!

Boston gives kindly welcome again to the "Pop" concerts, which have entered on their twentieth season in Symphony Hall under a welcome so genial that even Winter weather could not chill it.

You remember that good fellow, Dan Daly, in his feature song—

"Same old story—Nothing new."

Just so—same old "Pops."

Not so terribly old at that, only twenty years, just enough to get under the police listing this merry month of May. But old enough to be part of even conservative Boston. And so well established in its good points that "nothing new" is the best Boston wishes of it.

There were the same players, practically the same, the Symphony musicians.

Again in Bohemia.

There was the same bland Adamowski, Timothee of that name, wielding the baton with practiced ease. There were the delightful mauve and golden hall, the cosy tables, the Bohemian clink of glasses and still more Bohemian wreaths and clouds of cigar and cigarette smoke, the same old audience—not so, the same audience, but much of it charmingly young and fair.

To-day Messrs. Comee and Ellis, the men who manage the "Pops," are pleased that Boston did so prettily on the opening night. For it looked in the afternoon as though "pas" over sweet music and even the seductive "Pops."

But society remembered Brothers Ellis and Comee and the "Pops," and when Conductor Adamowski raised his baton for Strube's "Black Bess" march the cozy little tables about the central floor were well filled, with the "rail" tables showing a goodly number of patrons. So, from this auspicious beginning the management argues a prosperous season for the "Pops."

The Proper Program.

The opening night passed quickly. Classic music—not too classic, the cheerful strains of light operatic numbers, snappy popular compositions, the popping of corks, the crackle of matches lighting for the smokers, the clinkety-clink of the glasses, the "slip-slip" of the waiters scurrying busily to and fro, the hum of light talk, all blended into that ensemble which makes the "Pops" a smart Bohemia, if such adjective can be applied to anything Bohemian.

The program was judiciously selected, a little of Waldteufel, a dash of Tschaikowski, a bit of Wagner for musical ballast, some of Victor Herbert's "Babes in Toyland" and Luders' "Sho-gun" for merriment, and so on, not too heavy for the popular mind, not too light for the "really-truly musical."

And the music was as it should be. So much for criticism.

Smart Set in Evidence.

The "first night" audience included such as these: Mrs. John L. Gardner and Miss Lena Little, Miss May Desmond of London, Major and Mrs. Henry L. Higginson, Misses Juliet and Barbara Higginson, Alexander Higginson and Julian Chamberlain, Mr. and Mrs. Arthur Richmond, Otto Roth, Mme. Emile A. Marius, Mr. and Mrs. Frederick McQueston, Mr. and Mrs. H. Staples Potter, Captain and Mrs. W. H. Alline, Mr. and Mrs. Thomas O. Rogers, Courtenay Guild, J. Mason Little and party, Commander Murch, U. S. N.

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Boston Transcript

TUESDAY, MAY 2, 1905

Symphony Hall: Pop Concert

Once more the Pop Concerts have begun, with even more magnificence than ever before. The opening last night, indeed, was grand. The hall, to begin with, was crowded, apparently all the tables on the floor being occupied, and both balconies were well filled. The spectacle was truly brilliant. Frequenters of the opera, which, it would seem, we are to have no more, complain that Boston women do not dress gayly for appearances in public. But these people are wrong. To see finely dressed ladies, one does not go to the opera, but to the Pops. On the whole, perhaps, the high-water mark was reached yesterday evening. Never before, surely, has there been such a display in Symphony Hall. And the men did not lag behind; tail coats were the rule rather than the exception. Among the gorgeous throng there was a goodly proportion of fine company. The occasion was grand.

Like everything else, of course, the opening had the defects of its qualities. Functions are not, it is usually held, entirely gay, and last night's entertainment might perhaps, under different circumstances, have been livelier. The programme, for instance, was adapted rather to please the tastes of the fine people assembled than to entertain such persons as might feel disposed to step into the hall for a few moments to take a glass of beer and listen to a waltz or two. There were three overtures played, those to "Mignon" and "Rienzi" and Tschaikowsky's "1812." There was also ballet music from Goldmark's "Queen of Sheba," and a charming serenade out of Offenbach's "Les Contes d'Hoffmann." In lighter vein were Mr. Strube's march "Black Bess," selections from "Babes in Toyland" and "The Sho-Gun," the overture to "Die Fledermaus," waltzes by Waldteufel and Vollstedt and a march entitled "Vienna Dude." Perhaps Mr. Adamowski could not have arranged a programme better calculated to please all tastes, those of gentle and simple alike. But does not Mr. Adamowski overestimate the taste of the gentle? Although people in glad raiment were far more plenty last night than plain persons, the musical number that seemed to give most pleasure was the selection from "Babes in Toyland." Fine feathers will not create a taste for Tschaikowsky. For the greater contentment of all "classes," let the music be light. Yesterday, by the way, the programme was admirably played, for Mr. Adamowski is not only a musician of temperament and charm, but a conductor of authority. Both musically and socially, in short, the opening Pop was a notable success. R. R. G.

The Boston Post
The Representative Democratic Paper of New England

OPENING OF "POP" CONCERTS

The 20th annual series of "Pop" concerts was inaugurated last evening at Symphony Hall. Timothee Adamowski was the conductor, and there was the usual orchestra of Symphony players, with Jacques Hoffmann as principal. The following attractive programme was presented.

March, "Black Bess".....Strube
Overture, "Mignon".....A. Thomas
Ballet Music, "Queen of Sheba".....Goldmark
Waltz, "Espana".....Waldteufel
Selection, "Babes in Toyland".....Herbert
Overture, "Fledermaus".....J. Strauss
Serenade from "Les Contes d'Hoffmann"...
Offenbach
Overture, "1812".....Tschaikowski
Overture, "Rienzi".....Wagner
Waltz, "Jolly Fellows".....Vollstedt
Selection, "Sho-gun".....Luders
March, "Vienna Dude".....Von Blon

There was a very large audience present, the tables being well filled, as were also the balconies, which indicates a most successful season.

The reduction of the admission price this year is an excellent move on the part of the management which is certain to prove profitable in the largely increased attendance that will be the inevitable result.

The programme presented was similar in character to those of former years, being a judicious mixture of the serious music with that in lighter vein. Such a programme is especially enjoyable, coming, as it does, after a lengthy Symphony season.

Among the several numbers that made decided "hits" with the audience were the Offenbach serenade, the Tschaikowski "1812" overture, and the excerpts from Victor Herbert's pleasing opera "Babes in Toyland." The time was, and not so long ago, either, when such works as the "Rienzi" and "1812" overtures would have been considered as ultra-classic and "heavy." But today these are thoroughly appreciated by what is known as the average audience, which is a gratifying evidence that a higher musical standard than formerly, exists among us.

The orchestra played at all times with the same artistic finish as ever, and all the numbers were liberally applauded. The audience was representative of the best in business and professional life, and many of the well-known society leaders were present.

The programme for this evening will include overtures by Rossini and Adolph Adam, selections from "Carmen" and "Aida," a polonaise by Chopin, ballet music from "Coppelia," and other numbers by Wagner, Tschaikowski, Dubois, Waldteufel, Rubin and Messager. Mr. Adamowski will direct for the first four weeks.

The Boston Post
The Representative Democratic Paper of New England

THE 1000TH "POP" CONCERT

The gay company of patrons that participated in the 1000th concert of the series known as "The Pops" at Symphony Hall last evening, will have many pleasant memories of this event. Reminiscences of the beginning of these pleasant musical evenings 20 years ago were in order, and Managers Ellis & Comee received many congratulations upon rounding out the 1000 nights, while many commendations were heard of the broad-minded, liberal policy and unprecedented liberality of Major Henry L. Higginson in making possible the continuance of these delightful entertainments during so long a period. Director Adamowski was quite in the mood, and the programme presented during the evening gave intense enjoyment to those present. Some notably brilliant programmes have been planned for the present week.

The Boston Journal

FOUNDED 1833

Published Every Week Day at The Journal Building, 262-268 Washington St.

TEN HUNDREDTH "POP" CONCERT

Night of Reminiscences at Symphony Hall and Some Novelties.

It was a night of reminiscences at Symphony Hall last night, when for the 1000th time a "Pop" concert was given by the players of the Boston Symphony Orchestra. And, indeed, it seemed a far cry that first tentative and experimental "Pop" of 1885 to the finished and accepted product of last night.

On the program last night the second number, the overture from William Tell, was also the second number upon that first "Pop" program twenty years ago. Among the other numbers many old-time favorites found places, and were given cordial greeting by the audience. The Harvard contingent was brought up standing by the selections from "The sphinx," the tuneful Hasty Pudding Club play of 1892, that in its time had an honored place upon the programs of the "Pop" concerts.

Among the best received of the numhere were the "Largo" of Handel, and Haydn's "Farewell Symphony," which ended the second section of the program. The lights in the hall were dimmed during the last number and through the orchestra were scattered tiny, flickering torches. Singly and in groups as the development of the theme progressed, the players blew out these lights, and with their instruments under their arms slowly left the stage. Slowly the orchestra dwindled until with the final bars of the melody only the leader, with a first and second violin, were left upon the stage.

Though it is twenty years since the first Pop was given, there are two veterans of the Music Hall service. George Hartshorn, head usher, and George Schad, doorkeeper of the Symphonies and cashier of the refreshment department of the "Pops," were both at the concert last night, looking down from the heights of thirty-six years and twenty-nine years, respectively, spent in and about the Symphony headquarters. Even the waiters now have honorable chevrons for long service. There are fourteen whose terms range from nineteen to five years, and for each five-year period Assistant Manager Fred R. Comee has furnished them with a silver stripe upon the sleeve.

Ten conductors have led the orchestra since its first dip into popular music. They include Ad Neuendorff, John C. Mullaly, Wilhelm Rietzel, Franz Kneisel, T. Adamowski, E. Gruenberg, A. de Novellis, Max Zach, Lee Schultz and Gustav Strube.

TIGHT BINDING

ston Daily Globe.
ESDAY, JUNE 20, 1905.

RVARD'S OWN POP.

imson Cast to Its Music and Decorations.

Student Composers Conduct Their Own Work.

hough their own particular night s not come until next Monday, not ew graduates joined the undergradus of Harvard last night at the Pop ert. It was Harvard night, and rly every number on the well-chosen gram was by a Harvard composer, was from an opera for which a rvard man wrote the libretto. Two dent composers conducted their own positions.

ach of the undergraduate classes had own little group in the hall and de itself heard at brief intervals. e glee club occupied seats near the ge and sang the well-known Harrd ditties, like "When We Ran With Old Mash-sheen," during the intersions.

Nor did society itself disdain the occasion. Chairman Cole of the police mmissoner was present, so was Mrs En L. Gardner, so was Grafton D. shing, so were Mr and Mrs Hollis unnewell, so were Mr and Mrs Benjain Tucker.

Over the organ blazed in complimentary crimson the word "Harvard," rhaps a little bigger than it would ve been were not Mr Comee himself enthusiastic Cantabrigian. And all ng the railings of the balconies hung imson banners, bearing the names of e eleven, the crew and various other arvard organizations. These were, of urse, unobtrusively "swiped" as the evening went on, generally by a woman. here must be whole towns consisting entirely of "Subs" papered with these souvenirs, judging by the number consumed in the last 15 years.

Mr Strube conducted. He was gracious in according encores, and the students shouted "Thank you, Mr Strube," in chorus. He began with his own march, "Soldiers Field," and played a selection from the "Prince of Pilsen" and the old favorite Waldteufel waltz, "Estudiantina," merely by way of the suggestion of the business of the evening.

Then came the first student conductor to the platform, Leland Hall '05, to conduct his own composition, a selection from this year's Pudding play, "Machiavelli." From then on through the evening most of the music was from distinctly college productions. The classes waltzed that they wanted "Veritas," and made other suggestions for amendments to the program, and they applauded Herbert's "American Fantasy" till Mr Strube played the "Star Spangled Banner" over again for them.

Hardly anybody could guess what would end up the evening. It was "Up the Street."

BOSTON HERALD
Published Every Day in the Year.
VOL. CXVII., NO. 171.
TUESDAY, JUNE 20, 1905.

"HARVARD NIGHT" LIVELY AT POPS

A Crowd of Roaring Enthusiasts, Undergraduates and Alumni Vociferously Cheers Rendering of All Its Favorite Songs.

Three times last evening at the "Pops" the big audience stood up most respectfully. On one occasion the Symphony drifted from a vivacious prelude to "The Star Spangled Banner." In a second the whole assemblage, men and women, were on their feet. Later, when they sat down — momentarily — they cheered with so much vigor that the orchestra repeated the national song. So everybody rose again.

And then—and then came "Fair Harvard." A delighted murmur went through the house, and all Harvard men stood up and accompanied the musicians. When the baton ceased the roof suddenly lifted under the impetus of the great roar. The noise expanded in volume, and eventually culminated in a tremendous "three long Harvards and three times three."

Posters Become Souvenirs for Fair Ones Who Attended.

"Harvard night" at the "Pops" attracted a full house in spite of the nasty weather. Undergraduates were there by the scores, and a big representation of "grads"; a perceptible sprinkling of Back Bay and Brookline and many other devotees of the concerts were present. On the platform "H-A-R-V-A-R-D" shone brilliantly in a crimson electrical illumination, and from the fronts of the balconies hung numerous crimson posters dedicated to "Harvard," the "Nine," the "Eleven," the "Crew" and the "Track Team." These posters shortly became souvenirs.

One by one somebody's sister or friend claimed them. A few fluttered downward and stirred up brief melees. Late in the evening a radiant young thing in the first balcony waved a poster carelessly over the heads of the "Naughty Eights." Without delay the freshmen entreated very earnestly. "Naughty Six" at the other end of the hall jeered vigorously, but the blithe freshmen redoubled their entreaties. Then the poster suddenly dropped. Over went two tables and a dozen brawny young men forgot the Symphony's superb rendering of "The Tattler" and fought for the token. In their struggles they tore it into forty pieces.

Singing of the Glee Club a Feature of the Evening.

Other features of "Harvard night" at the "Pops" were the popular numbers, the singing of the Glee Club and the cheering. Conductor Strube offered a pleasing programme—"Soldier's Field," his own composition, selections from the Hasty Pudding and the Pi Eta comic operas, occasional waltzes from Waldteufel and Zeller and strains from the "Prince of Pilsen" and "The Red Feather."

The audience expressed itself enthusiastically after every number. During the intermission the Glee Club sang several songs and won much applause.

The outburst of outbursts came, however, after the rendering of "Fair Harvard." From that moment, "Harvard night" at the "Pops" became the usual demonstrative event. In the rear of the hall a bunch of '07 men, thoroughly waked up, let loose a peremptory demand for "Veritas." "Naughty Four" voiced a similar request. "Naughty Five" re-echoed even louder. The whole hall joined with a mighty "Veritas." But Mr. Strube only smiled pleasantly and gave them Comins' lively "The Tattler." The audience clapped appreciatively and continued to demand "veritas." Possibly, however, there was no score on hand; anyhow, "Veritas" was not forthcoming. So Mr. Strube furnished an excellent substitute, "Up the Street," and everybody sang it, topped off the concert with a long cheer and went home perfectly satisfied with "Harvard night."

The Boston Journal
FOUNDED 1833
Published Every Week Day at The Journal Building, 262-268 Washington St.

HARVARD MEN CAPTURE "POPS"

Crimson Night Is Marked by a Big Audience, but There Is No Disorder.

Fair Harvard was glorified in music and song at the "Pops" last night. It was "Harvard night," and, despite the unpleasant weather outside, Symphony Hall has seldom held a larger or a gayer assemblage. Every undergraduate who could afford for the time being to forget his examinations was on hand, accompanied by friends.

Compared with some of the "Harvard nights" of past year the performance was a somewhat tame affair, the enthusiasm of the students being kept strictly within the limits of propriety. And those who attended with the expectation of seeing anything approaching a "rough house" were doomed to disappointment.

The attractive program was arranged by Conductor Strube with much discrimination, his march, "Soldiers Field," heading the list. The "Prince of Pilsen" was also received with much applause.

Harvard Men Conduct.

After a few numbers had been played the conductor retired, yielding up his baton in turn to Messrs. Hall, Grey, Densmore and Hosmer, all of whom are composers of Hasty Pudding and Pi Eta librettos. Under their leadership the orchestra rendered several selections of distinctly Harvard music, including "Machiavelli," this year's Pudding production; "Elaine," the march "Through the Yard at Harvard" and a march from the Pi Eta's "Counterfeiter" of 1905.

"Glory, Glory to the Crimson," brought the immense audience to their feet, and a repetition was necessary before the remainder of the program was permitted to be carried out.

Glee Club Sings.

The last third of the performance consisted of "The Stadium," "American Fantasy," "Fair Harvard," and a polka, "The Tattler," the whole ending with "Up the Street," the most popular and stirring march ever composed by a Harvard undergraduate, Morse, '96. During the intermissions the Glee Club sang several songs.

Society was well represented in the audience. Mrs. Gardner was an interested listener at a table near the center of the floor. She was accompanied by a party of friends, including Grafton D. Cushing, former president of the Boston school committee. At a near-by table was also seated Chairman Charles H. Cole of the Police Board.

Monday evening, June 26, has been fixed as "graduates' night."

HEARST'S BOSTON AMERI

PRETTY GIRL STIRS HARVARD BOYS AT 'POPS'

Causes Lively Scramble Between Freshmen and Juniors at College Night Concert.

Several Harvard men who attended "Harvard Night" at the "Pops" are asking themselves to-day:

"Who was that pretty girl who stirred up the fracas between 'Naughty-Eight' and 'Naughty-Six'?"

She was a pink-cheeked, smiling miss, with mischievous, sparkling eyes. Just as Conductor Strube swung his musicians into "The Tattler" this girl, leaning over the first balcony rail, swung a Harvard poster to and fro with provoking, tantalizing looks at the collegians below.

Right underneath were grouped the freshmen and junior tables. Instantly several "Naughty-eights" appealed to the girl vociferously.

Freshmen Send Up Appeal.

"Please, please, down here," they begged in insistent chorus. The girl's eyes sparkled brighter than ever and everyone looked up and smiled at the scene, ignoring the symphony musicians and the "Tattler" music.

"No, no, down here, Naughty-six, Naughty-six!" sang the juniors.

The girl, possibly embarrassed by the attention she was attracting, solved the difficulty in true feminine fashion. She let go the poster. Down it shot and in a minute three tables went over and the poster was the centre of a struggling, clutching throng of "freshies" and juniors.

About every man got a bit of it, to treasure as a memento of Harvard night, 1905, and of the demure lass who caused the rumpus.

It was a typical Harvard night at the "Pops." Lots of collegians were there, most of them with their sisters or some other chaps' sisters. Harvard decorations were everywhere, including many posters dedicated to the "Nine," the "Track Team" the "Eleven" and the "Crew."

All Sang "Star Spangled Banner."

When they played "The Star Spangled Banner" all arose and sang. The encore was sung even louder. And when the orchestra played "Fair Harvard" the collegians drowned the orchestra with vocal music, cheering over and over again at the finish.

Other Harvard selections, popular airs, a little classical music for good measure, Symphony Hall jammed to the last seat, a jolly crowd of enthusiastic young fellows attractive girls and a rousing finale of "Up The Street"—all together made a thoroughly satisfactory Harvard "Pops."

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Annual Combination of Wine (or Stein), Women (in Balcony) and Song at Pops, Which Stirs Harvard Graduates to Proper Pitch for Picturesque Cheering

Harry Hooper Leading the Cheering of Class of '75.

Class of '05 Makes up in Lung Power What It Lacks in Historic Perspective.

tinguished Harvard alumnus. All the other classes—35 of them—followed with wild cheers for "Roosevelt." The grads of 25 years ago stood up in their seats, directly in front of the orchestra, and yelled vigorously for Harvard and President Roosevelt.

All Over Hall Banners Bobbed up and Down.

All over the hall the class banners bobbed merrily up and down. The class of '95 waved its big crimson Harvard flag and its 50 little '95 flags. Everybody roared. Up on the stage the players scraped their strings skilfully and made no impression on the din. Eventually R. C. Hooper mounted the platform and waved his arms, and the whole mass of yelling graduates broke forth into "Harvard—Harvard—Harvard.

"Rah, rah, rah, rah, rah, rah, rah, rah, rah.

"Roosevelt—Roosevelt—Roosevelt!"

The '02 men felt so pleased over the demonstration they had started that they flung one of their banners across the hall half way betwen roof and floor aend waved it triumphantly.

During the 10-minute lull that followed the orchestra played two selections that nobody heard, or could hear, the class of '95, numbering 100, paraded boisterously down the middle aisle and paid its respects to '02, and all the other classes cheered one another. The '97 men charged up the main aisle, informing the assemblage they were members of the famous class of '97. But the lull wa only the quietness that preceded an? ther storm.

"Skeeter" Holden of '95 mounted the stage and called for a long cheer in honor of the "nine." Then they cheered the crew—then the hilarious class of '75—then the famous class of '80.

"Anw now," bellowed the leader, "and now Theodore Roosevelt, President of the United States!" Your ears ached after the demonstration subsided. With voices still fresh, however, those 1000 youthful grads refused to sit down again till they had paid tribute to "Presy" Eliot and to "the ladies."

This was the climaxic explosion of enthusiasm during the evening. Other cheering has shaken the pillars of Symphony Hall, but history records nothing like the crowning feature of the noise at the "ninth graduate night." Not a single tonsil escaped injury. After that series of tributes everybody spoke very hoarsely and cheered with noticeably lessened vigor.

From that moment also the Symphony became a feature of the occasion. It played "The Star Spangled Banner" and everybody heard the music and rose respectfully and sang with well-intended, but weak, enthusiasm. Then the orchestra rendered "Fair Harvard," and the 1000 grads stood up again and, in spite of sore throats, sang again. "Our Director" ended the programme; but the grads could only hum the inspiring air.

Then the old Harvard men went home speaking in whispers.

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TIGHT BINDING

COMMENCEMENT IN HISTORY OF

S. H. Hooper, Leading Harvard 75's Cheering.

GRADS' NIGHT AT THE POPS RECORD BREAKER

The attendance at "grads night" at the "Pops" last night was the largest and most demonstrative that Symphony Hall has ever held. The floor was filled to its fullest capacity, the balconies were crowded and many were turned away at the doors. Of the class of 1880, President Roosevelt's class, there were over a hundred present, and a large quota from the class of '75.

Cheers for President.

Cheers for the President were in order throughout the evening from the individual classes, as well as from the graduates as a whole. Robert T. Hooper, '80, mounted the platform near the middle of the program and led a special cheer for President Roosevelt, which was answered by the wildest enthusiasm throughout the hall and was heartily entered into by those in the balconies. S. H. Hooper, wrapped about with a crimson flag bearing the numerals '75, led the cheering during the evening for that class.

Dr. Holden of '80 led the cheers for the nine, the crew, the seniors and for "Roosevelt of '80."

The class of '02 was very much in evidence. Their numerals were stretched across the hall from the balconies.

Had Special Steins.

The members of the class of '90 drank their beer from specially designed steins, which bore the legend "1890-1905," and were carried away as souvenirs. A call for a cheer for Mr. Comee of Symphony Hall, who is of the class of '75, received hearty response.

L. Hall, the composer of the Hasty Pudding play of this year, played piano accompaniment to several college songs. In the balcony were Mrs. John L. Gardner with a large party, including Mr. and Mrs. Hollis H. Hunnewell. Mr. and Mrs. H. Staples Potter and party, Mrs. F. Harry Hooper and Miss Helen Paine.

HARVARD GRADS DROWN OUT POPS

Uproarious Cheering for President Roosevelt, "Prexy Eliot," Classes, Crew, Etc., Make Ninth Annual Affair Most Memorable.

LUSTIEST VOICES ARE THOSE '02 RAISED

Cheers for "Prexy" and "Ladies" Are Those on Which Throats Are Wrecked—Songs They Sung Too.

"With a stein on the table and a good long ringing cheer"—that was "Harvard Graduates' night" at the "Pops." The old boys of the class of '41, of the class of '54, of the class of '75, sang and yelled themselves hoarse andthen tried to outsing and outyell the deep-chested lusty youths of '02.

But '02 won the merry contest. In fact, it made itself heard at all times during the evening—made itself heard, in spite of the other tremendous cheering. Fourthy-two came into the hall like an assaulting wedge at a scrane-rush. They finally bunched underthe curve of the balcony, and let loosea long cheer for the class of '02, then another long cheer for the class of '80, and then—and then a long "three Harvrds three times three and three Roosevelts.

This outburst lifted the lid of enthusiasm for the Presient—for the dis-

'80 mounted the long cheer in hen they cheered ious class of '75 of '80.

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o the Symphony he occasion. It ed Banner" and sic and rose re- well-intended. Then the orches- vard," and the n and, in spite again. "Our rogramme; but m the inspiring

men went home,

BOSTON GLOBE—TUESDAY, JUNE 27

ENTHUSIAM FOR CRIMSON THINGS

Harvard Graduates at the Pops Ready to Cheer at A Second's Notice.

It was a fine test of physical endurance that upward of 2000 Harvard men of variegated ages gave last evening at the ninth annual graduates' night at the Pop concert in Symphony hall.

The cheers and songs in which Harvard exuberance expended itself would have probably drowned the roar of Niagara, as they did the greater part of the playing of the orchestra. No doubt it was a trying occasion for conductor Strube and his musicians, but the graduates had a great time, and that was what they were there for. Having bought out practically the entire house, there was substantially no one privileged to find fault if the usual order of things was radically upset.

CLASS OF '02 HAS A BANNER RAISING OF ITS OWN.

The classes represented were '41, '55, '74 and everything succeeding it, including '05. All were at the tables on the floor, and the location of every class was indicated by a crimson banner on a pole, bearing the year. The two balconies were hung with red paper banners bearing various inscriptions, a good portion having the names of the different athletic teams. They became, as is customary, trophies for whoever could get near enough to get hold of them.

Most of the classes came in groups, the younger ones cheering as they marched, as a rule, and as the arrivals were continuous for half an hour, the scene was as interesting during the gathering of the clans as it was after the regular order of procedure began.

The name of Roosevelt was in the air all the evening, and it was evident there was inspiration in it, for whenever mentioned, which was many times, it was the signal for uproarious cheering that left no room to doubt that the President enjoys about the greatest and most widespread popularity among his fellows of any graduate whose name is to be found in the roll of Harvard.

Stimulated, no doubt, by the President's prospective reunion with his former classmates, today, his class, '80, turned out in large numbers, nearly 100 having been present. And it was a finely representative gathering, too, as may be seen by a few names picked up at random among the delegates: William Hooper, treasurer of the L road; Hon Josiah Quincy, Hon William A. Gaston, Prof Albert Bushnell Hart of Harvard, Robert Bacon, a partner of J. Pierpont Morgan; Dr Frank M. Holden of Philadelphia, Hollis H. Hunnewell, John Woodbury, secretary of the metropolitan park commission; Prof Harold N. Townsend, Hugh L. Bond of Baltimore, Richard M. Saltonstall, Robert Winsor, Henry B. Chapin, Frederic D. Hall, Frederic Almy and William H. Hills.

The station of honor, nearest the stage, was shared by '80 and '95, the latter, of course, celebrating its decennial. Dignity, appropriate, no doubt, for a class just now enjoying such distinction, characterized the deportment of the members of '80, but '95 just let itself go, and filled a large place in the proceedings of the evening.

most prominent among them, in the front row of the first balcony.

Dr Holden later led the audience in singing the "Stein song." Two or three times during the intermissions an impromptu glee club sang popular Harvard songs, the greatest enthusiasm being raised when they hit upon "The Marseillaise," which had to be sung all over again, the effect having been quite electrical, owing to the accompaniment of waving crimson flags all over the hall.

The playing of "John Brown's Body" by the orchestra stirred everybody's emotions to such an extent that the whole audience joined in the chorus, and then encored. Then "The Star Spangled Banner" brought all hands to their feet and "Fair Harvard" did the same, men and women alike singing the familiar song, while every one that had a scrap of crimson waved it in unison with the strains.

MR HOOPER CALLS FOR THREE CHEERS FOR FRED COMEE.

Class of '85 arrived somewhat late, having been the greater part of the day guests at the home of one of the members, James J. Storrow, at Lincoln.

CLASS OF '75 TOUCHES GLASSES WITH THAT OF '05.

Every member had a crimson pennant on a stick, with the class year on it, and a standard bearer had a huge Harvard flag about eight feet in length, which was manipulated with telling effect whenever the waving of flags was in order, which proved to be pretty nearly all the time.

The pennants and the big flag were frequently waved in unison with the music of the orchestra and contributed wonderfully to the animation of the scene.

Class of '02, led by Barrett Wendell Jr, took the palm for resourcefulness in keeping itself conspicuously in the public eye and ear all the evening. The members seemed to have lungs of leather and apparently cheered about all the other classes represented. They contributed the most spectacular and amusing feature, by providing a string which was attached, unobserved, to an '02 banner and hoisted high up near the ceiling, over the center of the hall, twice, during the evening, during the execution of a number by the orchestra, creating a big sensation and no end of laughter each time.

Class of '75, led by S. H. Hooper, a commanding figure, wrapped in two big Harvard flags as in a surcoat of ancient times, also made itself a prominent and entertaining feature, commanding the attention and respect, even when chaos reigned the wildest. At about the middle of the program Mr Hooper mounted a chair, with a bugler at his side, who sounded taps, and thus attracted attention when the sound of the human voice would have been futile.

Mr Hooper then called for three times three for Fred R. Comee, originator of Harvard graduates' night, which has been such a popular institution now for nine years, and they were given with a vociferousness exceeding anything else during the evening, Mr Comee meanwhile hiding his modest blushes as far away from the hall as he could get at such short notice. Prominent in '75 was John Kent; not forgotten as a great first base that year, who led his class in singing last night.

Other classes that were prominent in keeping enthusiasm keyed to a high pitch were '95 led by Thorndike Spalding, '90 led by Henry Vaughan, '99 led by Arthur Adams and '83 led by Sumner Pearmain. Class of '79 had as quiet and dignified representatives Judge William Schofield and chairman De Las Casas of the metropolitan park board.

Toward the end of the program, Dr Frank M. Holden of Baltimore, class of '80, led a tumult of general cheering in which everybody joined, for the ball nine, the boat crew, for classes of '75 and '80, Harvard, Pres Eliot, President Roosevelt, and finally the lad

mainly occupied the two balconies, Mrs John L. Gardner, gowned entirely in white, even to her hat, having been the

Boston Transcript

TUESDAY, JUNE 27, 1905

Great Enthusiasm at Harvard "Pops"

President Roosevelt's Class, '80, the Classes of '95, '75 and 1902 Were Most in Evidence

Harvard men of all ages gloried in music and song, and more particularly in noise, when they thronged to Symphony Hall, last evening, for the ninth annual Graduates' Night in the "Pop" concert series. The class of 1902 was out in greatest number, but '95 was a close second, and there were a good hundred there from President Roosevelt's class, '80. Along the balcony railings hung the usual array of crimson banners, with lists of the athletic great men of the University, although these disappeared before the evening was over; and almost every class on the floor bore banners large and small with their class designation emblazoned thereon.

The class of 1902 came into the hall in a solid mass, and started such a wave of enthusiasm that for several minutes there was not even a lull. The class, cheering and waving banners, marched through the hall to a space under the balcony at the rear, where they settled and established headquarters. As they reached their corner, they let forth mighty cheers, first for themselves, then for the class of '80, then for the President. And such a round as they started with the mention of President Roosevelt. It ran all over the hall. Classes as far back as '41 made known their presence with a three-times-three for Roosevelt; and it was some time before things quieted down.

The class of '95, celebrating their decennial, bunched themselves in the space near the stage at the left of the hall. They had a great crimson banner as a class emblem, and each individual had a small banner which he waved in time with the music that pleased him. This forest of waving banners was one of the sights of the evening.

When 1902 was fairly placed, 1895 decided to visit it; so the entire aggregation paraded down the aisles, banners and all, to shake hands with the 1902 men and give them a cheer. The other class responded, and some time later sent up into space between the floor and the roof a small 1902 flag, which remained there mysteriously for a time, and was then plucked down. It went up again before the evening was over, but its stay was short.

The class of '80 conducted itself with a fair amount of dignity, but its enthusiasm could not be repressed when H. M. Holden of Baltimore mounted the stage with a megaphone and started to lead a cheer. The class of '80 joined; everybody joined; it was one great roar of sound. Of course it was for the President. There were also cheers for President Eliot, the ladies, the nine, the crew, the classes of 1875, and the class of '80. And the strain was so great and so long-continued that subsequent cheering was necessarily performed with the soft stop on. But the will was good, just the same.

As for the programme, although the orchestra was heard only now and then during the evening, as a matter of fact it began with "Through the Yard at Harvard," by C. A. Hosmer, '02, and the first section of the programme closed with the overture to "His Majesty," by Shafter Howard, '85, both good numbers. During the intermission, while the orchestra went out to acquire new inspiration, the Harvard songs, words of which were printed in a supplement to the programme, were sung, led by Stewart Baird, '03, and Leland Hall, '04, the latter playing accompaniments on the piano. Elson's Decennial march and the Hasty Pudding march by Purdon, '95, opened the next part of the programme, and instead of playing the Orpheus overture of Offenbach for the closing number, the orchestra gave, in response to loud request, "Up the Street," by Bob Morse, '96. Other Harvard tunes were the "Veritas" march by Densmore, '04, and of course, "Fair Harvard," sung by everyone in the hall as a concluding number.

Class of 1905 Dines Together

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